आधुनिक

Aadhunik *Sahitya* साहित्य

साहित्य, संस्कृति एवं आधुनिक सोच की त्रैमासिकी

हिंदी दिवस की शुभकामनाएँ

सितंबर का महीना और हिंदी साहित्यकार

➢ हिंदी माह कहे जाने वाले सितंबर का राजभाषा के साथ अटूट रिश्ता है। यह हम नहीं कह रहे, बल्कि सितंबर माह में हिंदी के प्रसिद्ध साहित्यकारों, कहानीकारों, गायकों और लेखकों के जन्म व मृत्यु इसके गवाह हैं। शायद इस कारण ही हिंदी और सितंबर में संबंध बना है।

➢ 14 सितंबर 1948 को हिंदी को भारतीय संविधान में राजभाषा के रूप में स्वीकार किया गया। उस समय से 14 सितंबर को हिंदी दिवस के रूप में मनाते हैं।

➢ ऐसा भी नहीं है कि सितंबर माह ने हमारे हिंदी सेवियों को छीना हो, बल्कि इस सितंबर माह में महापुरुषों का जन्म भी हुआ। खड़ी बोली के प्रेरक भारतेन्दु हरिश्चंद्र का जन्म 9 सितंबर 1862 को हुआ। प्रसिद्ध साहित्यकार रामधारी सिंह दिनकर का जन्म 23 सितंबर 1908 को हुआ।

➢ महान हिंदी गायिका व स्वर साम्राज्ञी लता मंगेशकर का जन्म 28 सितंबर 1929 को हुआ। हिंदी फिल्म के महान नायक देवानंद का जन्म 26 सितंबर 1923 को हुआ। इनके अलावा भारत जीवन पत्र के रामकृष्ण वर्मा का जन्म 21 सितंबर 1859 को हुआ। महान दर्शन शास्त्री व साहित्यकार पंडित दीनदयाल उपाध्याय का जन्म 25 सितंबर 1916 को हुआ।

➢ महान साहित्यकार ईश्वर चंद विद्यासागर का जन्म 26 सितंबर 1820 को हुआ। महान क्रांतिकारी व साहित्यप्रेमी सरदार भगत सिंह 27 सितंबर 1907 को जन्मे। महान लेखक व सत्यवादी पत्र के इंद्रलाल शास्त्री 21 सितंबर 1897 और हिंदी केसरी के पंडित कामता प्रसाद भी 24 सितंबर 1815 को पैदा हुए।

➢ हिंदी साहित्यकार बालमुकुंद गुप्त का स्वर्गवास 18 सितंबर 1907 को हुआ। हिंदी लेखक रामवृक्ष बेनीपुरी का निधन 7 सितंबर 1968 को।

➢ प्रसिद्ध कहानीकार चंद्रधर शर्मा गुलेरी का निधन 11 सितंबर 1922 को हुआ था। इसके अलावा लोकमान्य पत्र के पंडित रमाशंकर त्रिपाठी 26 सितंबर 1964 को पंचतत्त्व में विलीन हो गए।

आधुनिक साहित्य

साहित्य, संस्कृति एवं आधुनिक सोच की त्रैमासिकी

संस्थापक संपादक

डॉ. आशीष कंधवे

विश्व हिंदी साहित्य परिषद

प्रकाशन | वितरण | राष्ट्रीय अंतरराष्ट्रीय सम्मेलन

प्रमुख उद्देश्य

★ हिंदी का प्रचार-प्रसार

★ उत्तम साहित्य का प्रकाशन

★ साहित्यकार साहित्य योजना

★ पुरस्कार प्रतियोगिता का संचालन

★ रोजगारोन्मुख हिंदी के लिए प्रयास

★ हिंदी एवं भारतीय भाषाओं का समग्र विकास

★ साहित्य एवं संस्कृति के चहुँमुखी विकास के लिए प्रयत्न

★ संग्रहालय, पुस्तकालय एवं संगोष्ठी कक्ष की स्थापना में प्रयासरत

आधुनिक साहित्य

साहित्य, संस्कृति एवं आधुनिक सोच की त्रैमासिकी

UGC Approved CARE Listed Journal

अनुक्रम

प्राचीन भारत : विज्ञान, प्रौद्योगिकी तथा साहित्य

समतल धरती, उन्नत पर्वत–शिखर, चंचल झरने, बहती नदियाँ, गहरी झीलें, अथाह जलराशि वाले सागर, नाना प्रकार के पेड़–पौधे, वनस्पतियाँ तथा विभिन्न आकार के पशु–पक्षी–कीट–पतंग व मानवों का या संसार–कब, कैसे और कहाँ से अस्तित्व में आया? आकाश में चमकते सूर्य–चंद्र व टिमटिमाते तारों के प्रकाश का रहस्य क्या है? अंतरिक्ष या व्योम का आयतन कितना होगा?

आकाशगंगा या फिर ब्रह्मांड किसे कहते हैं? इनका स्वरूप तथा आकार कैसा है? इनकी रचना कब, कैसे और किससे हुई होगी तथा इनका अस्तित्व कब तक बना रहेगा, इत्यादि प्रश्न मानव के मस्तिष्क में आदिकाल से ही गूँजते रहे हैं।

चूँकि ये सभी घटनाएँ मानव–जन्म से बहुत पहले की हैं, अतः अपने काल के जैविक, भौगोलिक व खगोलिक परिवर्तनों के अनुमान प्रमाण के आधार पर विभिन्न विवेकी मानवों द्वारा इन रहस्यों के मूल तक पहुँचने के अनेकानेक प्रयास अपने–अपने स्तरों से किए गए।

वैदिक काल से ही भारतवर्ष में ऋषियों ने वैज्ञानिक दृष्टिकोण से सभी मौलिक तत्त्वों की विवेचना की है। महर्षि भृगु, वशिष्ठ, भारद्वाज, अत्रि, गर्ग, अगस्त्य, विश्वामित्र, पाराशर आदि ने विज्ञान के विभिन्न विषयों–जैसे सृष्टिविज्ञान, नक्षत्रविज्ञान, भौतिकविज्ञान, रसायनविज्ञान, जीवविज्ञान, आयुर्विज्ञान, विमानविज्ञान, नौकाविज्ञान. कृषिविज्ञान आदि सभी क्षेत्रों में कार्य किया है। सामान्यतः यह धारणा बनाई गई कि विज्ञान के क्षेत्र में भारतवर्ष का योगदान वैचारिक ही रहा था और यहाँ व्यावहारिक पक्ष को उपेक्षित किया गया, जबकि भारतीय शास्त्रों के अध्ययन एवं परीक्षण से यह स्वतः ही प्रमाणित हो जाता है कि विज्ञान के क्षेत्र में ऋषियों ने प्रयोगात्मक विधि को हो मुख्य आधार माना था।

महर्षि कणाद ने अपने वैशेषिक ग्रंथ के 10वें अध्याय में यह स्पष्ट किया है कि प्रत्यक्ष देखे हुए और अन्यों को दिखाने के उद्देश्य से या फिर स्वयं को दक्ष करने तथा अधिक गहराई से ज्ञान प्राप्त करने हेतु निरंतर किए गए प्रयोगों से अभ्युदय का मार्ग प्रशस्त होता है

(दृष्टानां दृष्ट प्रयोजनानां दृष्टाभावे प्रयेगोऽभ्युदयाय)

इसी अनुरूप रस प्रकाश सुधाकर भी प्रयोगात्मक विधि को ही उचित ठहराता है। भारतवर्ष में वैज्ञानिकों की एक समृद्ध परंपरा रही है, जिसमें अगस्त्य, भारद्वाज, कपिल, कणाद, बौधायन, विश्वरुचि, सुलोहित, सुश्रुत, चरक, आर्यभट्ट प्रथम व द्वितीय नागार्जुन, वराहमिहिर, ब्रह्मगुप्त, भास्कराचार्य, माधवाचार्य, वाग्भट्ट, रामानुज, रमन से लेकर अब्दुल कलाम तक आदि प्रमुख हैं।

महर्षि भृगु ने अपने ग्रंथ में शिल्प विज्ञान की विस्तार से चर्चा की है –

नानाविधानां वस्तूनां यंत्राणां कल्पसम्पदा
धातूनां साधनानां च वस्तुनां शिल्पसंज्ञितम्।
कृषिर्जल खनिश्चोतं धातुण्डं विधाभिधम्।।
नौका–रथग्रियानानां कृतिसाधनमुच्यते।
वेश्म, प्रकार, नगररचनां वस्तु संज्ञितम् ।।

–भृगु संहिता

अर्थात भृगु जी ने यहाँ मुख्यरूप से दस शास्त्रों का उल्लेख किया है–

कृषिविज्ञान शास्त्रों के अतिरिक्त अन्यान्य ग्रंथों में बत्तीस प्रकार की विधाएँ और 64 प्रकार की कलाओं का वर्णन होता है। इनमें धातु विज्ञान, वस्त्र निर्माण, शस्त्र निर्माण, गृह निर्माण, प्राणी विज्ञान, पशु विज्ञान, विष विज्ञान, मुद्रा शास्त्र, खगोल विज्ञान, सृष्टि रहस्य, वृष्टि विज्ञान आदि आदि का समावेश है।

प्रत्यक्ष प्रमाण पर आधारित होने के कारण आधुनिक विज्ञान की खोज स्थूल जगत् से अणु के विघटन तक जाकर समाप्त हो जाती है, जबकि भारतीय तत्त्ववेत्ता परमाणु से भी पूर्व की अवस्थाओं से आगे बढ़ते हुए, अपने इंद्रियातीत ज्ञान के आधार पर सृष्टि के अव्यक्त स्वरूपों को उजागर करने में सफल हुए। सृष्टि–रहस्य का हल ढूँढ़ने की उत्सुकता में ऋषियों, दार्शनिकों और वैज्ञानिकों द्वारा किए गए इस तरह के प्रयासों से जिस विधा का विकास हुआ, उसी से ब्रह्माडिकी (खगोलशास्त्र), जिसे आधुनिक विज्ञान की भाषा में कॉस्मोलोजी कहा जाता है का जन्म हुआ।

आधुनिक वैज्ञानिक परीक्षणों व अंतरिक्ष अनुसंधानों द्वारा उद्घाटित तथ्यों के माध्यम से सृष्टि, उसके स्वरूप तथा विघटन (प्रकृति में लय हो जाने की प्रक्रिया का जहाँ एक स्थूल अनुमान मात्र ही लगाया जा सकता है, वहीं वेद तथा अन्य भारतीय शास्त्रों में वर्णित गूढ़ तथ्यों के सम्यक् अध्ययनों द्वारा इस इंद्रियातीत सत्य की झलक को सहजता से स्वयं ही अनुभूत किया जा सकता है।

आज विज्ञान एवं प्रौद्योगिकी के क्षेत्र में भारत रोज ने कीर्तिमान स्थापित कर रहा है। क्षेत्र चाहे कोई भी हो हमने संपूर्ण विश्व को अपनी दक्षता और उत्कृष्ट से जागृत किया है। चंद्रयान की चर्चा यहां करना बहुत आवश्यक नहीं है क्योंकि अनेक मंचों पर इसकी चर्चा निरंतर हो रही है परंतु यहां यह चर्चा करना अत्यंत आवश्यक है कि चंद्रयान की सफलता के पश्चात इसरो के वैज्ञानिकों द्वारा ईश्वर का आशीर्वाद लेना हमें

इस बात की ओर चिंतन करने को अग्रसर करता है कि सृष्टि के केंद्र में शिव ही हैं। उनके शिवत्व में ही परम सत्ता निहित है और मनुष्य की संपूर्ण कृति उन्हीं के संरक्षण में प्रकाशमान होती है।

ईश्वर के प्रति हमारी यही निष्ठा भारतवर्ष को, भारत की संस्कृति को, भारतीय भाषाओं को, भारत के साहित्य को अनंत काल के लिए संरक्षित कर देती है।

जहां तक प्रश्न साहित्य का है तो मैं बिना किसी लाग लपेट के यह कह सकता हूं कि प्राचीन भारत ने विश्व को सर्वश्रेष्ठ साहित्य दिया है, वहीं वैश्विक साहित्य के रूप में आधुनिक हिंदी के रचनाकार तथा अन्य भारतीय भाषाओं के रचनाकारों ने भी समस्त संसार को चमत्कृत कर दिया है। 'वेद', 'पुराण', 'उपनिषद' की परंपरा से चलते हुए 'महाभारत', 'रामायण' को समाज में संजीवनी के रूप में स्थापित करते हुए हम 'गोदान' और 'राम की शक्ति पूजा' तक पहुंच गए। एक तरफ 'गीतांजलि' ने भारतीय साहित्य को वैश्विक गौरव प्रदान किया वहीं दूसरी ओर भारतीय भाषाओं में लिखे जाने वाले साहित्य की विविधता ने संपूर्णता प्रदान करने का कार्य किया।

संक्षेप में कहें तो भारतीय चिंतन में विज्ञान, प्रौद्योगिकी, भाषा और साहित्य ने महात्म के साथ–साथ अपनी समृद्धि वाणी के द्वारा श्रद्धा, भक्ति, विश्वास, विकास और नवाचार की एक ऐसी कहानी है जिससे समस्त विश्व आकर्षित है और सदियों तक इसे जानने समझने के लिए उत्सुक रहेगा।

जय भारत।

डॉ. आशीष कंधवे
संस्थापक संपादक

एकालाप का संलाप

— डॉ. दीपिका वर्मा

वह विवाह से मिले मालिक के परिवार की इच्छा के आगे बोल नहीं सकती क्योंकि नियम है कि जो स्त्री कुल–गोत्र बदले बिना वैवाहिक जीवन जिएगी, उसकी वफा भरोसेमंद नहीं होती। उसकी आस्था पर प्रश्नचिह्न लगते हैं चाल चलन से बगावत की बू आती है क्योंकि उसने अपना विलय करने से इनकार किया है।

औरतें चाहे किसी भी धर्म समाज जाति देश–विदेश की हों उनकी तकलीफें दुख कई स्तरों पर मेल खाते हैं। स्त्री जीवन की यह समानताएं ही एक औरत को दूसरी औरत के समीप लाकर खड़ा कर देती हैं जहां बहनापे की भावना अपना विस्तार पाती है। लेखिका मीरा कांत द्वारा रचित नाटक त्रय 'तीन अकेले साथ–साथ' अनेक मायनों में स्त्री जीवन–बोध को बेहद मार्मिकता के साथ सबके सामने उकेर के रख देते हैं। इन एकल नाटकों को पढ़ते हुए आभास होता है, किस प्रकार सीमित आकार के होते हुए भी ये नाटक स्त्रियों के वृहत संसार से जा जुड़ते हैं जहां एक स्त्री की लेखनी, स्त्री के दर्द, पीड़ा व संत्रास को वाणी देती हुई संपूर्ण समाज को स्त्री जीवन की वास्तविकता से रू–ब–रू कराती है। वह सवाल करती है कि आखिर समाज में स्त्री की स्थिति का जिम्मेदार कौन? इन नाटकों में ऐसा क्या खास है जो स्त्री जीवन की त्रासदी की अभिव्यक्ति में 'बहनापे' की भावना को स्थापित कर देता है? इसके लिए इन नाटकों का अवलोकन आवश्यक हो जाता है।

मीरा कांत द्वारा रचित प्रथम एकल 'गली दुल्हन वाली' स्त्री मन की अंतर्व्यथा, भीतरी झुंझलाहट, पारंपरिक छवि को बरकरार रखने का प्रेशर और उसमें बंधी एक स्त्री की विवाहोपरांत स्थिति का मार्मिक विश्लेषण है। समाज उसे दुल्हन संबोधन से पुकारता है जिस गली में वह रहती है वह भी दुल्हन वाली गली के नाम से विख्यात है पर समाज, गली या घर सभी जगह अपनी महत्वपूर्ण भूमिका निभाने वाली औरत के जीवन में स्वयं के लिए ऐसा कोई 'स्पेस' नहीं है जहां वह अपने मन मुताबिक जीवन जी सके। मैत्रेयी पुष्पा के शब्दों में –

"वह विवाह से मिले मालिक के परिवार की इच्छा के आगे बोल नहीं सकती क्योंकि नियम है कि जो स्त्री कुल–गोत्र बदले बिना वैवाहिक जीवन जिएगी, उसकी वफा भरोसेमंद नहीं होती। उसकी आस्था पर प्रश्नचिह्न लगते हैं चाल चलन से बगावत की बू आती है क्योंकि उसने अपना विलय करने से

इनकार किया है।"[1]

व्यवस्था में स्त्री के 'स्पेस' से जुड़ा यह सवाल आज हर महिला के जीवन से किसी न किसी रूप में जुड़ा हुआ है। जॉन स्टुअर्ट मिल से लेकर राजेंद्र यादव, महादेवी वर्मा, अनामिका, रमणिका गुप्ता, कमला भसीन, मैत्रेयी पुष्पा और न जाने कितने ही अनगिनत नाम है जो इस सवाल को कई बार दोहरा चुके हैं। आज भी स्त्री जीवन से जुड़ा यह प्रश्न ज्यों का त्यों समाज के सामने खड़ा हुआ है और शायद तब तक खड़ा रहेगा जब तक समाज में विद्यमान हर स्त्री को एक मानव का दर्जा नहीं मिल जाता। नाटक में आया यह किरदार उन लाखों–करोड़ों स्त्रियों का प्रतिनिधित्व करता है जो विवाह उपरांत या पति के अधीन एक अभिशप्त जीवन जीने के लिए विवश हैं। अपने सम्मान को परे रख जो रोजाना न जाने कितने प्रकार से शारीरिक और मानसिक प्रताड़ना झेलने को मजबूर रहती हैं। नाटक के इस किरदार का अंतर्मन कुछ इस प्रकार सामने आता है – "अरे छोड़ो ना गौरी की मां। मुझे तो लगता है कि हम औरतों का दर्द खत्म तो क्या कम होने का भी नहीं है। मरा सोने के भाव की तरह बढ़ता ही जा रिया है।"[2]

विवाहोपरांत मिला 'दुल्हन' सम्बोधन संपूर्ण व्यक्तित्व पर कुछ इस कदर हावी हो जाता है कि कहीं ना कहीं उसकी खुद की पहचान, खुद का नाम छिप जाता है पर इस से वह अनभिज्ञ नहीं है। इसका उसे बोध है। पितृसत्तात्मक समाज की रणनीति के विरुद्ध जाकर किसी लेखिका द्वारा गरीब व अनपढ़ परिवार की महिला किरदार के भीतर इस बोध की सृष्टि अपने आप में एक सराहनीय कार्य कहा जा सकता है– "मेरा नाम नगीना तो कभी किसी ने पुकारा ही नहीं यहाँ भी दुल्हन... वहाँ भी दुल्हन। सारे छत्ते में बस दुल्हन ही दुल्हन। नगीना हो गई दुल्हन और यह घर हो गया दुल्हन का घर। तब से आज तक दुल्हन ही हूं मैं।"[3]

जिंदगी भर पति की मनमानी, मारपीट झेलने वाली यह महिला जब बेटी के साथ अन्याय होता देखती है तो पति को पलटकर झापड़ मार कर, उसमें इज्जत उतारने का अहसास पैदा करती है जिसके परिणाम स्वरूप कसाई होते हुए भी उसका पति दोबारा उस पर हाथ उठाने की हिम्मत नहीं जुटा पाता। यह एक 'डर' है जिसे कहीं ना कहीं पुरुषों ने संपूर्ण स्त्री जाति में स्थापित कर दिया है। आवश्यकता है इसे जानने की, समझने की और आधी आबादी के भीतर से इसे समाप्त करने की। पति रूपी तानाशाह द्वारा किए गए हर अत्याचार को मूकता से स्वीकृत करने के बजाय उसका पुरजोर विरोध करने की क्योंकि अंततः 'डर के आगे जीत' है। अनामिका के शब्दों में–

"कैसे बनाएगी नई स्त्री उसको अपना साथी, अपना गुईयां जो चपंडुक हो और गड़ियंडा या क्रूर मुंह पर कुछ कहे, पीछे कुछ कोई ठहराव ही ना हो जिसमें। कोई सील कोई चरित्र ही जिसका ना हो।"[4]

मीरा कान्त द्वारा इस एकल में इस परिवर्तन की शुरुआत एक निम्न वर्ग की महिला से की गई है जो गरीब है, अनपढ़ है और आर्थिक स्तर पर भी पूर्णतया पति के अधीन यहां तक कि ठीक से अपने अधिकार भी नहीं जानती, पर अपना आत्मसम्मान समझती है। बेशक वह पति का विरोध देर से करती है पर विरोध करना जरूरी है। उसका यह विरोध समस्त स्त्री जाति को प्रेरणा दे जाता है–

"बात करने आयी है। पूछ रही थी औरतें पिटती क्यों रहती हैं ? (सिर झटककर)

अजी हां पिटती होंगी कोई और। वो दुलत्ती मारने को होता है तो मैं भी एक रैपटा दिखा देती हूं। बस... फौरन घर से बाहर की राह लेता है। दिमाग ठंडा हो जाता है तो लौट आता है। खुद ही(गर्व के साथ) कसाई की बीबी हूं कोई अफसर की नहीं।"5

इस एकल त्रय का अगला नाटक है 'धामपुर' जो लगभग हर स्त्री के ससुराल से जुड़ी संकल्पना, संस्कारों व वेदनाओं का एक बेहद मार्मिक सत्य उजागर करता है। लेखिका के शब्दों में—

"तो क्या वही घर घर का खेल है धामपुर? प्रभा बुआ का धामपुर... मेरा धामपुर... तेरा धामपुर ... खेल? जो सच नहीं सुनहरा भ्रम होता है। एक ऐसी मरीचिका जो खरे सच का आभास देती है बस। और जिसके लिए... जिसके सहारे हम स्त्रियां जीवन बिता देती हैं बिताती चली आई हैं। सदियों से और शायद बिताती रहेंगी आने वाले सदियों में भी।"6

नाटक में आया यह धामपुर हर उस स्त्री के जीवन से जा जुड़ता है जिसका विवाह हो चुका है जो विवाह—उपरांत मिलने वाली हर पीड़ा को मूकता से झेलने के लिए बाध्य की जाती है। यह बाध्यता ना केवल ससुराल अपितु मायके के द्वारा भी उसे झेलनी पड़ती है। कारण? समाज का जेंडरीकृत ढांचा। समाज में आज भी कन्यादान का संस्कार किया जाता है। बचपन से घर में पली—बढ़ी लड़की को पति को सौंप कर घरवालों द्वारा अपना भार उतारा जाता है। नाटक में समस्या यद्यपि प्रभा बुआ की है जिसका जीवन यह जानने के लिए पर्याप्त है कि अनेक स्त्रियां अपने जीवन को एक अभिशाप क्यों मानती है? स्त्री होने की व्यथा, जेंडरीकृत व्यवस्था से उपजे विविध प्रश्न व समस्याएं कई स्तरों पर इस एकल में अभिव्यक्ति पाते हैं। चाहे वह स्त्री पालन के स्तर पर हों , शिक्षा को लेकर हों,यौन —शोषण अथवा विवाह से जुड़ी समस्याओं के रूप में। सर्वत्र स्त्री पूर्णतया पराधीन नजर आती है। टूटा मन न जाने कितनी ही बार घर के पुरुषों को धिक्कारता है और अन्य स्त्रियों को जीवन की इस विवशता से बच जाने की दुआ करता नजर आता है—

"देख नीतू जो भी बात घर में करे सोच समझकर करियो। फूफा जी दिखाई नहीं देते तो क्या। गये नहीं हैं कहीं... वो जाएंगे भी नहीं ... यह घर उन्हीं का बनाया था उन्हीं का रहेगा... मुझे तो डर है कि तुझे भी बहस में आकर कहीं 'धाम पुर' ही न ब्याह दें। जाने घर घर में ऐसे फूफा जी, ताऊ जी कब तक रहेंगे?"7

यहां एक स्त्री जीवन की घटना न जाने कितनी ही विवाहित स्त्रियों के जीवनगत यथार्थ पर से पर्दा उठा देती है। नाटक का उद्देश्य समाज की समस्त महिलाओं को सामाजिक व्यवस्था द्वारा बनाए उन सभी नियमों और परंपराओं से अवगत कराना है जिन्हें अब तक वे प्राकृतिक मानती आई हैं और यही स्त्री विमर्श का केंद्र बिंदु है। विवाह के पश्चात लड़की को एकाएक मायके से काट दिया जाता है। इस कटाव का एहसास कराने के लिए घर की महिलाएं महती भूमिका रखती हैं। स्त्री जीवन का यह तथ्य मीरकांत ने अपने नाटक में बखूबी पकड़ा है यथा— "मेरी शादी से पहले प्रभा बुआ भी अपनी उजाड़ जिंदगी से उचाट हो एक कपड़े का थैला लटकाकर कभी यहां आ जाती थी... "

"अरे आओ आओ बीवी दशहरा तो अपने यहां मना कर आती अब आई हो तो पाँच–छह दिन से कम तो रुकोगी नहीं। अपने घर में टिककर बैठना सीखो। उम्र हो गई है अब तुम्हारी।"[8]

एक स्त्री जिसे समाज ने कोई 'स्पेस' दिया ही नहीं। ना उसकी कोई जाति, ना उसका कोई धर्म, ना बुद्धि, ना विचार ना उसका मन, ना उसका अपना शरीर है, है तो बस कर्तव्यों की भार युक्त पोटली जिसे उसे अपने कंधों पर चुपचाप ढोते जाना है। दिन, रात, सुबह, शाम और शायद जिंदगी भर। ऐसी स्थिति में किसी भी स्त्री का मानसिक रूप से विक्षिप्त होना स्वाभाविक है जिसे इस नाटक में कुछ इस प्रकार से अभिव्यक्ति मिली है:–

"मुझे सड़कों पर रहना, चलना, घूमना अच्छा लगता है नीतू... बहुत अच्छा और....और खासतौर से सड़क पर रोना... देख... देख वो खिड़की... वो दरवाजा... वह कमरा... अलां का है या फलां का है। घर तो इसका उसका होता है... किसी का है किसी का नहीं ... किसी का कम किसी का ज्यादा... सड़क... सड़क सबकी होती है... बराबर... इस नाते मेरी भी तो हुई ना। हा... हा... हा... हा सड़क मेरी है... मेरी अपनी (रोकर) बस सड़क ही तो अपनी है री ... बस... बस सड़क।"[9]

यहाँ नाटककार का ध्येय इस चरित्र के माध्यम से अन्य स्त्रियों को डराना नहीं है, बल्कि जीवन व सामाजिक व्यवस्था से रू–ब–रू कराना है जिसकी अनभिज्ञता से कोई भी स्त्री, जीवन पर्यंत अनंत दुखों की भोक्ता बन कर रह जाती है। समस्त स्त्री समुदाय के लिए यह जानना बेहद आवश्यक है कि उनका जीवन प्राकृतिक नहीं, जिसे बदला नहीं जा सकता। जरूरत है उसे जानने–समझने की उसके खिलाफ सही समय पर आवाज उठाने की। रमणिका गुप्ता के शब्दों में :–

"घर के बारे में जो धारणा है कि वह त्याग की जगह है आज वह भी दरक गई है। अब ' घर' औरत के लिए बंदिश की तरह लगने लगा है– जो पहले स्वर्ग समझा जाता था। संवेदनशील नारी उन पाबंदियों को मानने को तैयार नहीं है क्योंकि वह अपनी समझदारी में जीना चाहती है। वह भी चाहती है उस पर भरोसा किया जाए, जैसे सदियों से वह खुद पर भरोसा करती रही है। नहीं तो वह भी भरोसा करने को तैयार नहीं है।"[10]

इस एकल त्रय का तीसरा और अंतिम नाटक है 'कागजी बुर्ज'। यह नाटक एक ऐसी पढ़ी–लिखी महिला पर आधारित है जो प्रेमी के विश्वासघात के तनाव और पीड़ा से चाहकर भी मुक्त नहीं हो पाती। नाटक के शीर्षक का लेखिका कुछ इस प्रकार विश्लेषण करती है:–

"कागजी बुर्ज! यानी कल्पना... या फिर मात्र भ्रम... वह दीवार जो नहीं है पर लगता है कि है। सिर्फ एक रात में बना पर्दा जो... जो क्षणजीवी हो... कुछ ही दिनों के लिए बहलाए रख सकता हो ... सिर्फ इल्यूजन... यानी कागजी बुर्ज यानी प्रेम।"[11]

यह नाटक एक ऐसे मानसिक उहा–पोह की बयानी है जहां औरतों के अस्तित्व की तुलना ऐतिहासिक 'कागजी बुर्ज' से की गई है जिसका अस्तित्व तो है पर है कहां? यह एक सवाल है। एक मानसिक विचलन, एक ऐसी आधुनिक स्त्री की कहानी जो पढ़ी–लिखी महिलाओं का प्रतिनिधित्व तो करती है पर जेंडरीकृत मानसिकता को बदलने में नाकामयाब रहती है। आगे चलकर यही विचलन उसकी तकलीफ का कारण बनता है। स्वभाव में संवेदनशील स्त्री जब

अपना तन–मन, सर्वस्व अपने प्रेमी को समर्पित कर देती है तब बदले में मिले विश्वासघात से चाहकर भी अपने व्यथित हृदय को नियंत्रित नहीं कर पाती। पुरुष समाज द्वारा किया गया स्वार्थ आधारित आचरण अनेक बार स्त्री–हृदय को आघात पहुंचाता है। इस पीड़ा से आंख में आए आँसू भी जैसे उसे (पुरुष प्रेमी) बनावटी ही लगते हैं।

"–पैटर्न! और मेरे आंसुओं को अचानक ब्रेक लग गया था। यह शब्द सुनकर... पैटर्न! आंसू ही नहीं मेरे अंदर भी कुछ ठहर गया था। शायद बहुत कुछ... या सब कुछ। कैसा महसूस किया था मैंने। जैसे किसी ने मेरे मन को कच्चे नारियल की तरह छील कर... खोखला करके सड़क के किनारे कूड़े के ढेर पर फेंक दिया हो। बिल्कुल खाली करके। ओफ्फ ।"[12]

अपने व्यवहार अपनी वाणी द्वारा स्त्री अंतर्मन से सर्वथा अपरिचित रहने वाला पुरुष समाज चाहे वह प्रेमी की भूमिका में हो अथवा पति की भूमिका में स्त्री मन को आहत करने में कोई कसर नहीं छोड़ता। शब्दों की मार शरीर की चोट से भी ज्यादा गहरे जख्म करती है। नासिरा शर्मा के शब्दों में:–

"शब्दों के घाव बहुत गहरे लगते हैं जो मानसिक रूप से सदा चुभते रहते हैं, कभी–कभी यह स्थिति इतनी बढ़ जाती है कि महिलाएं अपना मानसिक संतुलन खो बैठती हैं। यह शाब्दिक हिंसा केवल घर तक सीमित नहीं है बल्कि कार्य क्षेत्र में भी स्त्री हर रोज के उसका सामना करती है और अपने को विनम्र बनाने की कोशिश में मनोवैज्ञानिक स्तर पर निरंतर और असहज होती चली जाती है।"[13]

नाटक में आया स्त्री चरित्र पढ़ी–लिखी आधुनिका का है जो प्रेमी के विश्वासघात के पश्चात कहीं ना कहीं प्रेम और उसमें देखे गए सपनों की वास्तविकता से परिचित हो पाती है। प्रेम और विश्वास जब दोनों ही लड़खड़ा जाते हैं तो स्त्री का मन इस हद तक टूट कर बिखर जाता है कि उसे समेटना मुश्किल हो जाता है। पात्र के माध्यम से नाटक कार मीरा कांत ही मानो स्त्री संसार के समक्ष प्रश्न करती हैं:–

"रोमानी बादल... इतिहास और समाज में यहां– वहां बिखरे यह रोमानी बादल ही क्या दुनिया की आधी आबादी... यानी हम औरतों को इन साबुनों के बुलबुलों से जी बहलाने का आदी नहीं बना देते?"[14]

सामाजिक– सांस्कृतिक व्यवस्था जहां हर स्त्री के जीवन में विविध–मायनों में पुरुष का महत्व स्थापित किया जाता है। निर्मित मानसिकता कहीं–ना–कहीं स्त्रियों को अपने जीवन के लिए बेहतरीन जीवन–साथी की खोज के लिए प्रत्यक्ष या परोक्ष रूप से बाध्य करती है। एक ओर जहां बहुत सी स्त्रियां औपचारिक स्तर पर वैवाहिक बंधन में बांध दी जाती हैं वहीं दूसरी ओर बहुत सी स्त्रियां इस चुनाव के लिए स्वयं अग्रसर होती हैं। विवाह–पूर्व प्रेम बंधन में बंधी बहुत सी स्त्रियां ऐसी भी है जो अपने प्रेमी को जीवनसाथी बनाने की आकांक्षा में उन्हें सर्वस्व समर्पित कर देती हैं। बदले में प्रेमी से मिला विश्वासघात, दुर्व्यवहार इनके मानसिक आघात का कारण बनता है जिसके कारण ' प्रेम' जैसे तत्व से इनका मोहभंग हो जाता है।

मीरा कांत के इन तीनों नाटकों में तीन अलग–अलग स्त्री किरदारों को उठाया गया है। 'गली दुल्हन वाली' में पति द्वारा मानसिक व शारीरिक शोषण सहनेवाली पर अंततः अपने

स्वाभिमान हेतु जागरूक महिला का वर्णन है। ' धामपुर' का स्त्री किरदार जेंडरीकृत व्यवस्था व उससे उपजे मानसिक संत्रास व विक्षिप्तता से ग्रस्त है। नाटक ' कागजी बुर्ज' में नाटककार पीएच. डी. शोध –छात्रा का व्यक्तित्व उठाती है जो आधुनिक है, पढ़ी–लिखी है और इसके साथ भीतर एक कोमल हृदय लिए हुए भी है। इन तीनों किरदारों में एक मूल समानता है। पुरुष द्वारा स्त्री को ठगा जाना। मानसिक व चारित्रिक हनन। ' तीन अकेले साथ साथ' कहीं–न–कहीं आधी आबादी की उन समस्याओं से जा जुड़ते हैं जो सार्वभौमिक हैं। स्त्रियों के ये अनुभव, ये भाव और ये विचार ही हैं जिससे हर महिला किसी ना किसी स्तर पर एक दूसरे से जुड़ती चली जाती है। एक की कहानी अनेक की दास्तान बन जाती है। एक का अनुभव अनेक की जिंदगी बन जाता है। एक की समस्या अनेक में मिलकर विविध रूपी हो जाती है। एक आंख का आंसू अनेक स्त्रियों का रुदन बन जाता है। और इस प्रकार विस्तार होता है बहनापे का। इस प्रकार एक महिला नाटककार के रूप में स्वानुभूति के स्तर पर लिखे गए यह तीनों नाटक साहित्य–जगत, स्त्री–जगत व सहृदय के लिए बेहद महत्वपूर्ण हो जाते हैं।

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सह आचार्य हिंदी विभाग, श्याम लाल महाविद्यालय (सांध्य) दिल्ली विश्वविद्यालय
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–डॉ. ममता कुमारी

"गाँधी जी के आदर्शों का प्रभाव उनके आंदोलनों में भारतीय जन जीवन पर व्यापक रूप से पड़ चुका था। गुप्त जी ने उसी को यशोधरा में तथा साकेत की उर्मिला और कैकेयी आदि के चरित्रों में अपनी–अपनी विशेषताओं के साथ उभारा है। उर्मिला सैनिकों को अहिंसा की शिक्षा देती है तो सीता चित्रकूट की रमणीय प्राकृतिक भूमि में चरखा और तकली से सूत कातती है तथा स्वावलंबिनी बनकर खुरपी और कुदाल खेती को निराती है।"

किसी भी राष्ट्र की आत्मा उसकी सभ्यता और संस्कृति में निहित होती है। ईश्वर के प्रति प्रेम, देश के प्रति सम्मान, सद्भावना, स्वयं को मिटा देने के भाव को राष्ट्रीय भावना या चेतना कहा जाता है। राष्ट्रीय चेतना के संवाहक राष्ट्र कवि मैथिलीशरण गुप्त के सम्पूर्ण काव्य में राष्ट्र प्रेम, राष्ट्र उत्थान एवं राष्ट्रकल्याण की भावना उद्वेलित होती है। इनका जन्म 3 अगस्त 1886 को उत्तर प्रदेश के चिरगाँव में हुआ था। महावीर प्रसाद द्विवेदी जी की प्रेरणा से गुप्त जी ने खड़ी बोली हिन्दी को काव्य भाषा के रूप में निर्मित करने का अथक और सफल प्रयास किया। गुप्त जी ने शुद्ध साहित्यिक एवं परिमार्जित खड़ी बोली में रचनाएँ लिखीं। रवि अग्रवाल गुप्त जी की भाषा के विषय में कहते हैं– "कवि शब्दों के रूढ़ि अर्थों की सीमा तोड़कर उनका नवीन संस्कार करता है। जिसमें शब्द नहीं घिसते वरन् घिसते हैं उनके अर्थ। ये नवीन अर्थ भाषा को गति प्रदान करते हैं। इसलिए जहाँ एक और हम भाषा की की सक्षमता पर बात करते हैं, वहीं दूसरी और कवि–कर्म को नहीं भुला सकते हैं। दोनों का सहयोग आवश्यक है। गुप्त जी की भाषा–साधना ऐसी ही है।"[1] पं.महावीर प्रसाद द्विवेदी ने खड़ी बोली हिंदी को गद्य और पद्य की भाषा बनाने का सशक्त कार्य किया किंतु खड़ी बोली को काव्यभाषा के रूप में स्थिरता मैथिलीशरण गुप्त ने प्रदान की।

सदगुरूशरण अवस्थी स्वीकारते हैं– "गुप्त जी ने खड़ी बोली को मांजा, निखारा और बामुहावरे बनाया। वह उर्दू के सत्संग से पृथक हटकर अपने शुद्ध और पवित्र रूप में खड़ी हुई। खड़ी बोली में आज जो प्रांजलता, सुधड़ता, संकेतात्मकता की अनेकरूपता दिखाई देती है, उसका मार्ग–प्रदर्शन गुप्त जी के सदृश मनीषियों ने ही किया है। गद्यात्मक पद्य से लेकर पद्यात्मक गद्य तक पहुँचाने में उनका बड़ा योग है। वास्तव में खड़ी बोली को निर्णयात्मक रूप मैथिलीशरण गुप्त जी ने दिया और संदिग्ध स्थलों का निर्णय उन्हीं के ग्रंथ करते हैं।"[2] इनकी भाषा सुगठित तथा ओज एवं प्रसार गुण युक्त है। उन्होंने अपने

काव्य में संस्कृत अंग्रेजी, उर्दू एवं प्रचलित विदेशी शब्दों के भी प्रयोग किए उन्होंने प्रबन्धात्मक शैली, उपदेशात्मक शैली, विवरणात्मक शैली, गीति शैली तथा नाट्य शैलियों का प्रयोग किया। सीदी—सादी सहज बोलचाल की भाषा में जीवन के गाम्भीर्य की अनुभति गुप्त जी जैसे समर्थ कवि ही कर सकते है। डॉ. सत्येंद्र कहते हैं— ''उनके जयद्रथ वध ने ब्रजभाषा के मोह का वध कर दिया है और 'भारत—भारती' में तो जैसे सुनिश्चित भारतीय भाषा का सतेज रूप ही खड़ा हो गया। अब तक के सम्पूर्ण ग्रंथ लोकप्रियता में भारत—भारती से पिछड़ गये। भारत—भारती को लोगों ने भी चाव से हाथों हाथ लिया, जैसे उन्हें उनकी कोई खोई हुई चीज मिल गई हो, जैसे जिसके लिए वे हृदयों में तड़पन लिए फिर रहे थे वहीं उन्हें उपलब्ध हो गयी। भारत—भारती का विषय उनकी भाषा के अनुकूल था और भाषा विषय के अनुकूल थी। हृदयों में जो क्रान्ति भारत भर में उत्पन्न हो चुकी थी वह 'भारत भारती' की भाषा में प्रतिध्वनि हो उठी।''[3] खड़ी बोली हिंदी के क्षेत्र में भारत भारती मील का पत्थर साबित हुई। खड़ी बोली में बिखराव व अस्त—व्यस्तता की कमी भारत भारती ने पूर्ण की। आगे डॉ. सत्येन्द्र गुप्त जी की भाषा के विषय में कहते हैं— ''गुप्त जी ने भाषा को सबसे बड़ी देन यह दी कि उसका ठीक—ठीक रूप रख दिया, खड़ी बोली को अपने पैरों खड़ा कर दिया। उसकी अनिश्चितता दूर कर दी, उसमें व्यवस्था ला दी। उसमें ओज और बल भर दिया और इस भाषा को लोक—सम्पत्ति बना दिया।''[4] द्विवेदी जी द्वारा हिंदी को काव्यभाषा बनाने के सफल प्रयास को गुप्त जी ने सजा—संवार कर खड़ी बोली का व्यवस्थित बनाया। सरल, शुद्ध, परिष्कृत, खड़ी बोली में कविता, लोकोक्तियों, मुहावरों का जीवंत प्रयोग, प्राचीन एवं नवीन अलंकारों का यथोचित भाव—सौंदर्य पूर्वक प्रयोग गुप्त जी के काव्य में मिलता है। रवि अग्रवाल के शब्दों में— 'काव्य—भाषा साधना की दृष्टि से 'पंचवटी' से एक नया परिवर्तन परिलक्षित होने लगता है। यह परिवर्तन उनके भाषा विकास का एक नया उदाहरण प्रस्तुत करता है। भाषा—साधना की इस भूमि पर खड़े होकर कवि अनवरत रूप से ऊपर—ऊपर उठता चला गया। 'साकेत' और 'यशोधरा' में पहुँचकर भाषा का प्रौढ़ रूप मिलने लगता है। 'साकेत' की भाषा विशुद्ध खड़ी बोली है जिसे कवि ने अपने निरंतर प्रयास एवं नवीन प्रयोगों द्वारा सजाया है। इस साधना के परिणामस्वरूप भाषा दिनों—दिन निखरती हुई भावाभिव्यक्ति में समर्थ होती गई।''[5]

गुप्त जी से पहले खड़ी बोली को गद्य के लिए अधिक उपयुक्त माना गया था। भाषा की प्रांजलता के लिए संस्कृत की शब्द शक्ति, समास, ब्रजभाषा के शब्दों आदि का प्रयोग किया जाता रहा किंतु पंचवटी तक आते—आते खड़ी बोली भाषा में उपस्थित सभी कमियों को पूरा करते हुए पूर्ण शुद्ध भाषा के रूप में व्यवस्थित हो गयी। आगे की भाषा का स्वरूप यदि सांकेत की बात करें तो यहाँ तक आते—आते भाषा की शुद्धता के निरन्तर प्रयास एवं नवीन प्रयोगों के माध्यम से भाषा भावों के अनुरूप अभिव्यक्ति देने लगी। साकेत तक भाषा शुद्ध, सरल एवं परिमार्जित होकर निखर गयी। गुप्त जी अपनी प्रथम कृति भारत—भारती में आत्म गौरव देश के स्वाभिमान को सर्वोपरि बताते हुए कहते हैं— ''जिसको न निज गौरव तथा निज देश का अभिमान है। वह नर नहीं नर पशु निरा और मृतक समान है।''वहीं राष्ट्रीय चेतना के अंतर्गत मातृभाषा हिंदी को राष्ट्रभाषा बनाने के दृष्टिकोण से नागरी और हिंदी कविता में कहते हैं—

''एक लिपि एक विस्तार होना योग्य हिंदुस्तान में
अब आ गई यह बात सब विद्वतजनों के ध्यान में।''

गुप्त जी की कृति 'भारत भारती' के राष्ट्रवादी स्वरों के कारण अंग्रेजो ने इसे जब्त कर लिया था। तत्कालीन पराधीन भारत की स्थिति को बड़े दुख के साथ अभिव्यक्त करते हुए कहते हैं— "लिखने चली अब हाल वह उसके अभिर अपकर्ष का हे पुण्यभूमि। कहाँ गई है। वह तुम्हारी श्री कहो।" भारत भारती में भूत, वर्तमान और भविष्य काल का वर्णन अत्यंत मार्मिकता से भरते हुए भारतीय नागरिक को प्रेरक संदेश देने चलते हैं। गुप्त जी लोकसंग्रही कवि थे और अपने युग की समस्याओं के प्रति विशेष रूप से संवेदनशील कवि। डॉ. वासुदेवशरण अग्रवाल के कथनानुसार— "कवि ने मातृभूमि के उस स्वरूप का आह्वान किया, जो अत्यंत भव्य, दिव्य और ज्ञान और कर्म के अनेक वरदानों में परितृप्त था। जहाँ जीवन की समृद्धि से भरे हुए मेघजल चारों दिशाओं में बरसे थे, जहाँ अपने महान वैभव से मानवों के अनुभाव और आदर्शों की उच्चता मध्य एशिया से हिन्द एशिया तक छा गई थी, वह भारत का अतीत गौरव था, जिसके विषय में किसी समय यह कहा गया भारत समं वर्ष पृथिव्यामस्त भो द्धजाः (ब्रह्मपुराण 27 / 71)[6]

गुप्त जी भारतीय संस्कृति, राष्ट्रीय एकता के संवाहक हैं। समाज में उत्पन्न धार्मिक, कुरीतियाँ, सामाजिक वैमनस्य को दूर करके पारस्परिक सहयोग की भावना को जन–जन तक पहुँचाना चाहते थे। अपने अतीत और वैभवशाली इतिहास के गौरव से ओत–प्रोत उनकी कविताएँ समाज के लिए पथप्रदर्शक का कार्य करती रहेंगी। गुप्त जी के काव्य में व्यक्तिगत उन्नति के स्थान पर सम्पूर्ण समाज की एवं भारतवर्ष की उन्नति के विचार हैं। इनका साहित्य जाति, धर्म, सम्प्रदाय से ऊपर उठकर विश्वकल्याण की भावना का उद्घोष करता दिखाई देता है। एक ओर उनका काव्य वैष्णव भावना से ओतप्रोत था तो दूसरी ओर जागरण व समाज सुधार की राष्ट्रीय चेतना उनके काव्य में हिलोरें मार रही थी। डॉ. शम्भुनाथ के कथनानुसार — "गुप्त जी ने राष्ट्रीय चेतना का अन्वेषण मुख्यतः अपने प्राचीन साहित्य और इतिहास में ही किया है। उनके सभी पात्र अन्याय, अत्याचार और अज्ञान के विरूद्ध युद्ध करते तथा मानव की मुक्ति के लिए अथक प्रयास करते दिखायी पड़ते हैं। वस्तुतः उनका साहित्य आदर्श चरित्रों का बन है। प्राचीन चरित्रों और कथानकों का उन्होंने इस प्रकार परिमार्जन कर दिया है कि वे आधुनिक बुद्धिवादी मानव के लिए सहज ग्राह्य हो गए हैं। आधुनिक समाज में जो अन्याय, उत्पीड़न और भ्रष्टाचार वर्तमान है उन्हें मिटाकर आदेश मानव समाज की रचना का भी राष्ट्र का नेतृत्व करने वालों का ही उत्तरदायित्व है। गुप्त जी ने अपने चरित्रों और कथानकों के माध्यम से ऐसे ही आदर्श समाज की स्थापना का संदेश दिया है।"[7] मैथिलशरण गुप्त भारतीय समाज में तुलसी के रामराज्य की भांति न्याय, शील, विनय, त्याग, अहिंसा, प्रेम, परोपकार, करुणा के भाव देखते हैं जिसके लिए उन्होंने पौराणिक कथाओं के पात्रों को मानवीय धरातल पर जोड़ा है। राम और कृष्ण भारतीय समाज, संस्कृति, अध्यात्म की आत्मा हैं। प्राचीन पात्रों को आधुनिक समाज एवं मानवीय गुणों से परिपूर्ण कर लोकहित में सामान्य जन के सम्मुख प्रस्तुत किया है। ईश्वर को मानव के रूप में कल्पित करते हुए विभिन्न धर्म, जाति, सम्प्रदाय में विभक्त भारतीय जनमानस में सामाजिक समरसता एवं मानव कल्याण की भावना का उद्घोष कवि का मुख्य उद्देश्य था। गुप्त जी का ईश्वर आधुनिकता के पटल पर मानवीय संवेदनाओं से उद्वेलित हो दुख में अपार वेदना झेलता है। वहीं सुख की स्थिति में वह मानव की भांति चरम हर्ष की प्राप्ति पाता है। भारत के गौरवमय अतीत के इतिहास और भारतीय संस्कृति की महत्ता के मद्देनजर एक 'भारत भारती' की महत्ता के कारण सन् 1936 में मैथिलीशरण गुप्त को राष्ट्र कवि की उपाधि प्रदान की गई

और संसद सदस्य के रूप में मनोनीत किया गया। भारतेन्दु युग में अंग्रेजों के शासन के चरमोत्कर्ष के कारण राष्ट्रभक्ति की भावना राजभक्ति के साथ–साथ चलती रही। द्विवेदी युगीन काव्य में मातृभूमि व स्वदेशप्रेम की भावना मुखरित हुई। डॉ. नगेन्द्र के अनुसार भारतीय ''संस्कृति के प्रवक्ता होने के साथ–साथ वे नवीन भारत के राष्ट्रीय कवि भी थे। इनकी प्रायः सभी रचनाएँ राष्ट्रीयता से ओत–प्रोत है। उत्तर भारत में राष्ट्रीयता के प्रचार और प्रसार में 'भारत–भारती' के योगदान को विस्मृत नहीं किया जा सकता।''[8] इस काव्य में भारतीय वैभवशाली गौरव के साथ–साथ तत्कालीन दुर्दशा की ओर ध्यान दिलाते हुए कवि परतंत्रता की बेड़ियों से मुक्ति के लिए नवयुवकों व सामान्य जन का उद्बोधन करते हैं। तत्कालीन समय में भी प्राचीन आख्यानों को नवीनता के साथ प्रस्तुत करने का प्रयास होने लगा। कवि गुप्त ने तुलसीदास रचित 'रामचरित' मानस को आधार मानकर महाकाव्य साकेत का नामकरण कथानायक के नाम पर न रखकर मातृभूमि साकेत (अयोध्या) के नाम पर रखा। डॉ. त्रिलोचन पाण्डेय गुप्त जी के नारी विषयक विचारों को बताते हुए कहते हैं "गुप्त जी के नारी पात्रों का विरह, पत्नि रूप, मातृत्व, स्वाभिमान, सभी कुछ अपूर्व है। 'साकेत' में सीता, उर्मिला, कौशल्या, सुमित्रा का तो उज्जवल पक्ष वर्णित है ही, युगों से उपेक्षित को भी गुप्त जी ने ऊपर उठा दिया है। सारा दोष मन्थरा के सिर भी नहीं, परिस्थिति का है, वह अपने पर स्वयं अधिकार खो बैठी है। यह विशेषता उसे सहानुभूति का पात्र बना देती है, क्योंकि मनुष्य में गुण भी होते हैं, दोष भी।"[9] गुप्त जी ने नारी का त्यागमयी, शक्ति स्वरूपा, भारतीय गौरव और संस्कृति से मंडित स्वरूप रचा है। साथ ही मानवीय भावों को आध्यात्मिक स्तर तक पहुँचाया है। नारी के विविध रूपों के अंकन में उन्होंने नारी हृदय की भावनाएँ व्यक्त की हैं। गुप्त जी की नारी पात्र बुद्धिप्रधान न होकर भावना प्रधान अधिक है। आतंरिक दोष द्वेष, घृणा, कलह, तिरस्कार, छल आदि से ऊपर उठकर करुणामयी माँ, प्रेम की प्रतिमूर्ति, उर्मिला जैसा त्याग, इत्यादि भावभूमि पर उच्चासीन दिखाई देती है। गुप्त जी के काव्य में गाँधीवाद का प्रभाव भी सहर्ष दिखाई देता है। गाँधी के आदर्शवाद एवं चिंतन का प्रभाव गुप्त जी के काव्य में डॉ. न. चि. जोगलेकर के शब्दों में– "गाँधी जी के आदर्शों का प्रभाव उनके आंदोलनों में भारतीय जन जीवन पर व्यापक रूप से पड़ चुका था। गुप्त जी ने उसी को यशोधरा में तथा साकेत की उर्मिला और कैकेयी आदि के चरित्रों में अपनी–अपनी विशेषताओं के साथ उभारा है। उर्मिला सैनिकों को अहिंसा की शिक्षा देती है तो सीता चित्रकूट की रमणीय प्राकृतिक भूमि में चरखा और तकली से सूत कातती है तथा स्वावलंबिनी बनकर खुरपी और कुदाल खेती को निराती है।''[10]

गुप्त जी ने उन्नत सुगठित और सशक्त राष्ट्रीयता से परिपूर्ण आदर्श समाज, शील, स्नेह संस्कारों से युक्त स्नेहिल परिवार और उदात्त चरित्रयुक्त मानव के निर्माण की दिशा में पौराणिकता को अपने काव्य का विषय बनाया। जयद्रथवध, साकेत, पंचवटी, सैरंध्री, बक संहार, यशोधरा, द्वापर, नहुष, जयभारत हिडिम्बा, विष्णुप्रिया एवं रत्नावली इसी भावना से अनुप्राणित है। गुप्त जी की दार्शनिकता में भी कला के व्यक्तित्व पक्ष की अपेक्षा सामाजिक पक्ष के दर्शन होते हैं। उनके दर्शन की केन्द्रीय भावना कर्मशीलता है जिसे वे 'साकेत' महाकाव्य में राम के मुख से कहलवाते हैं– "संदेश यहाँ मैं नहीं स्वर्ग का लाया उस भूतल को, ही स्वर्ग बनाने आया।"

श्री विष्णु के अवतार श्रीराम अपने कर्मों द्वारा धरती को स्वर्ग की भांति सुंदर बनाना चाहते

हैं। देवीय सत्ता के स्वामी राम के जीवन में आने वाली सम–विषम परिस्थितियों के अनुकूल राम का मानव मन उद्वेलित होता रहता है। डॉ. रामधारी सिंह दिनकर के अनुसार ''पुनरूत्थान के बाद, भारत में जो नवीन क्षितिज प्रकट हुआ, यह आवश्यक था कि कोई कवि उस क्षितिज पर खड़ा होकर भारत के जातीय संस्कारों की नवीन व्याख्या प्रस्तुत करे। छोटे पैमानों पर यह कार्य अनेक भाषाओं में अनेक कवियों ने किया। किंतु हिंदी में जो बड़े पैमाने पर यह कार्य राष्ट्रकवि श्री मैथिलीशरण जी ने किया वह सारे साहित्य में बेजोड़ है। जय भारत, जयद्रथ वध और द्वापर तथा साकेत, पंचवटी और यशोधरा का और महत्व चाहे कोई स्वीकार न भी करे, किन्तु इतना तो सबको मानना पड़ेगा कि इन काव्यों के भीतर से भारत की प्राचीन संस्कृति एक बार फिर से जवान हो गयी है।''[11] गुप्त जी की कविता समकालीन संदर्भों में भारतीय संस्कृति के उद्घोष का स्वर लिए हुए है। साकेत, यशोधरा, द्वापर, जयद्रथ वध, नहुष, पंचवटी, जयभारत, गुरूकुल, इन्दु, रंग में भंग, हिडिम्बा, गुरू तेग बहादुर एवं मुख्य रूप से भारत भारती आदि विशेष रूप से उल्लेखनीय हैं। भारतीय संस्कृति के मूलाधार सत्य, अहिंसा, प्रेम, सौहार्द, धर्माचरण, सदाचार, समभाव, आदि को मुख्य बिंदु बनाते हुए भारतीय जनमानस के हित में काव्य रचा।

वैष्णव पारिवारिक पृष्ठभूमि होने के कारण गुप्त जी में वैष्णव भावना का प्राबल्य रहा। धार्मिक अनुष्ठान, पूजा–पाठ, जप–तप आदि के संस्कारी बीज अंकुरित होकर रामभक्ति के अक्षय वृक्ष के रूप में प्रतिष्ठित हो गए। 'साकेत' महाकाव्य का मुख्य प्रयोजन राम कथा के उपेक्षित पात्र उर्मिला की विरह व्यथा को चित्रित करना था । राम के चरित्र में जीवन के रहस्य को उद्घाटित करते हुए कवि कह उठते हैं–

   किसलिए वह खेल प्रभु ने है किया।
   मनुज बनकर मानवी का पथ पिया।।
   भक्त वत्सलता इसी का नाम है।
   और वह लोकेश लीला धाम है।

महाकाव्य साकेत के प्रधान पात्र उर्मिला को मूर्तिमति उषा, सुवर्ण की सजीव प्रतिभा कनक लतिका, कल्पशिल्पी आदि उपादानों से महिमामंडित करते हैं। सीता, उर्मिला, मांडवी, श्रुतिकीर्ति से उर्मिला को चौदह वर्षों के वनवास में पतिवियुक्ता होने का भीषण दुख प्राप्त हुआ था। उसी विरह वेदना को राष्ट्रवादी कवि ने स्वर दिए। आचार्य रामचन्द्र शुक्ल के कथनानुसार– ''गुप्त जी की प्रतिभा की सबसे बड़ी विशेषता है कालानुसरण की क्षमता अर्थात उत्तरोत्तर बदलती हुई भावनाओं और काव्यप्रणालियों को ग्रहण करते चलने की शक्ति इस दृष्टि से हिंदी भाषी जनता के प्रतिनिधि कवि वे निःसन्देह कहे जा सकते हैं।''[12]

मैथिलीशरण गुप्त 'यशोधरा' में नारी मन की व्यथा को व्यक्त करते हुए कहते हैं। ''अबला जीवन हाय तुम्हारी यही कहानी, आंचल में है दूध और आँखों में पानी॥ यह पंक्तियाँ गौतम बुद्ध के रात में चुपचाप घर छोड़कर जाने पर विरहणी यशोधरा की मनोदशा और नारी हृदय की दृढ़ता और विशालता को दर्शाती हैं युग पर युग बदलते चले गए किंतु नारी की स्थिति में आज भी परिवर्तन की गुंजाइश है। जब भी कोई स्त्री दहेज की बलि चढ़ती है या बलात्कार की शिकार होती है तब विकास के नित नए सोपान छूती महिलाओं की पुरातन स्थिति की विडंबना सामने आती है।

गुप्त जी के काव्य स्वदेश संगीत में परतंत्रता की घोर निंदा करते हुए संपूर्ण भारत के लिए

परतंत्रता को अभिशाप मानते हैं। 'अनघ' में राष्ट्रीय प्रेम के स्वर सुनाई देते हैं। 'वक संहार' में अन्याय के दमन की प्रेरणा देते हैं। साकेत में स्वालंबन का पाठ पढ़ाते हैं। यशोधरा, विष्णुप्रिया द्वापर में राष्ट्रीयता की भावना तथा वैतालिकी में स्वाभिमान जागृत करने का प्रयास करते हैं। 'मातृभूमि' कविता में राष्ट्रीय चेतना के स्वर मस्तक ऊँचा हुआ यही का, धन्य हिमाचल का उत्कर्ष।

हरि का क्रीड़ा क्षेत्र हमारा, भूमि भाग्य सा भारत वर्ष भारत की प्रशंसा में है।

मैथिलीशरण गुप्त का सम्पूर्ण साहित्य भारत की सामूहिक एकता का प्रतिनिधित्व करता है। वे भारत को एक इकाई के रूप में देखते हैं। उनकी दृष्टि में हिंदुस्तान में रहने वाला व अपने राष्ट्र के प्रति सर्वस्व समर्पित करने वाला ही हिंदू है। वे कहते हैं–

"हम हैं हिंदू की संतान

जिए हमारा हिंदुस्तान।"

नवयुवकों को अपने अधिकारों के प्रति जाग्रत करते हुए लिखते हैं–

"अधिकार खोकर बैठ रहना, यह महा दुष्कर्म है।''

गुप्त जी की काव्य भाषा खड़ी बोली है। तत्कालीन प्रसिद्ध भाषा ब्रज भाषा को न अपनाकर महावीर प्रसाद द्विवेदी जी से प्रेरणा लेकर खड़ी बोली में काव्यरचना आरम्भ की। निज भाषा हिन्दी वस्तुतः गुप्त जी का संपूर्ण साहित्य राष्ट्रीय चेतना से ओत–प्रोत है। उनका साहित्य जन–सामान्य के साथ–साथ राष्ट्रीय आंदोलन के नेताओं को भी निरंतर प्रेरित करता रहा। आज निश्चय ही राष्ट्रकवि मैथिलीशरण गुप्त के राष्ट्रधर्मी काव्य, उदात्त भावना और मानवतावादी विचारधारा को सम्पूर्ण मानव जाति को अपने जीवन में उतारने की आवश्यकता है।

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असिस्टेंट प्रोफेसर, स्वामी श्रद्धानंद महाविद्यालय, दिल्ली विश्वविद्यालय, दिल्ली
ईमेलः mamtaanjali76@gmail.com मोबाइल : 9871429694

रंगमंच में प्रदर्शनकारी कलाएँ

–डॉ. प्रतिभा राणा

रंगमंच से गीतों का रिश्ता बहुत पुराना है। भरतमुनि ने 'नाट्यशास्त्र' में इनके महत्व को शुरू से लेकर अंत तक अनेक बार उल्लिखित किया है। नाटक की उत्पत्ति प्रसंग में गीत तत्व 'सामवेद' से लिया गया है। मंगलाचरण में भी वह स्तुतिगान के माध्यम से गीत एवं गायन के महत्त्व को स्थापित करते हैं और नृत्य के साथ इनका होना प्रभावी मानते है।

ब्रह्म ने चारों वेदों का स्मरण कर संकल्प किया)–मैं नाट्य नामक पाँचवे वेद की इतिहास सहित रचना करता हूँ जो धर्म, अर्थ तथा यश की प्राप्ति करानेवाला, (धर्म आदि पुरुषार्थों की प्राप्ति का) उपदेश देने वाला और उस उपदेश को अच्छी तरह ग्रहण करानेवाला, आने वाले संसार के सभी कर्मों का अनुदर्शन कराने वाला, सभी (कलाविषयक) शास्त्रों के (नृत्त, गीत, वादन आदि) तत्त्वों से संपन्न तथा समस्त शिल्पों का प्रवर्त्तक होगा।..........ऐसा संकल्प करके भगवान् ब्रह्म ने वेदों का अनुस्मरण करते हुए चारों वेदों के अंगों से उत्पन्न नाट्य–वेद का निर्माण किया। उन्होंने पाठ्य ऋग्वेद से, गीत सामवेद से,अभिनय यजुर्वेद से तथा रसों को अर्थवेद से लिया।"[1]

हम सभी जानते हैं 'वेद' हमारे आदिग्रंथ हैं। उपरोक्त उद्धरण नाट्य पर आदि रंगाचार्य भरतमुनि के 'नाट्यशास्त्र' से प्रेरित है। इसमें 'पंचमवेद' के रूप में नाट्य उत्पत्ति का वर्णन है। इस वर्णन में नाटक, रंगमंच और प्रदर्शनकारी कलाओं का अंतःसंबंध हैं। इससे दो राय नहीं कि रंगमंच का संबंध नाटक और प्रदर्शनकारी के साथ उतना ही पुराना है जितना इसका उद्भव है। अर्थ स्पष्ट है रंगमंच और प्रदर्शनकारी कलाएँ प्रारंभ से ही नाट्य प्रस्तुति को प्रभावशाली बनाने में साथ चली हैं। रंगमंच का अर्थ जैसाकि नाम से ही स्पष्ट है विविध रंगों का संयोजन करके मंच (स्टेज) पर प्रस्तुत करना। जिसमें अनेक तत्व स्वयमेव ही सम्मिलित हो जाते हैं।

प्रदर्शनकारी कलाओं की बात की जाए तो इनसे आशय रंगमंच के साथ–साथ नृत्य, संगीत, चित्रकारी, गायन, मूर्तिकला, कठपुतली कला, लोकगीत, लोकसंगीत, लोकनाट्य आदि से लिया जा सकता है। इन कलाओं के लोकतत्व पर ध्यान केंद्रित करना आवश्यक है तभी रंगमंच के साथ प्रदर्शनकारी कलाओं को हम अधिक स्पष्टता के साथ जोड़कर समझ पाएंगे। चूँकि सनातन संस्कृति के अनुसार 'लोक' में मौजूद प्रत्येक संस्कार, गीत, संगीत, जीवन–शैली, आहार–विहार सब लोक ही तो है जो हमें सनातन उपहार रूप में प्राप्त है। लोक की यह भावना

ही लोक परंपरा है जो हमारे लोकमंच, लोकगीत, लोकशैली, लोककथाओं, लोकव्यवहार, रीतिरिवाज, लोकाचार, लोकभाषा, पहनावे आदि से प्रकट होती है। कठपुतली कला, लोकगीत, लोकसंगीत, लोकनाट्य, लोकगाथा आदि सभी में 'लोक' है। रंगमंच के साथ इन कलाओं और लोकमंच के पारस्परिक सन्दर्भ में डॉ. कमल कुमार की यह बात अवश्य जाननी चाहिए –"लोकमंच और रंगमंच के बीच अंतः क्रियात्मक संबंध होता है। लोकमंच विशाल दर्शक समाज से जुड़ा होता है और उसकी मनोभूमि पर प्रवेश करता है। लोकमंच प्रेक्षक और दर्शक समाज की जड़ता पर भी चोट करता है। समाज में उसकी भूमिका सक्रिय एवं सकारात्मक होती है तथा यह सामाजिक जागरण का माध्यम होता है।"[2]

बेशक एकल प्रदर्शन के स्तर पर उपरोक्त कलाएँ अपने आप में स्वतंत्र हैं, लेकिन जब रंगमंच के लिए इनका उपयोग किया जाता है तब ये समन्वित रूप में प्रभाव की सृष्टि करती हैं। इसीलिए नाटक और रंगमंच को सामूहिक कला माना गया है। भारतीय और पाश्चात्य रंगकर्मियों ने समान रूप से इन कलाओं का प्रयोग नाट्य प्रस्तुति में किया है। यह सत्य है केवल मंच पर अभिनय पर देने मात्र से ही नाट्य प्रस्तुति पूर्ण नहीं मानी जा सकती। इसके साथ अन्य कलाओं का भी योग प्रस्तुति को सफल बनता है। रंगमंच या नाटक की ये विशेषता सामूहिकता ही है जो साहित्य की अन्य विधाओं में मिलनी दुर्लभ है। प्रदर्शनकारी कलाओं के ये सभी कलारूप बरसों से भारतीय संस्कृति और जीवन पद्धति का अभिन्न अंग रहे हैं।

'गीत या गायन

रंगमंच से गीतों का रिश्ता बहुत पुराना है। भरतमुनि ने 'नाट्यशास्त्र' में इनके महत्व को शुरू से लेकर अंत तक अनेक बार उल्लिखित किया है। नाटक की उत्पत्ति प्रसंग में गीत तत्व 'सामवेद' से लिया गया है। मंगलाचरण में भी वह स्तुतिगान के माध्यम से गीत एवं गायन के महत्त्व को स्थापित करते हैं और नृत्य के साथ इनका होना प्रभावी मानते है। पाँचवे अध्याय में जो 'पूर्वरंग' पर केंद्रित है उसमें से उदाहरण लें तो– "गीत का (गीत नामक पूर्वरंग के दसवें अंग का) प्रयोग करके या उसमें वर्धमानक जाति के गीत का प्रयोग कर (ग्याहरवें अंग उत्थापन में) उत्थापनी ध्रुवा का प्रयोग करना चाहिए।"[3] इसी तरह 'नाट्यशास्त्र' के तीसवें अध्याय में ध्रुवा पर विस्तृत विचार है।

संगीत और साहित्य के विद्वान डॉ. मुकेश गर्ग के अनुसार "भरतमुनि ने गीत को नाटक की शय्या बताया है ,वे मानते हैं कि नाटक गीतों के बिना रंजक नहीं है।... जो बात संवादों के माध्यम से न कही जा सके उसको गीतों के माध्यम से प्रकट कर देना चाहिए। इससे वाक्य में रस आ जाता है।"[4]

भारतेंदु और जयशंकर प्रसाद ने अपने नाटकों में साहित्यिक गीतों के माध्यम से रंगमंचीय क्षेत्र को एक नई दृष्टि दी जो पारसी रंगमंच की सस्ती शेरो–शायरी से अलग थी। ये गीत जन जागरण, प्रेम की विराटता और राष्ट्रीय भावना के वाहक हैं। भारतेंदु युग में मुख्यतः नाटककार ही निर्देशक भी होते थे। इसलिए इस युग के नाट्य गीतों के द्वारा नाटककारों ने समाज की विविध समस्याओं को अपनी प्रस्तुति में उभारा है। जैसे– "अंधेर नगरी चौपट राजा. टका सेर भाजी टका सेर खाजा।" [5]

और "रोवहु सब मिलिकै आवहु भारत भाई। हा हा । भारतदुर्दशा न देखी जाई।।"[6] उपरोक्त

पंक्तियाँ पढ़ने से ज्यादा गाने में अधिक प्रभावशाली लगेंगी। इसी तरह चन्द्रगुप्त नाटक का यह गीत – ''हिमाद्रि तुंग श्रृंग से प्रबुद्ध शुद्ध भारती स्वयं प्रभा समुज्ज्वला स्वतंत्रता पुकारती।''[7] एवं ''अरुण यह मधुमय देश हमारा। जहाँ पहुँच अनजान क्षितिज को मिलता एक सहारा''[8] सुनते ही राष्ट्रीय चेतना की उत्पत्ति होने लगती है। जब इन्हें रंगमंच पर प्रस्तुत किया जाता है तो सुनने वालों पर गहरा प्रभाव पड़ेगा ही। यही कारण है 'आनंदमठ' का गीत 'वन्देमातरम'[9] आजादी का ध्येय गीत बन गया और आज विश्व के सर्वाधिक दस लोकप्रिय गीतों में इसकी गिनती होती है।

नाटक में लयात्मकता और गीतात्मकता की उपयोगिता के कारण ही काव्य–नाटक लिखे जाते रहे हैं इस कड़ी में 'अंधा युग' (धर्मवीर भारती) और 'बिल्बमंगल सूरदास' (आगा हश्र कश्मीरी) उल्लेखनीय है। इसके अलावा नौटंकी शैली, स्वांग, पंडवानी, नाचा, संगीत, भंवाई और नुक्कड़ नाटकों में भी संगीत के साथ–साथ गायन का महत्व बराबर रहता है। इसी कड़ी में लोकनाट्य 'नौटंकी' की बात करें तो संगीत और गायन की प्रधानता के कारण ही हाथरस में यह 'संगीत' कहलाई। पं नथाराम शर्मा गौड़ ने अनेक नौटंकी लिखी जिनमें गायन का महत्व बराबर बना रहा, उदाहरण के तौर पर नौटंकी 'अमरसिंह राठौर' में इस वीर छंद का सुन्दर प्रयोग है:–

''खातो चुका छनक में देतौ, हाय सव तरह हूँ लाचार।

खड़ो बुराई सुने चचा की, मेरे सुनने को धिक्कार।।

जो नहीं होतौ खौफ चचा कौ तौ करतों ऐसी तलवार।

तख्त उठाकर बादशाह को देतो पलट जमीं पे मार।।[10]

वैसे आल्हा एक लोकगायन शैली है जिसका गायन पुरूष कलाकारों द्वारा किया जाता है। इसे 'वीर छंद' भी इसीलिए कहा जाता है क्योंकि शौर्य के किस्से इसमें शामिल होते हैं।

नुक्कड़ नाटकों का प्राण तत्त्व लय और ताल के सुंदर संयोजन से बनी गायन शैली ही है। प्रयाण गीत, उदबोधक, गीत, श्रृंगार गीत आदि जब नाट्य प्रस्तुति के समय मंच पर प्रयोग किए जाते हैं तो उनका प्रभाव हृदय तक पहुँचता है। अतः कह सकते हैं रंगमंच पर गीतों का प्रदर्शन, प्रस्तुति में चार–चाँद लगा देता है।

'संगीत

संगीत का प्रयोग नाटक में जान डाल देता है। संस्कृत रंगमंच और लोकनाटकों का मुख्य आधार संगीत ही है इसके बिना इन नाटकों की कल्पना ही नहीं की जा सकती। समय–समय पर विभिन्न नाटककारों और निर्देशकों ने संगीत को ध्यान में रखकर ही नाट्य रचना और रंग–प्रस्तुति दी है। वादय और गेय दोनों प्रकार के संगीत भारतीय परंपरा में नाटक का अभिन्न अंग रहे हैं। 'नाट्यशास्त्र' में इसका विस्तृत विवेचन है, और संगीत प्रयोग की परंपरा शास्त्र सम्मत है, रंगालोचक सुरेश अवस्थी के शब्दों में– "इस प्रकार संस्कृत नाटकों से लेकर पारंपरिक लोकनाटकों, अत्यंत विकसित नाट्य–रूपों सभी में संगीत एक महत्वपूर्ण तत्व है।"[11] संगीत की लय अभिनेता की गति, संवाद, भाव और अंग संचालन से जुड़ीं रहती है। रंगमच में संगीत का प्रयोग प्रस्तुति को मनोरंजक और प्रभावशाली बनानें में मददगार होता है। इस रंगसंगीत का

प्रयोग और महत्व 'नाट्यशास्त्र' में भी उल्लेखित है।

विभिन्न लोकनाटकों– रामलीला, रासलीला, नौटंकी, सांग, बिदेसिया, अंकिया नाट, जात्रा, झुमुर, डोमकच्छ आदि को संगीत के बिना अधुरा ही माना जाएगा। आधुनिक युग की बात की जाये तो भारतेंदु युग से पहले के कुछ नाटकों यथा– आनंदरघुनन्दन (महाराजा विश्वनाथ सिंह) और इन्दरसभा (अमानत) में संगीत को महत्व दिया गया है। भारतेंदु युग के कई नाटक संगीत प्रधान हैं। मुख्यतः इस युग की नाट्य प्रस्तुतियों में लोकसंगीत की तान है। जयशंकर प्रसाद के नाटकों के गीत भी संगीत से मंच के जुड़ाव को प्रकट करते हैं। यहाँ पारसी थिएटर का जिक्र करना भी अनिवार्य हो जाता है। क्योंकि हिन्दी रंगमंच में गीत, संगीत एवं नृत्य को लोकप्रिय बनाने में इस थिएटर की भूमिका को नजरंदाज नहीं किया जा सकता।

हबीब तनवीर ने 'आगरा बाजार' और 'मिट्टी की गाड़ी' में संगीत का सुंदर प्रयोग किया है। नुक्कड़ नाटकों ने भी गायन और वाद को लोकप्रिय बनाने में महत्वपूर्ण कार्य किया है इसलिए आज ढपली–हारमोनियम इन नाटकों की अनिवार्य रंग सामग्री हैं। आज नाट्य प्रस्तुति में अलग से संगीत–निर्देशक का जिक्र होता है। नाटक में संगीत का प्रयोग दो रूपों से किया जाता है 'लाइव' और 'रेकॉर्डेड'। आधुनिक निर्देशकों में के.एन.पाणिक्कर. ब, व.कारन्त रतन थियम, हबीब तनवीर, वामन केंद्रे आदि अप प्रस्तुतियों में संगीत का सुंदर प्रयोग किया है । ब.व. कारन्त ने 'अंधेर नगरी' की प्रस्तुति में संगीत का प्रभावशाली प्रयोग किया था,जो रंगकर्मियों द्वारा आज भी स्मरण किया जाता है। इसी संदर्भ में प्रसिद्ध रंग–निर्देशक देवेन्द्रराज अंकुर का कहना है– "कारन्त की प्रस्तुति में बकरी वाले को पहले तो बकरी वाली में बदल दिया गया और फिर वह बकरी वाली लगभग हर दृश्य में 'मेरी बकरी', 'मेरी बकरी' का संगीत कोरस दोहराती रहती है। इस तरह अंधेर नगरी के बहुत ही छोटे से चरित्र को नाटक का एक महत्वपूर्ण चरित्र बना दिया गया। पूरी प्रस्तुति में गदय संवादों को भी एक खास लय में बांधा गया था, जिसके साथ मजीरों का संगीत संगति दे रहा था।"[12]

संगीत, गायन और नृत्य से भरपूर नाट्य प्रस्तुतियों में 'मध्यम व्यायोग', 'जानेमन', 'घासीराम कोतवाल', 'सैयां भये कोतवाल', 'हरिसंगार', 'उतररामचरित', 'आगराबाजार', 'काशीनामा', 'बेगम जान', 'नटी विनोदिनी' आदि को रखा जा सकता है।

नृत्य

संगीत और गायन की तरह ही नृत्य का प्रयोग नाटक में उसके जन्म से ही होता आया है। भरतमुनि ने अपने ग्रंथ 'नाट्यशास्त्र' के अंतर्गत इस पर विस्तार से चर्चा की है। उन्होंने नृत्य की मुद्राओं, नाट्य अवसर और गीत व संगीत से इसके तालमेल पर भी दृष्टि केंद्रित की है जैसे– "जहाँ दम्पति के बीच प्रेम–चर्चा हो वहाँ अत्यधिक हर्ष से उदभूत नृत्त का संयोजन किया जाए। जहाँ प्रिय के समीप नायिका अनुकूल ऋतु या समय का अनुभव करे वहाँ भी गीत के अर्थ से जुड़ा नृत्त हो सकता है।"[13] ('नाट्यशास्त्र' में नृत्य का वर्णन है जिसमें– "अप्सराओं का अभिनय नृत्य के साथ ही होता था। संस्कृत नाटकों में दो प्रकार से नृत्य प्रस्तुत हुए हैं, एकाकी नृत्य एवं सामूहिक नृत्य। राजा के दरबार में अप्सरा या नर्तकी द्वारा एकाकी और जनता के हर्ष उल्लास को प्रदर्शित करने के लिए सामूहिक नृत्य होता था। इनके अलावा कुछ और नृत्यों का

उल्लेख नाटक के अंतर्गत मिलता है—आनन्द नृत्य, वीभत्स नृत्य, हास्य नृत्य, ज्योति नृत्य और अप्सरा नृत्य।"[14] इस तरह भारतीय संस्कृति में प्रदर्शित 'नृत्य–नाटक' मंच से इनके संबंध को पुष्ट करते हैं जिसके अंतर्गत यक्षगान, कथकली, कत्थक, भरतनाट्यम आदि नृत्य रूपों को रखा जा सकता है।

भारतीय परम्परा में फसल कटने, शादी–ब्याह, तीज त्यौहारों आदि पर उत्सव के रूप में लोकनाट्य किए जाते रहें हैं । इन लोकनाट्यों में नृत्य, गीत और संगीत की भरमार रहती थी। इन उत्सवों का मुख्य उद्देश्य मनोरंजन करना होता था इसलिए नाटक के साथ इन कलाओं का प्रयोग जरूर होता था।

मुखौटा एवं कठपुतली

मुखौटों और कठपुतलियों का भी रंगमंच से संबंध बरसों से है। जब तक मुखौटे और पुतलियाँ कहीं सजे रहते हैं तब तक वे मात्र प्रदर्शन–वस्तु (शो–पीस) हैं लेकिन जब वे मंच पर विविध रूप से प्रस्तुत होने लगती हैं तो जीवन्तता पा लेते हैं। स्पष्ट है इन निर्जीव कला रूपों को सजीवता मंच के माध्यम से ही मिलती है।

मुखौटा की बात करें तो यह भी अभिनय का प्रभावकारी अंग है। जब प्रदर्शित नाटक के विभिन्न पात्रों को निर्जीव मुखौटों द्वारा जीवंत रूप दिया जाता है। तब अभिनीत पात्र काल्पनिक होते हुए भी अपने अस्तित्व में साकार होने का अहसास करा देता है। यही मुखौटा की शक्ति और सार्थकता मानी जा सकती है। भारत में गणेश नरसिंह, सराइकेला खाऊ, पुरुलिया छाऊ कृष्णाअट्टम्, आदिवासी शैमेन आदि मुखौटें अनेक नाटकों में प्रयोग किए जाते रहे हैं। ये भारतीय संस्कृति और रीति–रिवाजों में रच–बस गए हैं।

भारत में कठपुतली कला, कठपुतली रंगमंच के रूप में बरसों से लोकनाट्य के एक प्रकार रूप में मौजूद है। वैसे केवल कठपुतलियों की बात की जाये तो बिना मंच के इनका महत्व अधूरा ही लगेगा। लोककथाओं का लोककलाओं से मिलन इनके माध्यम से ही होता है। भारतवर्ष में विविध प्रकार की पुतलियाँ प्रचलित हैं जैसे– राजस्थान की ललुआ, आंध्रप्रदेश की छाया पुतली , बंगाल की छड़ पुतलियाँ मालाबार की पवाइकुथू राजस्थान की बांस–खाट की पुतली, थम्मालोतम, चमड़ा पुतलियाँ आदि। यह पुतलियाँ अपने आकार–प्रकार में भले ही अलग हो लेकिन रंगमंच का साथ मिलते ही ये बोलने लगती हैं। अनेक बरसों से यह कला मंच के साथ मिलकर जनता का मनोरंजन कर रही है। जब तक मुखौटे और पुतलियाँ कहीं सजे रहते हैं तब तक वे मात्र प्रदर्शन –वस्तु (शो–पीस) हैं लेकिन जब वे मंच पर विविध रूप से प्रस्तुत होने लगती हैं तो जीवन्तता पा लेती हैं।

चित्रकला

चित्रकला मंच पर दृश्य सज्जा में सहायक होती है। यह एक प्रकार से सांकेतिक दृश्य सज्जा का प्रकार है। प्राचीन समय से ही पदों पर चित्र बनाकर दृश्य विधान रचा जाता रहा है। इसमें कम जगह से अधिक कलात्मक प्रयोग किया जाता रहा है। जैसे अगर नाटक में दरवाजे, खिड़की की जरूरत है तो चित्र बनाकर ही काम चल जाएगा। इसी तरह अगर किसी एतिहसिक नाटक

को प्रस्तुत किया जाना है तो बड़े–बड़े कार्ड बोर्ड के सेट बनाने की बजाय परदे पर उस दृश्य को उभारा जा सकता है जैसे ताजमहल का दृश्य, लालकिला का दृश्य, इंडिया गेट आदि का दृश्य। भारत में प्रचलित रामायण और महाभारत की कथाएं चित्रों के माध्यम प्रस्तुत कर दी गई हैं। नाट्य प्रस्तुति में पाबूजी की पड़, कलमकारी चित्रकला, बसौली के मघु चित्रपट्ट चित्र, नाम द्वारा के सबीह चित्र आदि चित्र कलारूपों का प्रयोग किया गया है। पश्चिम देशों में रेनेसां के बाद जब यथार्थवादी रंगमंच मुख्य हो गया तो तभी रंगमंच पर चित्रों का प्रयोग भी बढ़ने लगा था। बीच के कुछ दशकों में यथार्थवादी रंगमंच के कारण इन प्रदर्शनकारी कलाओं को कम महत्व मिलने लगा था। चित्रकला का प्रयोग कहीं–कहीं सांकेतिक दृश्य–सज्जा में हुआ है।

मूर्तिकला

चित्रकला के साथ–साथ मूर्तिकला का भी मंच सज्जा से गहरा संबंध है। अजंता एलोरा मूर्तियों की नृत्य भंगिमा और हस्त मुद्राएँ नाटकीय गुण की ही पुष्टि करती हैं मूर्तियों के द्वारा नाटक की पृष्ठभूमि को भी समझा जा सकता है जैसे नटराज की मूर्ति से संगीतशाला का एहसास हो जाता हैं। छठे दशक के अमरीकी थिएटर में भी निर्देशकों ने चित्रकला और मूर्तिकला को रंगमंच पर प्रयोग के रूप में लिया है। इस तरह नाटय प्रस्तुति में चित्रकला और मूर्तिकला द्वारा कम साधनों और कम बजट में अनेक घटनाओं और स्थानों को प्रदर्शित किया है।

निष्कर्ष

समय–समय पर इन रूपों की मात्रा के आधार पर प्रयोग होते रहते हैं जो रंगमंच की जीवंतता के लिए आवश्यक भी है और यही इन कलारूपों की सार्थकता भी है।इसी तरह आज सिनेमा,टेलीविजन और डॉक्यूमेंट्री फिल्म्स ने भी रंगमंच के क्षेत्र में दस्तक दी हैं। इन माध्यमों से लेकर कोई गीत 'बैकस्टेज' से बज जाता है या फिर 'प्रोजेक्टर' के द्वारा कोई दृश्य जो नाट्य संवेदना और प्रस्तुति को उभारने में सहायक हो चला दिया जाता है। 'आषाढ़ का एक दिन' (मोहन राकेश), 'जात न पूछो साधू की' (विजय तेंदुलकर), 'हजार चौरासी की माँ' (महाश्वेता देवी), 'हमारें शहर के रोमियो जूलियट', 'सब कुछ चकाचक' आदि नाटकों की प्रस्तुति में ये तकनीक प्रयोग की जा चुकी है।

अतः कह सकते हैं य बेशक एकल प्रदर्शन के स्तर पर उपरोक्त कलाएँ अपने आप में स्वतंत्र हैं, लेकिन जब रंगमंच के लिए इनका उपयोग किया जाता है तब ये समन्वित रूप में प्रभाव की सृष्टि करती हैं। इसीलिए नाटक और रंगमंच को सामूहिक कला माना गया है। ये सामूहिकता नाट्य प्रस्तुति में अनोखा प्रभाव उत्पन्न करती है। नाटक और रंगमंच से इन प्रदर्शनकारी कलाओं का संबंध पुराना है।

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एसोसिएट प्रोफेसर, हिंदी विभाग

स्वामी श्रद्धानंद महाविद्यालय, दिल्ली विश्वविद्यालय, ईमेल –pratibha@ss.du.ac.in

हिंदी समाचार-पत्रों में कृषि समाचारों की कवरेज : समीक्षात्मक अध्ययन

–संदीप

–प्रो. डॉ. हरीश कुमार

भाषा किसी भी व्यक्ति, समाज के भावों–विचारों को प्रकट करने का माध्यम है साथ ही भाषा परस्पर विचारों का साधन ही नहीं है, यह किसी भी समाज, समूह से लेकर व्यक्ति की पहचान होती है। हमारी संस्कृति की विरासत को बचाने का काम भाषा ही करती है। इसलिए भाषा का अध्ययन व्यक्ति, समाज, संस्कृति के लिए महत्त्वपूर्ण बन जाता है। इस संदर्भ में नई राष्ट्रीय शिक्षा नीति (2020) विशेष चिंतन करती है।

कृषि और किसान भारत के सर्वांगीण विकास की आधारशिला है। देश की कुल आबादी का बड़ा हिस्सा आज भी कृषि क्षेत्र से जुड़ा हुआ है। कृषि क्षेत्र न केवल देश की खाद्यान की मांग को पूरा करता है बल्कि यह देश के लिए सबसे बड़ा व्यापार भी है। ऐसे में प्रिंट मीडिया कृषि समाचारों की कवरेज किस तरह से कर रहा है, यह अध्ययन अपने आप में महत्त्वपूर्ण विषय हो जाता है। शोध अध्ययन के लिए 'समाचार–पत्रों में कृषि समाचारों की कवरेजः समीक्षात्मक अध्ययन' विषय को शोध समस्या के तौर पर चुना गया है। शोध अध्ययन क्षेत्र से संबंधित संपूर्ण समग्र में से दैनिक भास्कर और दैनिक जागरण समाचार–पत्र को सेंपल के तौर पर चुना गया है। शोध अध्ययन में मुख्य तौर पर हिंदी समाचार–पत्रों में प्रकाशित कृषि समाचारों की कवरेज, कृषि समाचारों के प्रकार, कृषि समाचारों के स्तर, कृषि कार्यक्रम, कृषि समाचारों में मुख्य पात्र, कृषि फोटो के प्रकार इत्यादि विषयों पर गहन अध्ययन किया गया है।

मुख्य शब्दः कृषि, किसान, मीडिया जागरूकता, ग्रामीण संस्कृति, कृषि जगत्, प्रिंट मीडिया, कृषि एवं किसान, कृषि समस्या, किसान समस्या, कृषि विकास।

प्रस्तावना

सूचना प्रौद्योगिकी के इस युग में भी समाचार–पत्र अभिव्यक्ति का सशक्त माध्यम है। किसी भी राष्ट्र का चहुँमुखी विकास उस राष्ट्र की आर्थिक, राजनैतिक, धार्मिक, सामाजिक व सांस्कृतिक विकास पर अवलंबित होता है। भारत एक कृषि प्रधान देश है। कृषि का विकास व सम्पन्नता कृषि उत्पादन वृद्धि पत्रकारिता पर भी निर्भर करती है। जहाँ एक तरफ भारत को गांवों का देश कहा जाता है, तो वहीं दूसरी तरफ प्रैस को लोकतंत्र का चौथा स्तंभ। कृषि क्षेत्र को मजबूत आधार प्रदान करने के लिए बहुत से संचार माध्यम अपना महत्त्वपूर्ण योगदान देने हेतु सतत् प्रयास कर रहे हैं, और कई संचार माध्यम कृषि

पत्रकारिता से दूर भी है। इसमें कोई दो राय नहीं है कि औद्योगिकरण समय की मांग है, पर पिछले कुछ दशकों से औद्योगिकरण के नाम पर खेती–किसानी की उपेक्षा हुई, जिसका परिणाम यह रहा कि गांव और शहरों में गगनचुंबी इमारतें बनती रही और साथ ही उद्योग धंधों की प्राथमिका के चलते कृषि क्षेत्र पर अपेक्षित ध्यान नहीं दिया गया। यह तो अन्नदाता की मेहनत का परिणाम रहा है कि अभी भी देश की खाद्यान्नों के भण्डार भरे हुए हैं। आज अर्थशास्त्री एक बार फिर से यह कहने लगे हैं कि यदि अर्थव्यवस्था को उभारना है तो इसके लिए कृषि पर विशेष ध्यान देना होगा। सरकार भी अब कृषि क्षेत्रों पर विशेष ध्यान देने लगी है। केन्द्र हो या राज्य सरकार सभी इस दिशा में आगे बढ़ रहे हैं, क्योंकि यह समय की मांग भी है और आवश्यकता भी। यही कारण है कि इंटरनेशनल मॉनेटरी फंड (आई.एम.एफ) 2022–23 के मुताबिक भारत ब्रिटेन को पछाड़कर विश्व की पांचवी सबसे बड़ी अर्थव्यवस्था वाला देश बना है। इसके आगे अब अमेरिका, चीन, जापान और जर्मनी है। भारत की इस कामयाबी में कृषि क्षेत्रों को कम करके नहीं आंका जा सकता। क्योंकि पिछले कई दशकों में भारतीय अर्थव्यवस्था में कृषि का महत्त्वपूर्ण योगदान रहा है।

कृषि, अधिकतम लोगों का रोजगार होने के साथ–साथ भारतीय अर्थव्यवस्था की रीढ़ की हड्डी है। लेकिन चिंता की बात यह है कि मीडिया विस्फोट होने के बाद भी पत्र–पत्रिकाओं और समाचार चैनलों में कृषि आधारित सूचना और जानकारी न के बराबर है। हर दिन के अखबार उठाकर देखें तो स्पष्ट होता है कि अधिकतम अखबारों में कृषि व गांव को लेकर न ही कोई विशिष्ट कॉलम है और न ही कोई साप्ताहिक परिशिष्ट। टेलीविजन की स्थिति तो और भी चिंतनीय है। हर चैनल यही सोचता है कि किस तरह से चैनल की टी.आर.पी. बढ़ाई जाए। कुछ पत्रिकाएं व टी.वी. चैनल गांव व खेती को लेकर सामग्री देते हैं और कुछ नए प्रयास इस दिशा में दिखते हैं, लेकिन इस पूरी स्थिति को देखते हुए मीडिया में कृषि सामग्री 'ऊँट के मुँह में जीरा' के समान है।

कृषि पत्रकारिता

विकसित या विकासशील देश कृषि क्षेत्र के विकास के बिना आर्थिक दृष्टि से विकास नहीं कर सकता। विकसित देशों में कृषि पर लोगों की निर्भरता कम है, जबकि भारत जैसे देशों में कृषि पर निर्भरता अधिक है। भारतीय अर्थव्यवस्था की जीडीपी का एक तिहाई हिस्सा कृषि क्षेत्रों से आता है। भारत जैसे देश में 65 फीसदी से अधिक जनसंख्या की आजीविका का साधन कृषि ही है। कृषि के उत्पादन में होने वाला उतार–चढ़ाव अर्थव्यवस्था के साथ–साथ प्रत्यक्ष व अप्रत्यक्ष रूप से देश के हर व्यक्ति को प्रभावित करता है। बाजार की आवश्यकता और मांग के अनुरूप अन्य क्षेत्रों में उत्पादन को घटाना या बढ़ाना उत्पादक के हाथ में रहता है। लेकिन कृषि में ऐसा नहीं है। फसल बोने से पहले पता नहीं चलता कि अगले 4 से 5 महीने में कैसा मौसम रहेगा, देश के कितने क्षेत्र में यह फसल बोई गई या निर्यात बाजार में उठान कैसा होगा। क्योंकि एक बार फसल बोने के बाद किसान के हाथ से उत्पादन प्रक्रिया इंद्र भगवान के हाथ में चली जाती है। भारत में आज भी दो तिहाई खेती असिंचित है। ओला, पाला, अतिवृष्टि, अनावृष्टि, कीट–पतंग, रोग से अगर फसल बच भी गई तो अति उत्पादन के भाव जमीन पर

होंगे। किसानों की स्थिति कई बार ऐसी रहती है कि उत्पादन अच्छा होने के बाद भी टमाटर, आलू, प्याज, गेहूं धान इत्यादि के भाव इतने गिर जाते हैं कि फसल ढुलाई तक का खर्च नहीं निकलता, लिहाजा सड़कों पर फैंका जाता है। यह प्रक्रिया सरकार और मीडिया के सामने से होकर गुजरती है। जिस पर सरकार और मीडिया को अभी भी ध्यान देने की जरूरत है। लोकतंत्र का चौथा स्तंभ होने के नाते मीडिया को अभी भी यह समझने की जरूरत है कि भारतीय अर्थव्यवस्था का कृषि क्षेत्र की स्थिति के आधार पर ही विश्लेषण किया जाता है।

वर्तमान समय में मीडिया के संदर्भ में यह कथन सही है कि हिन्दी समाचार–पत्रों और अन्य संचार माध्यमों में कृषि एवं ग्रामीण क्षेत्र के समाचारों का महत्व बढ़ रहा है। लेकिन कृषि पत्रकारिता की स्थिति अभी भी पूरी तरह सुधर नहीं पाई है। वास्तव में किसानों व गाँवों की वर्तमान दुर्दशा को देखते हुए पत्रकारिता से जुड़े हुए समाचार–पत्र और अन्य संचार माध्यम कृषि पत्रकारिता के प्रति सामान्य नहीं है। हरियाणा में वर्ष 2020 के बाद बड़ी तेजी से मीडिया का विस्तार हुआ है। पहले के मुकाबले अधिकतर समाचार–पत्र व पत्रिकाएँ हरियाणा में तेजी से प्रकाशित हो रही है, लेकिन इसके बावजूद भी मीडिया जगत् में कृषि समाचारों की कवरेज बहुत कम है। जो पूरे मीडिया जगत् के लिए कृषि एवं किसान रिपोर्टिंग पर सवाल खड़ा करता है।

शोध उद्देश्य
- दैनिक भास्कर और दैनिक जागरण समाचार पत्रों में प्रकाशित कृषि समाचारों की कवरेज का अध्ययन करना।
- चयनित समाचार पत्रों में प्रकाशित कृषि संबंधित विभिन्न विषयों का तुलनात्मक अध्ययन करना।
- कृषि एवं किसानों के लिए प्रिंट मीडिया की उपयोगिता को जानना।

शोध परिकल्पना
- किसानों को जागरूक करने में प्रिंट मीडिया सशक्त माध्यम है।
- चयनित समाचार–पत्रों में दैनिक भास्कर और दैनिक जागरण कृषि समाचारों को प्रमुखता से प्रकाशित करते हैं।
- दैनिक जागरण समाचार–पत्र के मुकाबले दैनिक भास्कर समाचार–पत्र कृषि समाचारों की कवरेज अधिक करता है।

शोध की सीमाएं
- शोध अध्ययन के लिए दैनिक भास्कर और दैनिक जागरण समाचार–पत्र को ही चुना गया है। जिसमें समाचार–पत्रों के मुख्य संस्करण और स्थानीय संस्करण (करनाल) दोनों शामिल है।
- शोध अध्ययन की समय अविधि छह महीने (मार्च 2021 से अगस्त 2021) तक निर्धारित की गई है।

शोध विधि

प्रस्तुत शोध अध्ययन में शोधकर्ता द्वारा अन्तर्वस्तु विश्लेषण विधि का प्रयोग किया गया है। अन्तर्वस्तु विश्लेषण विधि वह वैज्ञानिक तकनीक है जिसमें सम्प्रेषण से प्राप्त सामग्री के घटकों का विश्लेषण करके महत्त्वपूर्ण निष्कर्ष प्राप्त किए जाते है। वैज्ञानिक तकनीक के अनुसार विषय–वस्तु के विभिन्न पहलुओं को अलग–अलग श्रेणियों में विभाजित करके उनका अलग–अलग विश्लेषण किया जाता है। अतः यही प्रक्रिया ही विषय–वस्तु विश्लेषण या अन्तर्वस्तु विश्लेषण कहलाती है। शोध अध्ययन में शोध उद्देश्यों को ध्यान में रखकर दैनिक भास्कर और दैनिक जागरण में प्रकाशित कृषि समाचारों का अर्तवस्तु विश्लेषण विधि द्वारा समीक्षात्मक एवं तुलनात्मक अध्ययन किया गया है।

आंकड़ों का विश्लेषण एवं प्रस्तुतिकरण

शोध विधि द्वारा प्राप्त हुए आंकड़ों का विश्लेषण एवं प्रस्तुतिकरण इस प्रकार है–

तालिका 01 चयनित समाचार–पत्रों में प्रकाशित कृषि समाचार

क्रमांक संख्या	समाचार–पत्र	कुल कृषि समाचार	प्रतिशत
1.	दैनिक भास्कर	413	53.08
2.	दैनिक जागरण	365	46.92
		778	100.00

उपरोक्त तालिका में दर्शाया गया है कि चयनित किए गए समाचार–पत्रों में मार्च 2021 से अगस्त 2021 (छह महीने) की अविधि के दौरान कृषि से संबंधित कुल 778 कृषि समाचार प्रकाशित किए गए है। जिसमें दैनिक भास्कर समाचार–पत्र में 413 (53.08 प्रतिशत) कृषि समाचार तथा दैनिक जागरण समाचार–पत्र में 365 (46.92 प्रतिशत) कृषि समाचार प्रकाशित हुए हैं।

तालिका 02 प्रकाशित कृषि समाचारों के प्रकार

क्रमांक संख्या	कृषि समाचारों के प्रकार	दैनिक भास्कर	दैनिक जागरण	कुल समाचार	प्रतिशत
1.	खेतीबाड़ी	106	65	171	21.98
2.	मौसम	08	07	15	1.93
3.	कृषि योजनाएं	39	40	79	10.15
4.	मंडी	20	35	55	7.07
5.	पशु–पालन	08	07	15	1.93
6.	मछली–पालन	02	06	08	1.03
7.	मधुमक्खी–पालन	03	03	06	0.77
8.	शोध एवं नई तकनीक	15	21	36	4.63
9.	कृषि एवं किसान समस्याएं	82	75	157	20.18

10.	कृषि कार्यक्रम	33	24	57	7.33
11.	कृषि व्यापार एवं उद्योग	0	07	07	0.90
12.	सामान्य समाचार	97	73	170	21.85
13.	अन्य समाचार	0	02	02	0.26
	कुल समाचार	413	365	778	100.00

उपरोक्त तालिका में दर्शाया गया है कि प्रकाशित कृषि समाचारों में से सबसे ज्यादा 21. 98 प्रतिशत समाचार खेतीबाड़ी के प्रकाशित हुए हैं। इसके अलावा 21.85 प्रतिशत सामान्य कृ षि समाचार, 20.18 प्रतिशत कृषि एवं किसान समस्या समाचार, 10.15 प्रतिशत कृषि योजना समाचार, 7.33 प्रतिशत कृषि कार्यक्रम समाचार, 7.07 प्रतिशत मंडी समाचार, 4.63 प्रतिशत शोध एवं नई तकनीक समाचार, 1.93 प्रतिशत मौसम समाचार, 1.93 प्रतिशत पशु–पालन समाचार, 1.03 प्रतिशत मछली–पालन समाचार, 0.90 प्रतिशत कृषि व्यापार एवं उद्योग समाचार, 0.77 प्रतिशत मधुमक्खी–पालन समाचार एवं 0.26 प्रतिशत अन्य कृषि समाचार प्रकाशित हुए हैं।

तालिका 03 प्रकाशित कृषि समाचारों के स्तर

क्रमांक संख्या	समाचारों का स्तर	दैनिक भास्कर	दैनिक जागरण	कुल समाचार	प्रतिशत
1.	अंतर्राष्ट्रीय समाचार	05	0	05	0.64
2.	राष्ट्रीय समाचार	24	32	56	7.20
3.	क्षेत्रीय समाचार	161	114	275	35.35
4.	स्थानीय समाचार	223	219	442	56.81
	कुल समाचार	413	365	778	100.00

उपरोक्त तालिका से स्पष्ट है कि प्रकाशित हुए कुल 778 कृषि समाचारों में से सबसे अधि क 56.81 प्रतिशत स्थानीय कृषि समाचार, 35.35 प्रतिशत क्षेत्रीय कृषि समाचार, 7.20 प्रतिशत राष्ट्रीय कृषि समाचार तथा 0.64 प्रतिशत अंतर्राष्ट्रीय कृषि समाचार प्रकाशित हुए हैं।

तालिका 04 कृषि समाचारों में मुख्य पात्र

क्रम संख्या	पात्र	दैनिक भास्कर	दैनिक जागरण	कुल पात्र	प्रतिशत
1.	किसान	312	262	574	73.78
2.	मजदूर	0	02	02	0.26
3.	व्यापारी	25	17	42	5.40
4.	कृषि विशेषज्ञ	50	47	97	12.47
5.	कृषि संस्थान	02	05	07	0.90
6.	मछली–पालक	06	09	15	1.93
7.	पशु–पालक	08	09	17	2.19
8.	मधुमक्खी–पालक	01	01	02	0.26
9.	मुर्गी–पालक	01	0	01	0.13
10.	अन्य	08	13	21	2.70
	कुल पात्र	413	365	778	100.00

यह तालिका स्पष्ट करती है कि प्रकाशित कृषि समाचारों में मुख्य पात्र के तौर पर 73.78 प्रतिशत किसान रहे हैं। जबकि 12.47 प्रतिशत कृषि विशेषज्ञ, 5.40 प्रतिशत व्यापारी, 2.70 प्रतिशत अन्य पात्र, 2.19 प्रतिशत पशु–पालक, 1.93 प्रतिशत मछली–पालक, 0.90 प्रतिशत कृषि संस्थान, 0.26 प्रतिशत मजदूर, 0.26 प्रतिशत मधुमक्खी–पालक तथा 0.13 प्रतिशत मुर्गी–पालक मुख्य पात्र रहे हैं।

तालिका 5   कृषि कार्यक्रम संबंधी समाचारों के प्रकार

क्रम संख्या	कृषि कार्यक्रम	दैनिक भास्कर	दैनिक जागरण	कुल	प्रतिशत
1.	सेमीनार	09	03	12	21.05
2.	कृषि मेले	0	01	01	1.75
3.	संगोष्ठी	12	11	23	40.35
4.	प्रदर्शनी	02	02	04	7.02
5.	प्रशिक्षण	08	06	14	24.56
6.	डेयरी फार्मिंग	01	0	01	1.75
7.	शिविर (कैंप)	01	01	02	3.51
	कुल	33	24	57	100.00

यह तालिका दर्शाती है कि चयनित समाचार–पत्रों में कृषि कार्यक्रम के कुल 57 समाचार प्रकाशित हुए हैं। जिसमें से सर्वाधिक 23 (40.35 प्रतिशत) समाचार संगोष्ठी के, 14 (24.56 प्रतिशत) समाचार प्रशिक्षण के, 12 (21.05 प्रतिशत) समाचार सेमीनार के, 4 (7.02 प्रतिशत) समाचार प्रदर्शनी के, 2 (3.51 प्रतिशत) समाचार शिविर (कैंप) के, 1 (1.75 प्रतिशत) समाचार कृषि मेले के तथा 1 (1.75 प्रतिशत) समाचार शिविर (कैंप) के प्रकाशित हुए हैं। तालिका में यह भी दर्शाया गया है कि प्रकाशित कृषि कार्यक्रम संबंधी समाचारों में से 33 समाचार दैनिक भास्कर समाचार–पत्र में तथा 24 समाचार दैनिक जागरण समाचार–पत्र में प्रकाशित हुए हैं।

तालिका 6   कृषि समाचारों में प्रकाशित फोटो के प्रकार

क्रम संख्या	फोटो के प्रकार	दैनिक भास्कर	दैनिक जागरण	कुल फोटो	प्रतिशत
1.	पात्र	75	171	246	39.55
2.	कृषि कार्यक्रम	19	02	21	3.38
3.	कृषि अनुसंधान एवं तकनीक	16	04	20	3.22
4.	खेतीबाड़ी	87	81	168	27.01
5.	पशु–पालन	03	07	10	1.61
6.	मधुमक्खी–पालन	01	01	02	0.32
7.	मछली–पालन	0	02	02	0.32
8.	कृषि एवं किसान समस्या	02	04	06	0.96
9.	मौसम	0	01	01	0.16
10.	मंडी	45	42	87	13.99
11.	कृषि संस्थाएं	0	03	03	0.48
12.	अन्य	14	42	56	9.00
	कुल फोटो	262	360	622	100.00
	प्रतिशत	42.12	57.88	100.00	

यह तालिका स्पष्ट करती है कि चयनित समाचार–पत्रों में प्रकाशित कृषि समाचारों में कुल 622 कृषि फोटो प्रकाशित हुई हैं। जिसमें से सबसे अधिक 39.55 प्रतिशत फोटो पात्र की प्रकाशित हुई हैं। जबकि 27.01 प्रतिशत फोटो खेतीबाड़ी की, 13.99 प्रतिशत फोटो मंडी की, 9 प्रतिशत फोटो अन्य, 3.38 प्रतिशत फोटो कृषि कार्यक्रम की, 3.22 प्रतिशत फोटो कृषि अनुसंधान एवं तकनीक की, 1.61 प्रतिशत फोटो पशु–पालन की, 0.96 प्रतिशत फोटो कृषि एवं किसान समस्या की, 0.48 प्रतिशत फोटो कृषि संस्था की, 0.32 प्रतिशत फोटो मधुमक्खी–पालन की, 0.32 प्रतिशत फोटो मछली–पालन की तथा 0.16 प्रतिशत फोटो मौसम की प्रकाशित हुई हैं।

तालिका 7   कृषि समाचारों में प्रकाशित फोटो के स्तर

क्रम संख्या	फोटो का स्तर	दैनिक भास्कर	दैनिक जागरण	कुल फोटो	प्रतिशत
1.	अंतर्राष्ट्रीय	5	0	5	0.80
2.	राष्ट्रीय	10	43	53	8.52
3.	क्षेत्रीय	121	134	255	41.00
4.	स्थानीय	126	183	309	49.68
	कुल	262	360	622	100.00

उपरोक्त तालिका से स्पष्ट है कि कृषि समाचारों में प्रकाशित हुई कुल 622 फोटो में से सबसे अधिक 49.68 प्रतिशत कृषि फोटो स्थानीय समाचारों में, 41 प्रतिशत कृषि फोटो क्षेत्रीय समाचारों में, 8.52 प्रतिशत कृषि फोटो राष्ट्रीय समाचारों में तथा 0.80 प्रतिशत कृषि फोटो अंतर्राष्ट्रीय समाचारों में प्रकाशित हुई हैं।

तालिका 8   समाचार पत्रों में प्रकाशित कृषि समाचारों का स्पेस (से.मी. स्थान) प्रतिशत

क्रम संख्या	समाचार पत्र	समाचार पत्र का मुद्रित स्थान (सें.मी. स्पेस)	प्रकाशित कृषि समाचारों का मुद्रित स्थान (सें.मी. स्पेस)	प्रतिशत
1.	दैनिक भास्कर	4585549	63296.15	1.38
2.	दैनिक जागरण	5150880	60323.33	1.17
	कुल स्थान (सें.मी. स्पेस)	9736429	123619.5	2.55

इस तालिका में चयनित समाचार–पत्रों के कुल मुद्रित स्पेस (से.मी. स्थान) में से कृषि समाचारों के कुल स्पेस (से.मी. स्थान) प्रतिशत को दर्शाया गया है। दैनिक भास्कर समाचार–पत्र में कृषि समाचारों को सबसे अधिक 63296.15 से.मी. (1.38 प्रतिशत) मुद्रित स्थान तथा दैनिक जागरण समाचार–पत्र में कृषि समाचारों को 60323.33 से.मी. (1.17 प्रतिशत) मुद्रित स्थान ही दिया गया है।

निष्कर्ष

मार्च 2021 से अगस्त 2021 की समयाविधि के दौरान चयनित समाचार–पत्रों में प्रकाशित कृषि समाचारों में सर्वाधिक समाचार दैनिक भास्कर समाचार–पत्र में प्रकाशित हुए हैं। दैनिक भास्कर और दैनिक जागरण समाचार पत्रों में प्रकाशित स्थानीय संस्करण (करनाल) में कृषि से संबंधी समाचारों को प्रमुखता के साथ कवर किया गया है। जबकि मुख्य संस्करण में क्षेत्रीय कृषि समाचारों को अंतर्राष्ट्रीय

और राष्ट्रीय कृषि समाचारों की अपेक्षा अधिक महत्व दिया गया है। कृषि समाचारों के प्रकारों में खेतीबाड़ी से संबंधित समाचार को दैनिक भास्कर व दैनिक जागरण समाचार–पत्र द्वारा प्रमुखता से कवर किया जाता है। चयनित समाचार–पत्रों में प्रकाशित कृषि समाचारों में मुख्य पात्र के तौर पर सर्वाधिक किसान रहे हैं, और सबसे कम मुख्य पात्र मुर्गी–पालक रहे हैं। दैनिक भास्कर समाचार–पत्र में कृषि कार्यक्रम के समाचारों को अधिक कवर किया गया हैं जबकि दैनिक जागरण समाचार–पत्र में कृषि कार्यक्रमों के समाचारों को कम कवर किए गए हैं। कृषि कार्यक्रम के समाचारों में से सर्वाधिक समाचार संगोष्ठी के तथा सबसे कम समाचार शिविर (कैंप) के प्रकाशित हुए हैं। दैनिक जागरण समाचार–पत्र के मुकाबले दैनिक भास्कर समाचार पत्र में सर्वाधिक कृषि समाचार फोटो के साथ प्रकाशित हुए हैं। कृषि समाचारों में प्रकाशित फोटो के प्रकार में सर्वाधिक फोटो पात्र (किसान) की प्रकाशित की गई है। जबकि सबसे कम फोटो मौसम संबंधी समाचारों में प्रकाशित हुई हैं। दैनिक भास्कर समाचार पत्र ने छह महीने की अविधि के दौरान अंतर्राष्ट्रीय कृषि समाचारों में कुल 5 फोटो ही प्रकाशित हुई है। जबकि दैनिक जागरण समाचार–पत्र में अंतर्राष्ट्रीय कृषि समाचारों में एक भी फोटो प्रकाशित नहीं हुई है।

उपरोक्त शोध परिणाम के आधार पर कहा जा सकता है कि किसानों को जागरूक करने में प्रिंट मीडिया सशक्त माध्यम है। दैनिक भास्कर और दैनिक जागरण समाचार–पत्र कृषि समाचारों को प्रमुखता से प्रकाशित करते हैं। एक तरफ जहां दैनिक भास्कर समाचार–पत्र में अंतर्राष्ट्रीय, क्षेत्रीय तथा स्थानीय कृषि समाचारों को अधिक कवर किया जाता है, तो वहीं दूसरी तरफ दैनिक जागरण समाचार–पत्र में राष्ट्रीय कृषि समाचारों को अधिक कवर किया जाता है।

आवश्यक सुझाव

- मीडिया के पत्रकारों को कृषि एवं किसानों की दयनीय स्थिति को समझने के लिए ग्रामीण परिवेश और किसानों के बीच में समय बिताने की जरूरत है। ताकि उनकी मार्मिक स्थिति एवं दिनचर्या को जाना जा सके।
- भविष्य में इस विषय पर कृषि विशेषज्ञों के साक्षात्कार को भी शोध में शामिल किया जा सकता है।
- सभी समाचार–पत्रों में कृषि एवं किसानों के लिए विशेश कॉलम या साप्ताहिक पेज की जगह आरक्षित रखी जानी चाहिए।

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पीएचडी शोधार्थी, पत्रकारिता एवं जनसंचार विभाग) महर्षि दयानंद विश्वविद्यालय, रोहतक (हरियाणा)
शोध निर्देशक– प्रो. डॉ. हरीश कुमार (पत्रकारिता एवं जनसंचार विभाग) महर्षि दयानंद विश्वविद्यालय, रोहतक (हरियाणा)

उषा प्रियंवदा के उपन्यासों में मनोविज्ञान

–डॉ. सुधा शर्मा

उषा जी को विदेशों में बसे भारतीयों का बहुत गहन एवं तिक्त अनुभव है। अपने सांसारिक जीवन के विलक्षण अनुभवों से प्राप्त सूक्ष्म जीवन–दृष्टि उनके साहित्य में प्रत्यक्ष एवं अप्रत्यक्ष रूप में निहित है। 'शेषयात्रा' से लेकर 'नदी' तक सभी उपन्यासों में विदेशी परिवेश पसरा पड़ा है। भारतीय संस्कारों से जकड़ी इनकी नायिकाएँ विदेशी उन्मुक्त गगन में पंख फैलाकर उड़ान भरती हैं किंतु संस्कारगत जंजीरें उन्हें विश्रृंखल नहीं होने देतीं। कई वर्षों से विदेश में रहने वाली उषा जी ने दो संस्कृतियों के बीच भटकती नारी के मानसिक द्वंद्व को कलात्मक अभिव्यक्ति दी है।

प्राचीन ग्रीस के दर्शन शास्त्रियों द्वारा मनोविज्ञान की नींव डाली गई थी। उन्नीसवीं शताब्दी के उत्तरार्द्ध में मनोविज्ञान एक स्वतंत्र शाखा के रूप में स्थापित हुआ। फ्रायड, एडलर तथा युंग मनोविश्लेषण के तीन प्रमुख उन्नायक हैं। भारतीय मनोविज्ञान का अध्ययन क्षेत्र अत्यंत विस्तृत है। इसमें केवल मन का ही नहीं अपितु आत्मा का भी–पूर्ण रूप से विवेचन किया गया है। मनोवैज्ञानिक सिद्धांतों की परिकल्पना से साहित्य जगत में एक नये युग की शुरुआत हुई। मनोवैज्ञानिक साहित्य में मनोविश्लेषणात्मक प्रणाली के आधार पर मानव–व्यवहारों के मूल कारण के लिए उत्तर ढूँढने की प्रथा शुरु हो गई है। मनोवैज्ञानिक उपन्यासों में पात्रों के बहुआयामीय व्यक्तित्व को बड़ी बारीकी तथा कलात्मकता के साथ चित्रित किया जाने लगा। हिन्दी साहित्य की देदीप्यमान नक्षत्र उषा प्रियंवदा जी की गणना मनोवैज्ञानिक उपन्यासकारों की श्रेणी में नहीं की जाती, लेकिन अगर उनके उपन्यासों पर दृष्टिपात करें तो मनोवैज्ञानिक उपन्यासों की सभी विशेषताएँ उनके उपन्यासों में दृष्टिगोचर होती है। उनके उपन्यासों में पात्रों के मन के प्रदर्शन और उद्घाटन में मनोविश्लेषण का आधार लिया गया है। उषाजी के उपन्यासों में भारतीय मूल के पात्र विदेशी परिवेश में परिवर्तित संदर्भों, नई परिस्थितियों और उलझनपूर्ण मनःस्थितियों से जूझते नज़र आते हैं।

प्राचीन ग्रीस के दर्शनशास्त्रियों द्वारा मनोविज्ञान की नींव डाली गई थी। 1601 ई. से 1850 ई. तक विभिन्न देशों में खासकर ब्रिटेन, फ्रांस तथा जर्मनी के दर्शनशास्त्रियों ने मन तथा शरीर से संबंधित समस्याओं का विवेचन किया। 19वीं शताब्दी के उत्तरार्द्ध में मनोविज्ञान एक स्वतंत्र शाखा के रूप में स्थापित हुआ। 'विलियम वुण्ट' को प्रयोगात्मक विज्ञान का जनक माना गया।

मनोविश्लेषण के तीन प्रमुख उन्नायक फ्रायड, एडलर तथा युंग हैं। फ्रायड के अनुसार अचेतन, मन का सबसे बड़ा हिस्सा होता है। इसमें वे सारे मानसिक तत्त्व होते हैं जो चेतन में नहीं

आ पाते हैं। इसमें बाल्यावस्था की इच्छाएँ, लैंगिक इच्छाएँ तथा मानसिक संघर्ष आदि से संबंधित इच्छाएँ आती हैं। इच्छाओं का मानव–व्यवहार के निर्धारण में महत्त्वपूर्ण स्थान है। फ्रायड का कहना है कि अचेतन इच्छाएँ चेतन में विकृत रूप अपनाकर प्रवेश करती हैं। मनुष्य अपनी दिन प्रतिदिन की जिन्दगी में जो भूलें करता है, वे दमित काम–वासना जनित विकृतियों के ही परिणाम हैं। अचेतन के विस्तृत भंडार जिनमें मूलतः दमित, कामुक, अनैतिक, असामाजिक तथा घृणित इच्छाएँ होती हैं उनसे व्यक्ति स्वयं अनभिज्ञ होता है। फ्रायड ने मन को संरचनात्मक दृष्टिकोण से उपाहं, अहं, पराहं जैसे तीन भागों में बाँटा है। एडलर का मानना था कि अपनी जन्मजात अक्षमता को दूर करने के उद्देश्य से मानव की अंतश्चेतना में शक्ति प्राप्त करने की अदम्य आकांक्षा जागृत हो उठती है। वह जीवन भर विभिन्न उपायों से शक्ति के संचय की चेष्टा करता हुआ दूसरों पर अपनी धाक जमाने के लिए उत्कंठित हो उठता है। युंग ने मानव व्यवहार की व्याख्या में नियतिवादी तथा सोद्देश्यवादी दोनों तरह के विचारों का समावेश किया है। युंग ने मनोवृत्ति के दो प्रकार बतलाये हैं–अन्तर्मुखता तथा बहिर्मुखता। अन्तर्मुखता की मनोवृत्ति वाले लोग आत्मकेंद्रित, शुष्क एवं अल्पभाषी होते हैं। युंग ने व्यक्ति की मध्यावस्था को सबसे अधिक महत्त्वपूर्ण बतलाया है। इस अवस्था में व्यक्ति को व्यक्तित्त्व के विभिन्न पहलुओं को एक साथ समन्चित करने का पर्याप्त मौका मिलता है। युंग के अनुसार मानव के अवचेतन मन का निर्माण सामूहिक एवं सामाजिक कारणों से समष्टिगत रूप से हुआ है, व्यक्तिगत रूप से नहीं।

जिस तरह 'वुन्ट' को आधुनिक प्रयोगात्मक मनोविज्ञान का जनक कहा जाता है उसी तरह भारतीय मनोविज्ञान को वैज्ञानिक स्वरूप प्रदान करने का श्रेय महर्षि पतंजलि को जाता है। भारतीय मनोविज्ञान का अध्ययन क्षेत्र अत्यंत विस्तृत है। इसमें केवल मन का ही नहीं अपितु आत्मा का भी पूर्ण रूप से विवेचन किया गया है। भारतीय मनोवैज्ञानिकों ने मानसिक शक्ति को पूर्ण रूप से विकसित करने के लिए योग–मार्ग का उल्लेख किया है, जिसकी वैज्ञानिकता पर संदेह नहीं किया जा सकता। योग–मार्ग सचमुच विश्व को भारतीय मनोविज्ञान की एक महती देन है। पिछले पच्चीस वर्षों में भारत में वेद, उपनिषद, भगवत्गीता, महाभारत, सांख्य–योग, न्याय–वैशेषिक, मीमांसा, वेदान्त, बौद्ध तथा जैन दर्शन के ग्रंथों के मनोवैज्ञानिक अध्ययन किये गये हैं। भारतीय मनोविज्ञान संपूर्ण जीवन का विज्ञान है। योग के माध्यम से भारतीय मनोविज्ञान ने जिस आत्मोपलब्धि के लक्ष्य को प्राप्त किया है, उससे पाश्चात्य मनोविज्ञान कोसों दूर है।

मनोविज्ञान के भारतीय सिद्धांतों तथा पाश्चात्य सिद्धांतों में कई अंतर हैं। भारतीय सिद्धांतों में व्यक्तित्त्व के अध्ययन में अंतर्निरीक्षण विधि का उपयोग किया गया है जबकि पश्चिमी सिद्धांतों में व्यक्तित्त्व के अध्ययन में प्रयोगात्मक विधि का उपयोग किया जाता है। भारतीय सिद्धांतों में 'आत्मा' को महत्त्वपूर्ण माना गया है, पश्चिमी सिद्धांतों में 'अहम्' को व्यक्तित्त्व का प्रमुख संगठनात्मक बल माना गया है। भारतीय सिद्धांत में, विशेषकर व्यक्तित्त्व के अभिधम्म सिद्धांत में व्यक्तित्त्व को उन्नत बनाने के लिए मात्र 'मनन' पर बल दिया गया है जबकि पाश्चात्य मनोविज्ञान में व्यक्तित्त्व को उन्नत बनाने के लिए कई तरह की मनोवैज्ञानिक विधियों का प्रतिपादन किया गया है। पश्चिमी सिद्धांतों में व्यक्तित्त्व के मापन के लिए तरह–तरह की विधियाँ हैं जबकि भारतीय सिद्धांतों में व्यक्तित्त्व–मापन के लिए वैज्ञानिक साधनों की अनुपलब्धता है।

मनोवैज्ञानिक सिद्धांतों की परिकल्पना से साहित्य जगत में एक नये युग की शुरुआत हुई। इसके ज्ञान से साहित्यकारों ने अपने पात्रों के सूक्ष्मातिसूक्ष्म भावों को सुस्पष्ट किया। मनोवैज्ञानिक साहित्य में मनोविश्लेषणात्मक प्रणाली के आधार पर मानव–व्यवहारों के मूल कारण के लिए उत्तर ढूँढने की प्रथा शुरु हो गई है। मनोवैज्ञानिक साहित्य के द्वारा मनुष्य के वास्तविक स्वरूप को समझना आसान हो गया। ऐसा साहित्य यथार्थता के निकट आ खड़ा हुआ। इस तरह, वैज्ञानिकता तथा यथार्थता के मणि–कांचन संयोग से साहित्य समृद्ध हो गया।

पूर्ववर्ती उपन्यासकार चेतन मन को अधिक महत्त्व देते थे, अचेतन मन की तरफ उनका ध्यान ही नहीं गया। किंतु मनोवैज्ञानिक उपन्यासों में पात्रों के बहुआयामीय व्यक्तित्त्व को बड़ी बारीकी तथा कलात्मकता के साथ चित्रित किया जाने लगा। इस तरह आधुनिक हिंदी साहित्य में मनोवैज्ञानिकता का समावेश सचमुच एक महत्त्वपूर्ण उपलब्धि है। इन उपन्यासों में पात्रों की आंतरिक उथल–पुथल, अन्तर्द्वंद्व, बेचैनी तथा घबराहट को अभिव्यक्ति मिली।

मनोवैज्ञानिक उपन्यासों का अभिप्राय उन उपन्यासों से है जो साधारणतया 'मनोविश्लेषण' का स्पष्ट प्रदर्शन करते हैं। उपन्यासकार का मुख्य ध्येय कथा–प्रसंगों के जरिये पात्रों के आंतरिक भावों को कुरेदना ही है। मनोवैज्ञानिक उपन्यासों की कुछ अपनी विशिष्टता रहती है। इन उपन्यासों में सुसंगठित कथा की अपेक्षा नहीं की जाती। मनोवैज्ञानिक उपन्यासों में मनोविश्लेषण के सिद्धांतों के आधार पर मानव मन की उधेड़बुन को सुलझाने का प्रयास किया जाता है।

हिंदी साहित्य की मूर्धन्य साहित्यकार उषा प्रियंवदा जी की गणना मनोवैज्ञानिक उपन्यासकारों की श्रेणी में नहीं की जाती, लेकिन अगर उनके उपन्यासों पर दृष्टिपात करें तो मनोवैज्ञानिक उपन्यासों की सभी विशेषताएँ उनके उपन्यासों में दृष्टिगोचर होती हैं। मानव–मन की विचित्र कार्य–प्रणाली, मानवीय व्यक्तित्त्व के विभिन्न स्तरों तथा अंतर्चेतना के तत्त्वों तक पहुँचने में विश्लेषणात्मक विधि का प्रयोग, उषा जी के उपन्यासों में द्रष्टव्य है। पात्रों के मन के प्रदर्शन एवं उद्घाटन में मनोविश्लेषण का आधार लिया गया है। इनके अधिकतर पात्र मनोवैज्ञानिक सिद्धांतों की कलात्मक अभिव्यक्ति प्रकट करते हैं। चाहे वह 'इलेक्ट्रा कॉम्प्लेक्स' से ग्रसित 'राधिका' हो या दमित इच्छाओं और वासना से ग्रसित 'वाना'। उषा जी की रचनाओं में मनोविज्ञान का समावेश अपने आप हो जाता है।

मानव स्वभाव की विचित्रताओं को उजागर करने में उषा जी पारंगत हैं। उनके उपन्यासों में चरित्रों की रहस्यमयता आद्यंत बनी रहती है। उषा जी के उपन्यासों की नारियाँ पुरुषों के आगे सिर झुकाने वाली परंपरानुगामिनी नहीं अपितु परंपरागत बेड़ियों को तोड़कर अपनी तकदीर खुद लिखनेवाली नारियाँ हैं। चाहे वह 'पचपन खंभे लाल दीवारें' की नायिका 'सुषमा' हो या 'शेषयात्रा' की नायिका 'अनु'। ये दोनों नायिकाएँ नारी–मात्र के लिए अनुकरणीय हैं।

विभिन्न परिस्थितियों तथा परिवेशों में बँधे पात्रों के भावों को बड़ी सूक्ष्मता से चित्रित कर उषा जी ने अपनी संवेदनशीलता का परिचय दिया है। उन्होंने अपने उपन्यासों के जरिये यह सिद्ध कर दिखाया है कि कोई साहित्यकार जितना संवेदनशील होगा उसके हृदय में भावों का उद्वेग उतना ही अधिक तीव्र होगा। अपने सभी उपन्यासों में उषा जी ने नारी मन के हर पहलू का बारीकी से अध्ययन किया है। उनके अंतिम उपन्यास 'नदी' में वात्सल्य रस की सरिता में पाठक

डूबते–उतराते हैं। इस उपन्यास में उन्होंने नारी के वात्सल्य भाव का बड़ा मार्मिक चित्रण किया है।

उषा जी को विदेशों में बसे भारतीयों का बहुत गहन एवं तिक्त अनुभव है। अपने सांसारिक जीवन के विलक्षण अनुभवों से प्राप्त सूक्ष्म जीवन–दृष्टि उनके साहित्य में प्रत्यक्ष एवं अप्रत्यक्ष रूप में निहित है। 'शेषयात्रा' से लेकर 'नदी' तक सभी उपन्यासों में विदेशी परिवेश पसरा पड़ा है। भारतीय संस्कारों से जकड़ी इनकी नायिकाएँ विदेशी उन्मुक्त गगन में पंख फैलाकर उड़ान भरती हैं किंतु संस्कारगत जंजीरें उन्हें विश्रृंखल नहीं होने देतीं। कई वर्षों से विदेश में रहने वाली उषा जी ने दो संस्कृतियों के बीच भटकती नारी के मानसिक द्वंद्व को कलात्मक अभिव्यक्ति दी है।

उषा जी के साहित्य का प्रमुख उद्देश्य मानव मन की व्याख्या करना ही है और उनका कथ्य और शिल्प दोनों उसी के अनुसार ढल गए हैं। उनके उपन्यासों में मनोवैज्ञानिक भाव–भूमि बिखरी है। उषा जी ने गहरी मनोवैज्ञानिक सूझ के साथ नारी की संवेदनाओं को उकेरा है। पारिवारिक जिम्मेदारियों के कारण अविवाहित रह गई 'सुषमा' की छटपटाहट तथा मन पसन्द साथी न मिलने के मलाल से 'वाना' की अकुलाहट का उषा जी ने जीवन्त चित्रण किया है। इन्होंने सदियों से निरीह एवं दुर्बल मानी जाने वाली नारी को आसमान को छू लेने का साहस प्रदान किया है। अपने अदम्य आत्मविश्वास से अपना अस्तित्त्व तलाशती 'अनुका' जीवन के संघर्षों से हार न मानने की प्रेरणा देती है।

उषा जी ने अपने उपन्यासों में जटिल–व्यक्तित्त्व वाले असामान्य पात्रों की मानसिक अवस्था और विकृतियों का यथार्थ चित्रण किया है। साथ ही, इन पात्रों को पाठकों की सहानुभूति का पात्र भी बनाया है। 'अन्तर्वंशी' का 'शिवेश' इसका अनूठा उदाहरण है।

लम्बे विदेशी प्रवास के कारण उनके कथ्य तथा शैली पर विदेशी प्रभाव द्रष्टव्य है, जो स्वाभाविक है। पुरुषाधिपत्य प्रधान हिंदी साहित्य में उषा जी ने नारी की दृष्टि से नारी का चित्रण किया है। अपनी रचनाधर्मिता का निर्वाह करते हुए उन्होंने ऐसे समाज की परिकल्पना की है जहाँ नारी पुरुष की अनुगामिनी नहीं वरन् सहचरी हो। भारतीय समाज में व्याप्त नारी के प्रति वैषम्य भाव, अनीति तथा अन्याय पर उन्होंने कड़ा प्रहार किया है। यही कारण है कि 'अन्तर्वंशी' की नायिका 'वाना' विवाहिता होते हुए भी अपने पति को छोड़कर अपने मनपसन्द साथी का वरण कर लेती है।

समाज में व्याप्त असमानता एवं कुरीतियों के कारणों की खोज करते–करते उषा जी अंत में मानव के अंतर्मन को टटोलने लगती हैं। फिर समाज को सूचित करती हैं कि बाह्य परिस्थितियों में इन समस्याओं का हल नहीं है अपितु अन्तर्मन के उदात्तीकरण के द्वारा ही स्वस्थ समाज की स्थापना संभव है। 'भया कबीर उदास' की 'यमन' अपनी समस्त हीन भावनाओं को गंगा में विसर्जित कर नये जीवन की शुरुआत करती है। 'नदी' की 'आकाशगंगा' अपने नवजात शिशु को संतान के लिए तड़पती निःसंतान कैथरीन की गोद में डाल, अपने समस्त पापों की कलुषता को धो डालती है।

उषा जी का मानवतावादी दृष्टिकोण, मानव–स्वभाव का गंभीर अध्ययन तथा मनोविज्ञान के सैद्धांतिक तथा व्यावहारिक पहलुओं का विषद् ज्ञान उनके साहित्य को विशिष्ट तथा अलग

पहचान प्रदान करता है। उन्होंने मानव के अन्तर्जगत की सत्ता को स्वीकार किया है। उषा जी ने अपने उपन्यासों में साबित कर दिया है कि मानव के जीवन की उथल–पुथल और भटकन के लिए सिर्फ बाह्य जगत ही ज़िम्मेदार नहीं अपितु उसमें मनुष्य के आंतरिक जीवन की भी अहम भूमिका है। जीवन से भागती 'रुकोगी नहीं राधिका' की 'राधिका' इसका जीवंत उदाहरण है। अतएव मात्र व्यक्ति का बाह्य चित्रण करना साहित्यकार का काम नहीं वरन् उसके अन्तर्जीवन को खोलना ही उसकी उपलब्धि है। अन्तर एवं बाह्य के सामंजस्य से ही मनुष्य की प्रगति का मार्ग प्रशस्त हो सकता है।

उषा जी के उपन्यासों में भारतीय मूल के पात्र विदेशी परिवेश में परिवर्तित संदर्भों, नई परिस्थितियों और उलझनपूर्ण मनःस्थितियों से जूझते नज़र आते हैं। 'शेषयात्रा' की 'अनुका', 'अन्तर्वंशी' की 'वाना', 'भया कबीर उदास' की 'यमन' तथा 'नदी' की 'आकाशगंगा', ये सभी नायिकाएँ विदेशी सभ्यता से प्रभावित नज़र आती हैं। भारतीय संस्कारों से जकड़े इन पात्रों के सूक्ष्मातिसूक्ष्म भावों को उषा जी ने अपनी मनोवैज्ञानिक सूझ से यथार्थवादी दृष्टि प्रदान की है। विदेशी सभ्यता की चकाचौंध से चमत्कृत ये पात्र विदेशी रंग में रंग जाना चाहते हैं किंतु कहीं न कहीं उनकी भारतीयता आड़े आ जाती है। उषा जी ने अपनी नायिकाओं के भीतर के संस्कारजन्य अंतर्द्वंद्व को बड़ी बारीकी से चित्रित किया है।

उषा जी के उपन्यास नारी सुलभ कोमलता एवं भावुकता से ओत–प्रोत हैं। उन्होंने अपनी बहुआयामी प्रतिभा के द्वारा हिंदी साहित्य को समृद्ध किया है। उषा जी प्रगतिशीलता के नाम पर विदेशी सभ्यता एवं संस्कृति का अंधानुकरण करने की सीख नहीं देतीं बल्कि अपने जन्मगत संस्कारों से जुड़े रहकर सामाजिक कुरीतियों की बेड़ियों को तोड़ डालने की शिक्षा देती हैं। अपने उपन्यासों के जरिए उन्होंने नारी को आकाश में उड़ान भरने का अदम्य साहस प्रदान किया है। उषा जी विदेशी धरती पर हिंदी और भारतीय संस्कृति की कीर्ति–पताका को बड़े गर्व के साथ थामे खड़ी हैं। उपन्यासों में मनोविज्ञान का समावेश उनके उपन्यासों को विशिष्टता प्रदान करता है।

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विभागाध्यक्षा, हिंदी विभाग, निर्मला कॉलेज फॉर वीमेन (स्वायत्त), कोयम्बत्तूर–18

राष्ट्र निर्माण में वनों की भूमिका

–डॉ. रिंकी

जिस तरह पृथ्वी द्वारा धूल, पत्थर, शिला ,पशु–पक्षी, मनुष्य पेड़ –पौधे आदि समस्त प्राणी को धारण किए हुए हैं ऐसी पृथ्वी को हम दंडवत प्रणाम करती हूं। हे मातृभूमि तू मेरा पुत्र की तरह ख्याल रखती हो। अतः यह भूमि हमारी माता है ।

वर्तमान समय में मानव को ज्ञान की बहुत ही लालसा है, जो भगवान की तरह बनना चाहता है। भारतीय सभ्यता के आर्ष ग्रंथों को आधार बनाकर विदेशियों ने ज्ञान को अर्जित करने की कोशिश की है परंतु आर्ष ग्रंथों में समस्त ज्ञान विद्यमान नहीं है जो वर्तमान समय की शिक्षा व्यवस्था को पूर्ण कर सके। अतः आर्ष ग्रंथों के साथ में वर्तमान समय के ग्रंथों को भी सम्मिलित किया जाना चाहिए जिससे मनुष्य का सामाजिक, आर्थिक, राजनीतिक, राष्ट्रीय विकास हो सके। वर्तमान समय में सामाजिक व्यवहार को देखकर आने वाली पीढ़ी और वर्तमान पीढ़ी में वैदिक शिक्षा के वास्तविक स्वरूप पर समाज ने ध्यान ही नहीं दिया। मनुष्य के लिए उपयोगी समस्त मूल ज्ञान आर्ष ग्रंथों में वर्णित है, इसमें कोई संदेह नहीं है, परंतु मैकाले की शिक्षा व्यवस्था में भारतीय आर्ष ग्रंथों को भारतीय समाज से पूर्णता नगण्य कर दिया है। जिसके फलस्वरूप समाज में आर्ष ग्रंथों द्वारा दिए गए राष्ट्रभावना से संबंधित ज्ञान लुप्त सा हो गया है। वर्तमान समय में माननीय प्रधानमंत्री द्वारा देश में आजादी के अमृत महोत्सव को मनमाना पढ़ रहा है, जिससे प्रतीत होता है कि वर्तमान व्यवस्था में राष्ट्रभक्ति की भावना विलुप्त सी हो गई ,जिसका मुख्य कारण आर्ष ग्रंथों को वर्तमान शिक्षा पद्धति में न पढ़ाना है आर्ष ग्रंथों में संकलित राष्ट्र भावना से संबंधित कुछ विषयों पर प्रकाश डालना आवश्यक सा हो गया है।

'ऋग्वेद' से संबंधित प्रमुख श्लोक जो राष्ट्र की भावना को प्रेरित करते हैं। 'वयं राष्ट्रे जागरण पुरोहिता' ।।1

इसका अर्थ है राष्ट्र की रक्षा के लिए और राष्ट्र के सभी प्राणी हमेशा जागृत रहे, राष्ट्र में, प्रदेश में, जिले में, जिलों में ग्राम, ग्रामों में परिवार, परिवार में व्यक्तियों से राष्ट्र का निर्माण होता है ,राष्ट्र का मूल स्तंभ राष्ट्र का नागरिक होता है जोकि एक व्यक्ति है व्यक्ति से समाज का निर्माण होता है और समाज में रहकर मनुष्य अपने जीवन का निर्वहन करता है। समाज में यदि राष्ट्र भावना है तो वह राष्ट्र उन्नति की ओर अग्रसर होता

है। 'प्रेह्य भीहि धृष्णुहि न ते वज्रा नियंसते। इन्द्र नृम्णं हि ते शवो वृत्तं जया अपोअर्चन्ननु स्वराज्यम।'² (सामवेद 413)

राजा का परम कर्तव्य है कि वह अपनी प्रजा का शत्रुओं से रक्षण करे एवं राष्ट्र को संरक्षित भी करता रहे इसी प्रकार वर्तमान समय में राष्ट्रपति या प्रधानमंत्री को अन्य शत्रु देशों से अपने नागरिकों की रक्षा करते हुए शत्रु देशों को अपने स्तर पर पराजित भी करते रहे । राष्ट्र के अंदर भ्रष्ट विश्वासघाती नागरिकों को चिन्हित करते हुए राष्ट्र को संरक्षित करते रहना चाहिए ।राष्ट्र की उन्नति तभी होगी, जब राष्ट्र के अंदर राष्ट्र विरोधी तत्वों की समाप्ति होती है।

वेदों को पढ़ने वाला मनुष्य, जो वेदों के द्वारा बताए गए मार्ग पर चलता है उसका आचार विचार शुद्ध ,सात्विक वेदों की तरह ही पवित्र होता है। सत् आचरण ही मनुष्य को अपने जीवन का ध्येय वृत बनाना चाहिए।

'या चिदन्यदिव् शंसत सखायो मां रिषण्यत।

इन्द्रमित्तोता वृषणं सुते मुहुरूक्था च शंसत'।(3 सामवेद 242) इसीलिए कहा गया है कि शिक्षा व्यवस्था में छात्रों को सदाचार युक्त शिक्षा वर्तमान समय में दी जानी चाहिए जिससे वर्तमान समय में राष्ट्रभक्ति की भावना छात्र छात्रों में जागृत हो सके।

'आ त्वाहार्षमन्तरेधि ध्रवास्तिष्ठा विचाचलिः।

विशस्त्वा सर्वा वाच्छन्तु मा त्वद्रअष्ट्रमधि भ्रशत् ।।

इहैवैधि माप च्योष्ठाः पर्वतेवाविचाचलिः।

इन्द्र इवेहि ध्रुवास्तिष्ठेह राष्ट्रसु धारयः।।'⁴ (ऋग्वेद 10.173)

अर्थात् हे राजन हम प्रजा ने तुमको अपना अगुआ चुना है। अतः अपना स्थान ग्रहण करो और खुद को शांत और स्थिर रखो, जो प्रजा आपसे अपने सुख को चाहती है। तुम्हें इस राष्ट्र की रक्षा करनी है, जिससे कि राष्ट्र कभी विघटित ना हो। अपने को इस तरह पर्वत की तरह स्थिर करो, जिससे तुम्हें कोई हिला ना सके। इंद्र के समान अपने राष्ट्र को धारण करो जिससे तुम्हारा राष्ट्र कभी विघटन ना हो। इसी प्रकार वर्तमान समय में, छात्रों के मन को स्थिरता प्रदान कराते हुए, राष्ट्र के निर्माण में सहयोग प्रदान करने के लिए प्रेरित करना चाहिए। छात्र एक नागरिक के रूप में और राष्ट्र के मूल स्तंभ है जिसमें से कोई भी छात्र राष्ट्र का नेतृत्व कर सकता है अतः उसे इस प्रकार की राष्ट्र भावना की सीख दिया जाना चाहिए।

'शिला भूमिरश्मा पांसु सा भूमिः सन्धृता धृता।

तस्मै हिरण्यवक्षसे पृथिव्या अकरं नमः।

माता भूमिः पुत्रोहं पृथिव्याः।।'⁵ (अथर्ववेद 12.1)

जिस तरह पृथ्वी द्वारा धूल, पत्थर, शिला ,पशु– पक्षी, मनुष्य पेड़ –पौधे आदि समस्त प्राणी को धारण किए हुए हैं ऐसी पृथ्वी को हम दंडवत प्रणाम करती हूं। हे मातृभूमि तू मेरा पुत्र की तरह ख्याल रखती हो। अतः यह भूमि हमारी माता है। पुत्र को हमेशा अपनी माता की तरह उसके स्वास्थ्य उसकी सुरक्षा रखना एक पुत्र का कर्तव्य हो जाता है। जब माता द्वारा पुत्र को पोषित करके उसे हष्ट–पुष्ट कर देती है। इसी प्रकार मातृभूमि भी एक माता की भूमिका निभाती है। अतः राष्ट्र जन को, मातृभूमि को माता के प्रति उतना ही भक्ति भाव रखना चाहिए।

राष्ट्र निर्माण में वनों की भूमिका

'अरण्यान्यरण्यान्यसौ या प्रेव नश्यसि।

कथा ग्रामं न पृच्छसि न त्वा भीरिव विन्दतीम्।।'[6] (ऋग्वेद 10,146,1– 6)

राष्ट्र के निर्माण में अरण्यों का बहुत ही महत्वपूर्ण योगदान है जिसमें गोर, हिरन आदि पशु पक्षी विचरण करते हुए अपना जीवन यापन कर रहे हैं, इन्हीं जंगलों में अपना घर बनाने वाले और उनमें रहने वाले मनुष्य भी हैं जिसमें कोई काष्ट की लकड़ी की गाड़ियां बना रहा है और कोई गायों को बुला रहा है कोई भोजन के लिए सूखी लकड़ी काट रहा है। यदि कोई मांसाहारी जंतु अरण्य में हो तो अरण्य किसी को मारता नहीं है। अरण्य में स्वादिष्ट फल, फूल विभिन्न प्रकार की औषधियां प्रदान करता है जिससे मनुष्य का जीवन सुख पूर्वक निर्वाह होता है। अरण्य ही प्राणी की उत्पत्ति का स्थान है। अरण्य ही किसी भी राष्ट्र के निर्माण में महत्वपूर्ण भूमिका का निर्वहन करते हैं। अतः राष्ट्र निर्माण हेतु इन अरण्यों की रक्षा करना मनुष्य का प्रमुख कर्तव्य है। अरण्य भी राष्ट्र का प्रमुख अंग है जिनकी सुरक्षा का ज्ञान आर्ष वेदों में ही दिया है। जिसका भान वर्तमान छात्रों को होना चाहिए।

'प्रति क्षत्रे प्रति तिष्ठामि राष्ट्रे पृत्यस्वेषु प्रति तिष्ठामि गोषु।

पृत्यङ्गेषु प्रति तिष्ठाम्यात्मन् प्रति प्राणेषु प्रति तिष्ठामि।

पुष्टे प्रति द्यावा पृथिव्योरु प्रति तिष्ठामि यज्ञे'[7] (यजुर्वेद 20.10)

अर्थात् मैं क्षत्र में, मैं राष्ट्र, मैं घोड़ों में ,मैं गायों में, मैं प्राणों में, मैं पृथ्वी में और यज्ञ में प्रतिष्ठित हूं। यह राजा के द्वारा बताया जाता है इसलिए राजा को ऐसे काम करने चाहिए, जिससे राजा सर्वत्र प्रतिष्ठित हो।

आर्ष ग्रंथों की सहायता से देश के नागरिकों में राष्ट्र के लिए राष्ट्रभक्ति जगाने हेतु इनका अध्ययन कराया जाना आवश्यक है। देश के नागरिकों को राष्ट्र के प्रति किस प्रकार का व्यवहार होना चाहिए इसका ज्ञान आवश्यक है छात्रों में बाल्यकाल से ही देश के प्रति उनको अपने कर्तव्यों का बोध कराना चाहिए। राष्ट्र के अतिरिक्त राष्ट्र की संपत्ति, धनधान्य, वन उपवन, आदि को संरक्षित करना सिखाना होगा। राष्ट्र का नेतृत्व ऐसे ही नागरिक द्वारा होना चाहिए जिसमें बाल्य काल से ही देश के लिए अपने कर्तव्यों का बोध हो।

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⬚⬚⬚

सहायक आचार्या

हाईस्कूल स्तर के हिंदी माध्यम व अंग्रेजी माध्यम के विद्यार्थियों की संवेगात्मक परिपक्वता एवं पारिवारिक वातावरण का तुलनात्मक अध्ययन

–बिनोद कुमार

क्षमताओं, दृष्टिकोणों, व्यक्तित्व विशेषताओं और रुचि के संबंध में प्रत्येक व्यक्ति की एक अनूठी प्रकृति होती है। हर क्षेत्र में रक्तपात प्रतियोगिता के कारण छात्रों पर तनाव का बड़ा प्रभाव पड़ता है। माता–पिता और शिक्षक विभिन्न कारकों को जानने के लिए उत्सुक हैं, जो छात्रों के बीच तनाव को बढ़ाते हैं।

शिक्षा वह प्रक्रिया है जो मनुष्य में पहले से ही अधूरी है, उसे प्रकट करने की प्रक्रिया है। बेहतर शिक्षा जीवन की गुणवत्ता के लिए मानव न और सशक्तिकरण के लिए एक बहुत ही महत्त्वपूर्ण भूमिका निभाती है। यह एक राष्ट्र के राष्ट्रीय कल्याण, विकास, समृद्धि और उत्थान के लिए आधार प्रदान करता है। शिक्षा, "मानव संसाधन का सबसे महत्त्वपूर्ण घटक है। इसलिए प्रत्येक समाज व्यक्तिगत प्रतिभा का सही उपयोग करना चाहता है। हम न्यूनतम संसाधनों के माध्यम से अधिक से अधिक लाभ प्राप्त करना चाहते हैं, इसलिए हमें अपने युवाओं की अधिकतम उपलब्धियों के लिए प्रयास करना चाहिए और उन्हें इस तरह प्रशिक्षित करना चाहिए कि वे उपलब्ध संसाधनों का उपयोग कर सकें। यह व्यापक रूप से मान्यता प्राप्त है, यदि विद्यार्थियों को स्कूली शिक्षा से अपनी क्षमता को अधिकतम करना है तो उन्हें अपने माता–पिता के पूर्ण समर्थन की आवश्यकता होगी। शिक्षा में माता–पिता की भागीदारी बढ़ाने के प्रयास दुनिया भर में सरकारों, प्रशासकों, शिक्षकों और माता–पिता के संगठनों पर कब्जा कर लेते हैं। यह अनुमान लगाया जाता है कि माता–पिता को न केवल अपने बच्चों की उपलब्धियों को बढ़ावा देने में भूमिका निभानी चाहिए बल्कि स्कूल सुधार और स्कूल प्रशासन के लोकतंत्रीकरण में अधिक व्यापक रूप से भूमिका निभानी चाहिए। जिन छात्रों के माता–पिता उनके स्कूली जीवन में निकटता से शामिल होते हैं और जो उनकी प्रगति की निगरानी करते हैं, वे हाईस्कूल विद्यालय में सर्वश्रेष्ठ प्रदर्शन करते हैं। माता–पिता और शिक्षकों का दृष्टिकोण महत्त्वपूर्ण कारक हैं जो छात्रों को उनके स्कूल के प्रदर्शन में प्रभावित करते हैं। उदाहरण के लिए, सीखने और छात्रों की उपलब्धि में सुधार के प्रयासों के बावजूद, छात्रों के प्रदर्शन के परिणाम के संबंध में अभी भी मुद्दे हैं। एक व्यक्ति के रूप में जो नियमित रूप से समुदाय के छात्रों के साथ काम करता है, शोधकर्ता यह कहने में सक्षम है कि जिन व्यक्तियों के साथ वह विभिन्न सेवाओं में शामिल हुए हैं, वे समुदाय में

सकारात्मक अनुभवों की मात्रा बढ़ाने के लिए बहुत अधिक प्रेरित हुए हैं। इन छात्रों के कई माता–पिता मिडिल और हाईस्कूल विद्यालय के वर्षों के दौरान भी शामिल रहते हैं। बेशक, यह कोई आसान काम नहीं है। जैसे–जैसे बच्चे अपनी किशोरावस्था के करीब आते हैं, कई माता–पिता को अपने बच्चों के लिए जाने और वहाँ रहने के बीच संतुलन बनाना मुश्किल हो जाता है। शोध से पता चलता है कि पूर्व–किशोर और किशोरावस्था की शुरुआत में माता–पिता की भागीदारी कम होने लगती है – लेकिन इसका मतलब यह नहीं है कि बच्चों को अभी इससे लाभ नहीं होगा।"

माता–पिता की भागीदारी हासिल करने के लिए सरकार की रणनीति पहली बार 1997 के श्वेत पत्र, विश्वविद्यालयों में उत्कृष्टता में निर्धारित की गई थी। वर्णित रणनीति में तीन तत्व शामिल थे –

(क) माता–पिता को जानकारी प्रदान करना

(ख) माता–पिता को आवाज देना

(ग) स्कूलों के साथ माता–पिता के सहयोग को प्रोत्साहित करना

यह रणनीति तब से गतिविधियों की एक विस्तृत श्रृंखला के माध्यम से निभाई गई है जिसमें शामिल हैं –

माता–पिता की शासी भूमिका बढ़ाए, निरीक्षण प्रक्रियाओं में भागीदारी, वार्षिक रिपोर्ट और प्रॉस्पेक्टस का प्रावधान, घर–विद्यालय समझौतों की आवश्यकता तथा पाठ्यचर्या और स्कूल के प्रदर्शन के बारे में जानकारी की बढ़ती मात्रा का प्रावधान।

अपने बच्चों के सर्वांगीण विकास में माता–पिता की भागीदारी में गिरावट के कारक कारकों का विश्लेषण करने के लिए विभिन्न शोध किए गए हैं। किशोरों में माता–पिता की भागीदारी बहुत महत्त्वपूर्ण है क्योंकि वे मध्य में प्रवेश कर रहे हैं और हाईस्कूल विद्यालय एक दोधारी तलवार है। सबसे पहले, जो बच्चे परिपक्व होने लगे हैं, उनमें स्वयं और स्वतंत्रता की भावना विकसित करने की बढ़ती आवश्यकता है जो उनके परिवारों से अलग है। वे विकल्पों और परिणामों को तौलना शुरू करते हैं, अपने दम पर अधिक निर्णय लेते हैं, अपनी गलतियों से सीखते हैं और अपने निर्णयों और कार्यों को निर्देशित करने के लिए मूल्यों का अपना सेट स्थापित करते हैं। वे अपने माता–पिता से मदद से इनकार करने लगते हैं और गतिविधियों और अपने दोस्तों से मिलने के दौरान उन्हें साथ नहीं चाहते हैं। दूसरा, माता–पिता की भूमिकाएँ भी एक बदलती प्रक्रिया से गुजर रही हैं, ताकि उनके बच्चों के आत्म–पहचान के विकास की अनुमति मिल सके। जबकि माता–पिता समर्थन और प्यार की पेशकश करना जारी रखते हैं, वे अपने बच्चों की बढ़ती स्वतंत्रता और परिपक्व होने की प्रक्रिया के लिए उनकी समझ के प्रति सम्मान दिखाने के लिए अपने बच्चों को अधिक से अधिक जगह देना शुरू करते हैं।

शिक्षकों को ध्यान में रखने के लिए एक महत्त्वपूर्ण समझ यह है कि भले ही शिक्षक हर दिन और हर स्कूल वर्ष में एक निश्चित उम्र के छात्रों के साथ व्यवहार करते हैं, यह पहली बार हो सकता है कि माता–पिता उस उम्र के बच्चे का अनुभव कर रहे हों। शोधकर्ता को लगता है कि शिक्षक न केवल छात्रों को पाठ्यक्रम और चरित्र विकास सिखाते हैं, बल्कि माता–पिता को यह भी निर्देश देते हैं कि उस उम्र के छात्र के साथ कैसे जुड़ें, इससे भी स्थितियों में मदद मिलेगी

और बच्चे की मैट्रिक प्रक्रिया के दौरान अनुमान लगाने और गलतियों के लिए कम जगह बचेगी। माता–पिता द्वारा निभाई गई भूमिका के आधार पर उन्हें तीन मुख्य डोमेन में वर्गीकृत किया जा सकता है। आधिकारिक, सत्तावादी और अनुमेय माता–पिता। सबसे पहले आधिकारिक माता–पिता मांग करने और बच्चों को विशिष्ट आवश्यकताओं के प्रति उत्तरदायी होने के बीच संतुलन स्थापित करते हैं। ये माता–पिता अपने बच्चों को प्रोत्साहन देते हैं और काम और प्रयास के प्रति सकारात्मक दृष्टिकोण अपनाते हैं, परिणामस्वरूप उनके बच्चों को वह प्रेरणा मिलती है जिसकी उन्हें आवश्यकता होती है जब वे अच्छे या बुरे ग्रेड प्राप्त करते हैं। ये बच्चे भी मदद माँगने में अधिक सहज महसूस करते हैं जब उन्हें इसकी सबसे अधिक आवश्यकता होती है। इन माता–पिता के बच्चे स्कूल में बेहतर प्रदर्शन करते हैं। दूसरे, सत्तावाली माता–पिता एक ऐसी शैली का पालन करते हैं जहाँ वे अपने बच्चों को केवल यह बताते हैं कि उन्हें क्या करना है, और उनके साथ बहस नहीं करना है। इस प्रकार के माता–पिता के बच्चों को खराब ग्रेड के लिए दंडित किया जाता है जो अक्सर मदद माँगते समय उन्हें असहज महसूस कराता है, इससे भी बदतर, माता–पिता के अधिकार के खिलाफ विद्रोह प्रदर्शित कर सकता है। अक्सर, ये छात्र निरंतर सकारात्मक सुदृढ़ीकरण के बिना आत्मविश्वास और प्रेरणा के नुकसान को प्रदर्शित करते हैं। अंतिम लेकिन कम से कम, अनुमेय माता–पिता बहुत निष्क्रिय होते हैं और महसूस करते हैं कि उनके बच्चे का जीवन उनकी अपनी जिम्मेदारी की तरह होना चाहिए कि छात्र की प्रेरणा लगभग पूरी तरह से अवलोकन और साथियों के प्रभाव पर आधारित होती है, जिससे बच्चे के पालन–पोषण के स्थान और स्थिति पर एक बड़ा परिवर्तन होता है। ये माता–पिता अनिवार्य रूप से अपने बच्चों की उपेक्षा नहीं कर रहे हैं, या लापरवाह नहीं हैं, हालाँकि, वे इस समय का आभास देते हैं। डाउनी के लेख में माता–पिता की भागीदारी के कई चेहरों पर विस्तार से चर्चा की गई है।

स्कूल स्तर पर माता–पिता की भागीदारी को महत्त्वपूर्ण माना जाता है, लेकिन डाउनी यह भी कहते हैं कि बच्चे भी केवल उस स्कूल में भाग लेने से बेहतर प्रदर्शन करते हैं जहाँ कई अन्य माता–पिता अत्यधिक शामिल होते हैं क्योंकि स्कूल और घर के बीच संचार की लाइनें अधिक खुली होती हैं। अकेले यह अभ्यास महत्त्वपूर्ण है और सभी हितधारकों को सकारात्मक उदाहरण प्रदान करता है। डाउनी का प्रस्ताव है कि भले ही इस विचार में पर्याप्त वैधता है, लेकिन इस विचार के लिए मिश्रित समर्थन मौजूद है। सामाजिक बंद के इस विचार ने गणित और छात्र उपस्थिति स्थिरता में प्रदर्शन के लिए समर्थन दिखाया, लेकिन परीक्षण स्कोर या पढ़ने से जुड़े ग्रेड पर कोई प्रभाव नहीं पड़ा। यह रिपोर्ट करना महत्त्वपूर्ण है कि स्कूल के माहौल में माता–पिता और शिक्षकों को छात्रों के बीच भागीदारी बढ़ाने के कई अलग–अलग तरीके हैं, लेकिन ऐसा बहुत कम है जो शैक्षिक सहयोगी घर पर बच्चे के स्कूली जीवन में माता–पिता की भागीदारी को बढ़ाने के लिए कर सकते हैं। छात्र के प्रदर्शन को बढ़ाने का सबसे महत्त्वपूर्ण तरीका हो सकता है।

इस कार्य को पूरा करने का सबसे प्रभावी तरीका माता–पिता की जवाबदेही या गर्मजोशी के साथ उच्च अपेक्षाओं को जोड़ना है। आधिकारिक शैलियों की ओर झुकाव रखने वाली पेरेंटिंग शैलियों को अधिक प्रभावी कहा गया है। सबसे महत्त्वपूर्ण बात यह है कि इस अध्ययन ने अपने

निष्कर्षों को साझा किया कि माता–पिता की भागीदारी, हालाँकि महत्त्वपूर्ण है, छात्र उपलब्धि में एक परिभाषित कारक नहीं माना जाता है। डाउनी यह भी बताते हैं कि आनुवांशिकीविद मानते हैं कि छात्रों की उपलब्धि माता–पिता के आनुवांशिक मेकअप से अधिक संबंधित है, उन्हें लगता है कि यदि अच्छे वातावरण का निर्माण करने वाले माता–पिता भी अच्छे जीन वाले माता–पिता हैं, तो अच्छे पालन–पोषण के व्यवहार और छात्रों की स्कूल की सफलता के बीच संबंध का पालन–पोषण की क्रियाओं से बहुत कम हो सकता है और वे माता–पिता के विशिष्ट आनुवांशिक लाभों का प्रतिनिधित्व कर सकते हैं, जो उपयोग करने के लिए भी होते हैं। अच्छा पालन–पोषण अभ्यास। अनुसंधान ने इस परिकल्पना को यह दिखाते हुए मजबूत किया है कि गोद लिए गए बच्चे बुद्धि के मामले में अपने जैविक माता–पिता की तरह अधिक होते हैं, भले ही उन्हें जन्म के समय गोद लिया गया हो। हालाँकि ऐसे कई अध्ययन हैं जो माता–पिता की भागीदारी और छात्र की सफलता के बीच संबंध का समर्थन करते हैं, यह मेरे लिए सबसे महत्त्वपूर्ण विपरीत के निष्कर्ष हैं। यह नमूना समान रूप से तीन ग्रेड (9 छठे ग्रेडर, 13 सातवें ग्रेडर और 8 आठ ग्रेडर) के माध्यम से फैला हुआ था। विल्किंस में प्रत्येक छात्र के बारे में लगभग सभी डेटा शामिल है, जो क्रॉस–सेक्शनल डेटा टेबल में उनकी पारिवारिक आय, ग्रेड और जनसांख्यिकी को जोड़ते हैं। स्टैनफोर्ड अचीवमेंट टेस्ट 9 द्वारा मापी गई रीडिंग, भाषा और गणित में छात्रों की प्रारंभिक उपलब्धि पर टेडा एकत्र किया गया था। पारिवारिक शोध को भी घर भेजा गया था और परिवार की आय और माता–पिता की शिक्षा के स्तर पर जानकारी इकट्ठा करने के लिए ऑनलाइन उपलब्ध था। एकत्र किए गए सभी टेडा का विश्लेषण किया गया और एसएएस का उपयोग करके दर्ज किया गया। सभी सांख्यिकी जानकारी संकलित और गणना की गई थी। परिणामों ने शिक्षक के शैक्षिक स्तर और पढ़ने में छात्र की उपलब्धि के बीच सांख्यिकीय रूप से महत्त्वपूर्ण सहसंबंध प्राप्त किया। अपर्याप्त सांख्यिकीय सहसंबंध पारिवारिक आय को छात्र उपलब्धि से जोड़ सकता है।

2. साहित्य की समीक्षा :

कॉमर, जे.पी. और हेन्स, एन.एम. (2015) ने स्कूलों में माता–पिता की भागीदारी एक पारिस्थितिक दृष्टिकोण पर एक अध्ययन किया। यह लेख दो प्राथमिक विद्यालयों के अनुभव पर रिपोर्ट करता है, जिन्होंने न्यू हेवन, कनेक्टिकट में कम आय वाले पड़ोस में स्कूल विकास कार्यक्रम में भाग लेकर माता–पिता की भागीदारी बढ़ाने की माँग की थी। शोधकर्ताओं ने निष्कर्ष निकाला है कि माता–पिता की भागीदारी कार्यक्रम सबसे प्रभावी होते हैं जब वे स्कूल की वृद्धि के लिए एक एकीकृत पारिस्थितिक दृष्टिकोण का हिस्सा होते हैं। वे कार्यक्रम की सफलता का श्रेय इन्हीं विशिष्ट विशेषताओं को देते हैं। भागीदारी के तीन स्तरों की पहचान की गई है, तीन स्तर माता–पिता को उस स्तर पर भाग लेने में सक्षम बनाते हैं जिस स्तर पर वे सहज और प्रभावी होते हैं। प्रत्येक स्तर जिम्मेदारी की विभिन्न डिग्री के लिए अनुमति देता है। सभी स्तर माता–पिता को स्पष्ट दिशा और उद्देश्य के साथ स्कूल में सार्थक भूमिका निभाने की अनुमति देते हैं। कार्यक्रम में स्कूल के माता–पिता का एक उच्च प्रतिशत शामिल है। केलाघन एट.अल. (2015) ने होम प्रोसेस एंड लर्निंग पर एक तुलनात्मक अध्ययन किया। घर के माहौल और स्कूली शिक्षा में बच्चों की शिक्षा में माता–पिता की भागीदारी को बढ़ावे देना। उन्होंने उन अध्ययनों का विश्लेषण किया

जो घरेलू प्रक्रियाओं पर केंद्रित थे जो छात्रों की शैक्षणिक सफलता में योगदान करते हैं। इस विश्लेषण से, उन्होंने घर में प्रक्रियाओं की एक व्यापक तस्वीर विकसित की जो स्कूली शिक्षा को बढ़ावा देती है। इनमें शामिल हैं – माता–पिता की उच्च अपेक्षाएँ और आकांक्षाएँय घर का भाषाई वातावरणय घर में अकादमिक मार्गदर्शन और समर्थनय घर में उत्तेजना, जिसमें बच्चों के लिए विचारों, घटनाओं, और बड़े वातावरण और परिवार की सामान्य कार्य आदतों का पता लगाने के अवसर शामिल हैं।

गैलोवे, एट अल (2015) ने केस स्टडीज के माध्यम से वैज्ञानिक प्रथाओं को लागू करना होम–स्कूल के हस्तक्षेप और परामर्श का उपयोग करने वाले उदाहरण का अध्ययन किया। वे दो केस स्टडीज के परिणाम प्रस्तुत करते हैं, दोनों का उद्देश्य प्राथमिक ग्रेड के छात्रों के लिए गणित में कार्य पूर्णता और सटीकता में सुधार करना है, जिन्होंने पर्याप्त बौद्धिक क्षमता और शैक्षणिक कौशल के बावजूद प्रदर्शन कठिनाइयों का प्रदर्शन किया था। पहले केस स्टडी में माता–पिता और शिक्षकों द्वारा स्व–निर्देश पुस्तिका के संयोजन के साथ लागू किए गए होम–स्कूल नोट का उपयोग शामिल था। अन्य केस स्टडी में होम नोट और मैनुअल का इस्तेमाल किया गया लेकिन माता–पिता और शिक्षकों के परामर्श से। दोनों हस्तक्षेप छात्रों के गणित के असाइनमेंट को पूरा करने और दैनिक असाइनमेंट पर सटीकता बढ़ाने में सफल रहे।

कीथ, पी.बी. और लिक्टमैन, एम.वी. (2015) ने एक अध्ययन किया। माता–पिता की भागीदारी मैक्सिकन–अमेरिकी आठवें ग्रेडर की शैक्षणिक उपलब्धि को प्रभावित करती है। अध्ययन के लिए नमूना 1714 8वीं कक्षा मैक्सिकन अमेरिकी छात्रों से चुना गया है। इस उद्देश्य के लिए 1988 के राष्ट्रीय शैक्षिक अनुदैर्ध्य अध्ययन के डेटा का उपयोग शैक्षणिक उपलब्धि पर माता–पिता की भागीदारी के प्रभाव को मापने के लिए किया जाता है। उन्होंने एक संरचनात्मक समीकरण मॉडल विकसित और परीक्षण किया जो पारिवारिक पृष्ठभूमि और मूल्यों की विविधता, छात्रों की पिछली उपलब्धियों और अन्य कारकों पर विचार और नियंत्रण करता है। अध्ययन में पाया गया कि माता–पिता की भागीदारी ने बच्चों की शैक्षणिक उपलब्धि को महत्त्वपूर्ण रूप से प्रभावित किया।

हिकमैन, सी.डब्ल्यू, ग्रीनवुड, जी. एंड मिलर, एम.डी. (2015) ने हाईस्कूल विद्यालय के छात्रों पर एक अध्ययन किया। उन्होंने अध्ययन किया, माता–पिता की भागीदारी–उपलब्धि, ग्रेड स्तर, एसईएस और लिंग के साथ संबंध। उन्होंने हाईस्कूल विद्यालय के छात्रों की उपलब्धि और प्राथमिक देखभाल देने वाले माता–पिता की भागीदारी के प्रकारों के बीच संबंधों की जाँच की। अध्ययन में छात्र लिंग, सामाजिक आर्थिक स्थिति और ग्रेड स्तर का विश्लेषण भी शामिल था। माता–पिता भागीदारी साक्षात्कार (पीपीआई) का उपयोग करके भाग लेने वाले माता–पिता का साक्षात्कार लिया गया। विश्लेषण ने संकेत दिया कि उपलब्धि से सकारात्मक रूप से संबंधित माता–पिता की भागीदारी का एकमात्र प्रकार स्कूल–आधारित भागीदारी के विपरीत घर–आधारित प्रकार (होमवर्क की निगरानी, संपादन रिपोर्ट, आदि) था। अध्ययन ने यह भी संकेत दिया कि औसत और कम उपलब्धि वाले छात्रों के माता–पिता अपने बच्चों की शिक्षा में सक्रिय रूप से शामिल नहीं हैं। रदरफोर्ड. बी., और बिलिंग, एस.एच. (2015) ने मध्य ग्रेड में माता–पिता, परिवार और समुदाय की भागीदारी पर एक तुलनात्मक अध्ययन किया। परिणामों ने कई

हाईस्कूल विद्यालयों के साथ परिवारों और समुदायों की भागीदारी का निष्कर्ष निकाला। शोधकर्ताओं ने आठ प्रमुख निष्कर्ष निकाले जो परिवार–विद्यालय साझेदारी को बढ़ावा दे सकते हैं।

ट्रिवेट, पी. और एंडरसन, ई. (2015) ने मूल्यांकन किया, आठवीं कक्षा के छात्र उपलब्धि पर माता–पिता की भागीदारी के चार घटकों का प्रभाव। उन्होंने 21,823 आठवीं कक्षा के छात्रों की शैक्षणिक उपलब्धि पर चार अलग–अलग प्रकार के माता–पिता की भागीदारी के प्रभावों को निर्धारित करने के लिए 1988 के राष्ट्रीय शिक्षा अनुदैर्ध्य अध्ययन से टेडा का विश्लेषण किया। चार में से, केवल माता–पिता की आकांक्षाएँ छात्र की उपलब्धि से महत्त्वपूर्ण रूप से संबंधित थीं। छात्रों की उपलब्धि पर गृह संरचना का थोड़ा नकारात्मक प्रभाव पड़ा, लेखकों द्वारा व्याख्या की गई कि एक उच्च संरचित वातावरण किशोरों के विकास में इस चरण के दौरान उपलब्धि को नकारात्मक रूप से प्रभावित कर सकता है। पूर्व छात्र उपलब्धि और सामाजिक आर्थिक स्थिति जैसे चर के लिए शोधकर्ताओं ने नियंत्रित किया।

वांग, जे. और कोट्स, एल. (2016) ने जाँच की, मध्य ग्रेड में भाषा कला में छात्र उपलब्धि पर ग्रीष्मकालीन घर सीखने के पैकेट के प्रभाव। शोधकर्ताओं ने चार साल की अवधि में 3,000 सातवीं कक्षा के छात्रों के बीच विज्ञान में छात्र उपलब्धि पर शिक्षा में पारिवारिक प्रतिबद्धता के प्रभाव को निर्धारित करने के लिए अमेरिकी युवाओं के 1988 के अनुदैर्ध्य अध्ययन से टेडा का विश्लेषण किया। पारिवारिक शैक्षिक प्रतिबद्धता के चर में माता–पिता की शिक्षा, माता–पिता का समर्थन और माता–पिता की अपेक्षा शामिल है। माता–पिता की शिक्षा और छात्रों के प्रदर्शन में उनके विश्वास दोनों का विज्ञान में छात्र की उपलब्धि पर महत्त्वपूर्ण सकारात्मक प्रभाव पड़ा।

एपस्टीन, जे.एल., हेरिक एस.सी., और कोट्स, एल. (2016) ने जाँच की, मध्य ग्रेड में भाषा कला में छात्र उपलब्धि पर ग्रीष्मकालीन घर सीखने के पैकेट के प्रभाव। अध्ययन के लिए नमूना एक बाल्टीमोर, एमडी मिडिल स्कूल के मध्य विद्यालय के छात्रों और उनके परिवारों को गर्मी की छुट्टी में घर पर सीखने की गतिविधियों में शामिल करने के प्रयास से चुना गया है। परिणामों ने संकेत दिया कि ग्रीष्मकालीन परियोजना के अंत में भाषा कौशल स्कोर मुख्य रूप से छात्र की पूर्व उपलब्धि, लिंग (महिला) और उपस्थिति द्वारा समझाया गया था। हालांकि, कुछ छात्रों, विशेष रूप से सीमांत भाषा कौशल वाले, गिरावट में बेहतर प्रदर्शन करते हैं यदि उन्होंने समर होम लर्निंग पैकेट्स में शामिल गतिविधियों पर काम किया होता। कुल मिलाकर, अध्ययन के परिणामों से पता चला है कि माता–पिता के साथ काम करने वाली सभी क्षमताओं के छात्रों में अकेले काम करने वालों की तुलना में पैकेट गतिविधियों को पूरा करने की अधिक संभावना थी।

ग्रिफिथ, जे. (2016) ने माता–पिता की भागीदारी, सशक्तिकरण, और छात्र के शैक्षणिक प्रदर्शन के लिए स्कूल के लक्षणों के संबंध पर एक तुलनात्मक अध्ययन किया। डेडा को माता–पिता की धारणा के आधार पर और एक महानगरीय क्षेत्र में स्थित एक बड़े उपनगरीय स्कूल जिले के 41 प्राथमिक विद्यालयों से एकत्र किया गया था। परिणामों ने संकेत दिया कि छात्र की उपलब्धि के लिए माता–पिता की भागीदारी के सकारात्मक संबंध स्कूल की विशेषताओं या छात्र आबादी की सामाजिक, आर्थिक, नस्लीय और जातीय संरचना से काफी हद तक

अप्रभावित थे। जब स्कूल के संसाधनों और स्कूल की छात्र आबादी की संरचना को नियंत्रित किया गया था, तब माता–पिता की भागीदारी लगातार छात्र के प्रदर्शन से संबंधित थी। माता–पिता की भागीदारी (स्वयंसेवक गतिविधियों में भाग लेना और माता–पिता–शिक्षक और स्कूल की गतिविधियों में भाग लेना) और सशक्तिकरण (स्कूल की गतिविधियों में माता–पिता की भागीदारी को समायोजित करने और माता–पिता के साथ संवाद करने के लिए स्कूलों के प्रयासों के बारे में माता–पिता की धारणा) ने संयुक्त रूप से छात्र के प्रदर्शन में सबसे महत्त्वपूर्ण योगदान दिया। मेंडोजा, वाई (2016) ने माता–पिता की भागीदारी बढ़ाने और गणित के प्रदर्शन और सातवीं कक्षा के जोखिम वाले छात्रों के रवैये को बढ़ाने के लिए एक अभिभावक जागरूकता कार्यक्रम का विकास और कार्यान्वयन पर एक शोध किया। अध्ययन का उद्देश्य एक वैकल्पिक शिक्षा कार्यक्रम में नामांकित सातवीं कक्षा के जोखिम वाले छात्रों के बीच गणित की उपलब्धि को बढ़ाने के लिए माता–पिता की भागीदारी को बढ़ाना था।

3. शोध कार्यप्रणाली :

अनुसंधान डिजाइन शिक्षक की अपनी परियोजना के घटकों और डिजाइन के कुछ घटकों के विकास के बारे में एक विकल्प है। यह शोधकर्ता को एक चित्र प्रदान करता है कि हाथ में क्या और कैसे काम करना है। यह समय–समय पर निर्धारित किया गया है कि एक उपयुक्त शोध डिजाइन संग्रह अप्रासंगिक डेटा के खिलाफ गार्ड करता है। शोध परिकल्पनाएँ भी शोध कार्य की रूपरेखा तैयार करने का आधार प्रदान करती है। एक शोध डिजाइन अच्छा है या नहीं, इसे स्टैंडआउट्स द्वारा आंका जाता है, जैसे कि मांगे गए प्रासंगिक साक्ष्य के स्तर पर प्राप्त होने वाली सटीकता की डिग्री। इन सबसे ऊपर अच्छा शोध डिजाइन व्यावहारिक होना चाहिए। संबंधित साहित्य और संबंधित शोध रिपोर्टों की समीक्षा डिजाइन के एक महत्त्वपूर्ण घटक के रूप में निर्धारित की जाती है। पूछताछ के वर्गों और इस मॉडल के स्पष्टीकरण और विकास को शोध डिजाइन के प्रमुख पहलुओं के रूप में पेश किया जाता है। अनुसंधान की रूपरेखा को मानचित्रण के रूप में वर्णित किया जा सकता है।

करलिंगर (1964) का कहना है कि अनुसंधान डिजाइन के दो आधार उद्देश्य होते हैं दृ

1.   शोध प्रश्नों के उत्तर प्रदान करना।

2.   विचरण को नियंत्रित करने के लिए।

इस प्रकार सरल शब्दों में, अनुसंधान डिजाइन मानचित्रण रणनीति है। यह अनिवार्य रूप से जाँच के उद्देश्य और साक्ष्य एकत्र करने, साक्ष्य का विश्लेषण करने और निष्कर्षों की रिपोर्ट करने की रणनीतियों का एक बयान है। इसलिए अनुसंधान में परियोजना डिजाइन शोधकर्ता को अनुसंधान का एक ब्लू प्रिंट प्रदान करता है जो एक परियोजना की सीमाओं को निर्धारित करता है और जाँच के तहत समस्या के प्रयोगात्मक, बाहरी त्रुटियों के विचरण को नियंत्रित करने में मदद करता है।

इस आलेख में साक्ष्य एकत्र करने, डेटा का विश्लेषण करने और वर्तमान अध्ययन के लिए अपनाए गए निष्कर्षों की रिपोर्ट करने के लिए कार्यप्रणाली, नमूना, अनुसंधान उपकरण और सांख्यिकीय तकनीकों के बारे में जानकारी शामिल है। विभिन्न पहलुओं पर चर्चा का क्रम नीचे दिया गया है –

विधि

जनसंख्या

नमूना

मापने का उपकरण

परीक्षण का प्रशासन और स्कोरिंग

सांख्यिकीय तकनीक का इस्तेमाल किया

अध्ययन का डिजाइन अनुसंधान का एक नियोजन चरण है जिसे आमतौर पर इसकी व्यावहारिकता की कल्पना करने के लिए तार्किक रूप से बनाया जाता है।

तरीका –

तकनीक के विषय में यह शोध करना है कि शिक्षण की कौन सी विधि है या एक अर्थ में सोचने के लिए तर्क क्या है। प्रत्येक अध्ययन को उसके विभिन्न उद्देश्यों और दृष्टिकोणों के आधार पर प्रतिष्ठित किया जाता है। जैसा कि वर्तमान अध्ययन का उद्देश्य हाईस्कूल विद्यालय के छात्रों के बीच शैक्षणिक तनाव के साथ माता–पिता की भागीदारी और भावनात्मक क्षमता के संबंध का अध्ययन करना है, इस उद्देश्य के लिए वर्णनात्मक सर्वेक्षण पद्धति का उपयोग किया जाता है। चूँकि इसे शिक्षा की सर्वोत्तम पद्धति में से एक माना जाता है, यह शोध कार्य की वर्तमान स्थिति का वर्णन करती है। इसमें व्याख्या, तुलना, माप, वर्गीकरण, मूल्यांकन और सामान्यीकरण शामिल हैं, जो सी महत्त्वपूर्ण शैक्षिक समस्याओं की उचित समझ और समाधान की ओर निर्देशित हैं।

जनसंख्या –

जनसंख्या का अर्थ है इकाइयों की समग्रता। यह एक सांख्यिकीय अवधारणा है जिसका अर्थ है बड़ी संख्या में इकाइयों का समूह जिसमें से एक छोटे समूह का चयन किया जाता है और किसी उद्देश्य को प्राप्त करने के लिए उपयोग किया जाता है। वर्तमान अध्ययन की जनसंख्या में हाईस्कूल विद्यालय के छात्र शामिल हैं। अध्ययन के उद्देश्य की पूर्ति के लिए जनसंख्या से छात्रों का एक प्रतिनिधि नमूना चुना गया था।

निष्कर्ष :

अध्ययन के परिणामों व व्याख्या के आधार पर जो निष्कर्ष प्राप्त हुए हैं, पारिवारिक वातावरण वाले शहरी छात्रों की तुलना में भिन्न पारिवारिक वातावरण वाले छात्रों की शैक्षिक उपलब्धि निम्न है जबकि उच्च तथा निम्न पारिवारिक वातावरण वाली शहरी छात्राओं की शैक्षिक उपलब्धि में समानता है। इसी भाँति उच्च तथा निम्न पारिवारिक वातावरण वाले ग्रामीण छात्रों की शैक्षिक उपलब्धि समान है, जबकि उच्च पारिवारिक वातावरण वाली ग्रामीण छात्राओं की शैक्षिक उपलब्धि निम्न पारिवारिक वातावरण वाली छात्राओं से अधिक है। उच्च तथा निम्न समायोजित शहरी छात्राओं की शैक्षिक उपलब्धि में समानता है जबकि निम्न समायोजित शहरी छात्रों की तुलना में उच्च समायोजित शहरी छात्रों की शैक्षिक उपलब्धि उच्च है। इसी भाँति उच्च तथा निम्न समायोजित ग्रामीण छात्रों की शैक्षिक उपलब्धि में समानता है जबकि उच्च समायोजित ग्रामीण छात्राओं की शैक्षिक उपलब्धि, निम्न समायोजित ग्रामीण छात्राओं से अधिक है।

उच्च तथा निम्न सांवेगिक परिपक्वता वाली शहरी छात्राओं की शैक्षिक उपलब्धि में समानता

है जबकि उच्च सांवेगिक परिपक्वता वाले शहरी छात्रों की तुलना में निम्न सांवेगिक परिपक्वता वाले शहरी छात्रों की शैक्षिक उपलब्धि कम है। इसी भाँति उच्च तथा निम्न सांवेगिक परिपक्वता वाली ग्रामीण छात्राओं की शैक्षिक उपलब्धि समान है जबकि उच्च सांवेगिक परिपक्वता वाली ग्रामीण छात्राओं की शैक्षिक उपलब्धि, निम्न सांवेगिक परिपक्वता वाली ग्रामीण छात्राओं की अपेक्षा अधिक है। उच्च पारिवारिक वातावरण वाले शहरी विज्ञान छात्रों एवं निम्न पारिवारिक वातावरण वाले शहरी विज्ञान छात्रों की शैक्षिक उपलब्धि शहरी कला छात्राओं की अपेक्षा उच्च है।

क्षमताओं, दृष्टिकोणों, व्यक्तित्व विशेषताओं और रुचि के संबंध में प्रत्येक व्यक्ति की एक अनूठी प्रकृति होती है। हर क्षेत्र में रक्तपात प्रतियोगिता के कारण छात्रों पर तनाव का बड़ा प्रभाव पड़ता है। माता–पिता और शिक्षक विभिन्न कारकों को जानने के लिए उत्सुक हैं, जो छात्रों के बीच तनाव को बढ़ाते हैं। वर्तमान अध्ययन में इस बात पर प्रकाश डाला गया है कि बड़ी संख्या में छात्र अकादमिक तनाव का सामना कर रहे थे। इसलिए यह मार्ग कुछ ऐसी चीजों को उजागर करने का काम करता है जो छात्र स्कूल में अपने तनाव से निपटने के लिए कर सकते हैं।

स्कूल में अच्छा प्रदर्शन करने का सबसे महत्त्वपूर्ण तत्व स्कूल के काम के अनुरूप होना है। जो छात्र अंतिम समय में स्कूल का काम करते हैं या अंतिम समय में अपनी परीक्षा की तैयारी करते हैं, वे सबसे अधिक अकादमिक तनाव से पीड़ित होंगे। इसलिए, किसी को हमेशा लगातार रिवीजन करना चाहिए, सभी असाइनमेंट को समय पर पूरा करना चाहिए, संदेह होने पर सभी प्रश्नों को पूछना और साफ करना चाहिए। इस तरह, स्कूल के काम में लगे रहने से, छात्रों को परीक्षाओं के दौरान तनाव से पीड़ित होने की संभावना कम होगी।

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व्यापक भाव-बोध और यथार्थ के कवि केदारनाथ अग्रवाल

–डॉ. अमित सिंह

गाँव के प्रति अपनी संवेदनशीलता को प्रकट करते हुए ही कवि ने ग्राम्य जीवन में व्याप्त कुरीतियों की ओर भी संकेत किया है जिसे कवि दूर करने के लिए 'गाँव में' कविता लिखता है जहाँ ग्रामीण रूढ़ियों से गाँव की दयनीय स्थिति को कवि इस प्रकार उल्लेखित करता है

कवि केदारनाथ अग्रवाल अपने जीवन में व्यापक अनुभव संसार को अपनी रचनात्मक उर्जा से कविता के पटल पर विस्तारित करते हैं। कवि का यह विस्तारित अनुभव उनकी काव्य रचनाओं की पंक्ति –पंक्ति में दृश्यमान है। एक अजस्र के प्रवाह की भाँति उनकी कविताएं निरंतर देखी जा सकती हैं जिनमें भाव लहरियों के विभिन्न आकार–प्रकार देखने को मिलते हैं। रचना के बनने –संवरने और चुनौतियों के साथ उसके आगे बढने का अदम्य साहस भी उनकी कविताओं में बराबर झलकता है। जीवन के बहुरंग इनकी काव्य रचनाओं में समाहित हैं। भावों और रसों की विविधता और सन्नति में परस्पर आकर्षण और द्वंद्व भी देखने को मिलता है। इसी कारण नितांत निज का वर्णन भी सामाजिक स्वरूप में ही सृजित हुआ है। मानव जीवन को एक संपूर्णता में हम उनकी काव्य रचनाओं में पाते हैं। भाव –विचार का भावनात्मक और वैचारिक संतुलन इनकी काव्य रचनाओं में बेजोड़ कहा जा सकता है जहाँ ये स्वयं से प्रश्न करते हुए भी स्वयं एक निर्णय की स्थिति में खड़े होते दिखलाई देते हैं। केदारनाथ अग्रवाल जी वैचारिक शिथिलता एवं किसी प्रकार की एकांगी प्रतिबद्धता के शिकार होने से बचते हुए अपनी भावनात्मक तरलता से कविता को जीवंत और प्राणवान बना देते हैं। सैद्धान्तिक स्तर पर केदारनाथ अग्रवाल प्रगतिवादी कवि एवं लेखक रहे तथापि उनकी रचनाएं किसी भी प्रकार के वैचारिक पूर्वाग्रहों से मुक्त रहती दिखलाई देती हैं इसी कारण कल्पना और यथार्थ के परस्पर सम्मिलित रूप से उन्होंने अपनी काव्य रचनाओं को एक स्तर प्रदान किया है जहाँ जीवन की वास्तविकता भी दूर नहीं है और काव्यात्मक सौंदर्य भी अपनी जगह परिपूर्णता लिए है। केदारनाथ अग्रवाल ने अपनी कई सारी कविताओं और काव्यसंग्रहों की भूमिकाओं में लेखन और उसकी सामाजिक उपादेयता पर व्यापक विचार प्रस्तुत किये हैं। 'आत्मगंध' काव्यसंग्रह में इसी प्रकार का विचार रखते हुए लिखते हैं – ”मेरी अपनी धारणा यह है कि ऐसी व्यवस्था होनी चाहिए जो समता न्यायप्रियता और समान

अवसर देने की क्षमता रखती हो और आदमी को इसी संसार में द्वंद्व से मुक्त करने के लिए प्रतिबद्ध हो। तभी सच्चा लोकतंत्र होगा, तभी आदमी आदमी को प्यार करेगा, नर–नारी के संबंध प्रगाढ प्रेम से अटूट बनेंगे, और समाज तथा देश का कल्याण होगा। न कोई किसी का शोषण करेगा। न कोई किसी का क्रीतदास होगा। लोग जिएंगे और दूसरों को जीने देंगे। ऐसी ही सामाजिक व्यवस्था के स्थापित होने पर आदमी को अवकाश प्राप्त हो सकेगा। तभी वह अपनी आत्मोन्नति करता हुआ तरह–तरह की कलाओं को रूचि से अपना सकेगा। तभी काव्य, संगीत, नृत्य, चित्रकला व वास्तुकला का परम प्रेरक उन्नयन होता चलेगा और समस्त वैयक्तिक निजता का अवसान होगा। तब मानवीय आत्मवत्ता एक की न होकर महान मानवीय मूल्यों की संस्थापक होगी और सांस्कृतिक चेतना का सार्थक विकास संभव होगा। न वह क्षेत्रिय होगी। न वह पारम्परिक होगी। न वह प्रांतीय होगी। वह ऐसी वस्तुवत्ता से उपजी होगी जो मानवीयता को गौरव और गरिमा प्रदान करेगी।"[1] यहाँ कवि एक प्रकार से भेदभावमुक्त समाज एवं सामाजिक समरसता को ही काव्य एवं कलाओं के प्रश्रय के रूप में देखते हैं। 'गुलमेंहदी' काव्यसंग्रह में भी कवि केदारनाथ अग्रवाल ने अपनी कविता 'मेरा जीवन कवि का जीवन' में कवि और काव्य रचना के मानवीय सोपानों की चर्चा इस रूप में की है —

"मेरा जीवन कवि का जीवन !
सकल असत् स्वप्नाविल परिहर
प्रातः सबसे पहले जगकर
करता सत् तत्वों का दर्शन !
किरन –निकर वर से आमन्त्रित,
संसृति की वीणा से सस्मित
करता प्रिय छन्दों में वन्दन !"[2]

कवि –कर्म और रचनाशीलता पर अन्य कविताओं में भी इन्होंने ऐसा ही उल्लेख किया है जिसमें 'मैं जागूं या सोऊं' और 'हम' कविता को देखा जा सकता है। सन् 1947 में पहली बार प्रकाशित काव्य संग्रह 'युग की गंगा' की भूमिका में भी कवि ने काव्य की रचनाशीलता एवं कवि –कर्म पर व्यापक टिप्पणी प्रस्तुत की है जहाँ केदारनाथ अग्रवाल कहते हैं – "अब हिन्दी की कविता न 'रस' की प्यासी है, न 'अलंकार' की इच्छुक है, और न 'संगीत' की तुकांत पदावली की भूखी है। भगवान अब उसके लिए व्यर्थ है। आज जिसके कि राजा शासक हैं, पूंजीपति शोषक हैं अब वह चाहती है –किसान की वाणी, मजदूर की वाणी और जन –जन की वाणी। अतः इसी प्रक्रिया को लेकर मैंने भी प्रस्तुत संग्रह की कविताएं रची हैं। इनमें ईश्वर का मखौल है, इनमें समाज की अर्थनीति के विरूद्ध प्रहार है, इनमें कटु जीवन का व्यंग्य है, साथ ही प्रकृति का किसानी चित्रण भी है, और देश की जागृत शक्ति का उबाल है। 'जिन्दगी की भीड़' की इन कविताओं में जनता के मोर्चे की प्रतिध्वनि है।"[3]

कवि–कर्म और रचनाशीलता पर सैद्धान्तिक सम्मति को स्पष्ट करने के साथ ही केदारनाथ अग्रवाल अपनी काव्य रचनाओं में भी विभिन्न विषयों को संजोकर आगे बढे हैं जिसमें प्रकृति–वर्णन, प्रेमपरक कविताएं, राष्ट्रीय भावना की कविताएं, किसान और किसानी से संबद्ध कविताएं, व्यवस्था एवं राजनीति पर कविताएं, मानवीय मूल्यों पर लिखी कविताएं आदि विभिन्न

रूपों में सृजित कविताएं इनके लेखन का हिस्सा रही हैं। वर्ग–संघर्ष केदारनाथ अग्रवाल की कविताओं में शोषक–शोषित, जमींदार किसान, मिल मालिक मजदूर आदि कई रूपों में देखने को मिलता है। प्रगतिवादी विचारधारा से संबद्ध होते हुए भी केदारनाथ अग्रवाल की कविताएं सृजन के स्तर पर अपने नैसर्गिक रूप में आगे बढ़ती रही फिर भी विषय पर विचार पक्ष का कुछ प्रभाव उनकी रचनाओं में देखने को मिलता है क्योंकि – “कवि के रूप में अग्रवाल जी प्रगतिवादी कवियों में सबसे अधिक कलात्मक कवि हैं। आपके पास शब्दचयन है, भावाभिव्यक्ति है, एक काव्यगत तटस्थता की संभावना भी है किन्तु जहाँ आप इन विशेषताओं के साथ प्रगतिवादी आग्रहों को कविता में जोड़ने लगते हैं, वहीं उसका सौंदर्य, उसकी मार्मिकता कम हो जाती है। आपके काव्य की विशेषता जीवन और उससे उपजी रागात्मकता का साक्षात्कार करना है। यह साक्षात्कार जहाँ सहज मानवीय स्तर पर हुआ है वहाँ तो पूर्ण सफलता भी मिली है, किन्तु जहाँ कवि मतवाद और वर्गवाद की आँखों से इस यथार्थ को देखने लगता है, वहाँ कवि–सत्य का बहुत बड़ा अंश उसके हाथ से छूट जाता है। ‘युग की गंगा’ की अधिकांश कविताएं तो नयी हैं किन्तु उनमें यह दोष हमें समान रूप से मिलता है। ‘नींद के बादल’ संग्रह में भी आपसे वह त्रुटि संभल नहीं सकी है। इस संग्रह की कविताओं में सुंदर और सजीव प्रकृति चित्रण या सुगठित काव्य–रचना में शिथिलता आने का एकमात्र कारण है –अनुभूति और उद्देश्य दोनों को अनावश्यक रूप में जोड़ने का प्रयास। शैलीकार के रूप में मुक्त छंदों और गीत के छंदों का प्रयोग आपने कहीं –कहीं बड़ी सफलता के साथ किया है बिम्बों और उपमाओं में भी आपके पास काफी नवीनता है। अग्रवाल जी की भाषा यथार्थ और छायावाद की भाषा से मिलती जुलती है। वस्तुतः आप जिस युग के कवि हैं उस युग की संपूर्ण संवेदना छायावाद का विरोध करते हुए भी छायावाद से मुक्त नहीं हो पा रही थी। उस युग के कवियों में आपका महत्वपूर्ण स्थान है”[4]

यदि केदारनाथ अग्रवाल के काव्य संग्रहों में संकलित उनकी कविताओं की विषयावली पर ध्यान दें तो हम पाते हैं कि उनमें विषय वैविध्य बना हुआ है जो कि स्वयं में कवि के व्यापक अनुभव संसार की ओर संकेत करता है। केदारनाथ अदम्य साहस की कविता लिखते हैं जो सर्वहारा को मजबूती से आगे बढ़ने के लिए प्रेरित करता है। ‘मोमबत्ती और सूरज’ एक ऐसी ही कविता है जिसमें कवि ने जीवन की अदम्यता एवं जीवटता का उल्लेख इस प्रकार किया है –

> “जीवन नहीं मोमबत्ती है।
> जले और रोए, पिघले, जो खोये अन्त समय में !!
> जीवन तप्त प्रकाश –सूर्य है,
> जो गहरे सागर से उभरे,
> लाल अग्नि सा पहले दहके,
> जड़, चेतन संपूर्ण प्रकृति के
> रोम–रोम में ज्वाल उगल दे।”[5]

कवि द्वारा यहाँ जिस प्रकार से जीवन के प्रति आशा का स्वर जगाया है इसी प्रकार का भाव इनकी एक अन्य कविता ‘वह जन मारे नहीं मरेगा’ में भी देखने को मिलता है जिसमें संघर्षशील व्यक्तित्व के दृढ़निश्चयी विराट रूप को इस प्रकार स्थापित किया गया है –

> “जो जीवन की धूल चाटकर बड़ा हुआ है, तूफानों से लड़ा और फिर खड़ा हुआ है,

जिसने सोने को खोदा, लोहा मोड़ा है ,जो रवि के रथ का घोड़ा है,

वह जन मारे नहीं मरेगा, नहीं मरेगा !!

जो जीवन की आग जलाकर आग बना है, फौलादी पंजे फैलाये नाग बना है,

जिसने शोषण को तोड़ा, शासन मोड़ा है ,जो युग के रथ का घोड़ा है

वह जन मारे नहीं मरेगा, नहीं मरेगा।"[6]

कवि की संवेदनशीलता मानव जीवन के कोने–कोने को छूने का प्रयास करती है। ऐसा प्रतीत होता है कि कवि का द्रवीभूत हृदय सत्य और सुंदर के प्रति समर्पित होते हुए जो कुछ भी इसके विपरीत देखता है उसके प्रति आक्रोश और व्यंग्य भी प्रस्तुत करता है। जीवन के रागात्मक पहलुओं के साथ ही कटु यथार्थ को प्रकट करता हुआ केदारनाथ का कवि मन जीवन को एक संघर्ष पथ के रूप में अपने काव्य में रूपाकार देता है। देश दुनिया की सामाजिक, राजनीतिक, आर्थिक परिस्थितियों पर नजर रखते हुए कवि ने मानव को केंद्र में रखा है वहीं कुछ कविताओं में अदृश्य शक्ति सत्ता के रूप में प्रकृति की विराट सत्ता के प्रति भी कवि अपने चिंतन को कौतूहल के रूप में प्रस्तुत करता है –

"वह कौन ? कहाँ रहता है ?

जिसके अभाव से प्रेरित जन नव–नव तन धरता है,

पर जिसकी अकलुष, उज्जवल, पावनतम प्रतिमा निर्मल,

शत–शत कल्पों से अब तक जग नहीं बना सकता है।

वह कौन? कहाँ रहता है ? ....

जिसकी मधु स्मृति में पागल पिक प्रेम–गीत कहता है,

वन–वन, उपवन–उपवन में, तरू–तरू, तृण–तृण, कन–कन में

स्वर पंचम जो सुन–सुनकर फिर भी नीरव रहता है

वह कौन? कहाँ रहता है?"[7]

देश की भौगोलिक–सांस्कृतिक अस्मिता का विस्तृत फलक उद्घाटित करती कविता 'मेरा देश' को देखा जा सकता है जहाँ कवि देश की विभिन्न छवियों के प्रति इस प्रकार अपना भाव प्रकट करता है –

"मेरा देश गगनचुम्बी शिखरों का घर है,

उत्तर के बलवान पहरूये की चौड़ी बाहों का घर है,

तरूओं के अनगिन कुनबों का कुसुमित घर है

पल्लव –पुलकित–हरियाली का सस्मित घर है !

मेरा देश, वृहत् वक्षस्थल, उपजाऊ धरती का घर है...

मेरा देश, महापुरूषों की आत्माओं का प्यारा घर है।"[8]

प्रस्तुत कविता में कवि ने देश के विभिन्न पहलुओं पर प्रकाश डालते हुए देश की विरासत और सौहार्द भाव को भी बल प्रदान किया है। कवि केदारनाथ का भाव–संसार सादृश्य भावचेतना से संचालित हुआ है जहाँ एक ओर ग्राम्य–नागर जीवन की तुलना व ग्रामीणांचल के प्रति आकर्षण के साथ ही ग्रामीण जीवन की कुरीतियों एवं त्याज्य रूढियों का तिरस्कार भी कवि ने अपनी कविताओं में प्रकट किया है। यहाँ दोनों को सोदाहरण देखना उचित जान पड़ता है।

'मैंने देखा' कविता में महानगरीय जीवन पर कवि की टिप्पणी यहाँ देखी जा सकती है –

"मैंने देखा,
बुरा हाल है महानगर का !
महक उठी दुर्गन्ध लपेटे
बासी भाजी सी आबादी,
कोई फर्क न आया उसके
धर्म–कर्म की चाल–चक्र में
लुढक रहे हैं
यहाँ वहाँ
सब आम आदमी
टूटी माला की गुरियों–से
बिखरे –बिखरे मान गँवाये
धरती माँ को दुखी बनाये।"⁹

कवि ने इसी प्रकार का भाव एक अन्य कविता 'जब से आया महानगर में' में ग्राम्य और नागर जीवन की तुलनात्मकता में ग्रामीण जीवन के प्राकृतिक अवयवों के अभावस्वरूप रिक्तता बोध को सामने रखा है। इसी के साथ गाँव के विकसित न हो पाने व रूढिग्रस्तता की ओर भी कवि ने ध्यान आकर्षित किया है। 'गाँव की सड़क' कविता के माध्यम से कवि सामयिक अंतरालोपरांत भी गाँव के विकसित न हो पाने की यथास्थिति को सामने रखता है –

"गाँव की सड़क
शहर को जाती है,
शहर छोड़कर
जब गाँव
वापस आती है
तब भी
गाँव रहता है वही गाँव,
काँव–काँव करते कौओं का गाँव"¹⁰

इस प्रकार गाँव के प्रति अपनी संवेदनशीलता को प्रकट करते हुए ही कवि ने ग्राम्य जीवन में व्याप्त कुरीतियों की ओर भी संकेत किया है जिसे कवि दूर करने के लिए 'गाँव में' कविता लिखता है जहाँ ग्रामीण रूढियों से गाँव की दयनीय स्थिति को कवि इस प्रकार उल्लेखित करता है –

"उसी पुरातन चक्की का, कर्कश मोटा स्वर,
अन्धकार के आर्तनाद–सा, सुन पड़ता है। ...
सड़े घूर की, गोबर की बदबू से दबकर,
महक जिंदगी के गुलाब की मर जाती है।
रार, क्रोध, तकरार, द्वेष से, दुख से कातर,
आज ग्राम की दुर्बल धरती घबराती है।"¹¹

गाँव–शहर की पारस्परिकता को ही मानव जीवन के सत की संकल्पना केदारनाथ अग्रवाल की अन्य कविताओं में बराबर देखी जा सकती है। केदारनाथ अग्रवाल ने थके हारे इंसान को चाहे वह मजदूर के रूप में हो या किसान के रूप में हो या किसी भी अन्य रूप में कवि उसे संघर्ष पथ पर आगे बढकर सफल होने के लिए प्रेरित करता है यदि वह ऐसा नहीं करता है तो कवि अपनी हैरानी भी प्रकट करता है जिसे 'अजीब आदमी हो जी' कविता में देखा जा सकता है –

"अजीब आदमी हो जी !
फजीहत
फजीहत कहते हो
फजीहत फाड़कर
मैदान में
नहीं उतरते हो
मायूस बैठे
मातम मनाते हो
कुछ तो करो जी"[12]

इसी प्रकार 'किसान से' कविता में किसान को प्रेरित करते हुए कवि ने लिखा है –

"जल्दी –जल्दी हाँक किसनवा !
बैलों को हुरियाये जा।
युग की पैनी लौह कुसी को 'भुईं' में खूब गड़ाये जा।।
पुरखों के हड्डी के हल को, आगे आज बढाए जा।
वैभव के सूने खेतों की छाती चीर दिखाये जा ।। ...
शोषण की प्रत्येक प्रथा का, अँधियर गहन मिटाए जा।
नये जनम का नया उजाला, धरती पर बरसाये जा।।"[15]

इस प्रकार किसान के जीवन पर बहुत सारी कविताओं के माध्यम से किसानी जीवन के संघर्ष और सच को संजीदगी से उकेरा है। गाँव–शहर व किसानी जीवन के अलावा सत्ता –व्यवस्था के कुचक्र और भ्रष्टाचार एवं आर्थिक–राजनीतिक दुराचार को भी केदारनाथ अपनी कविताओं में बखूबी स्वर प्रदान करते हैं। ऐसी बहुत सी रचनाएं देखने को मिलती हैं जहाँ कवि ने आम साधारण जन के जीवन को प्रभावित करती स्थिति –परिस्थितियों और सत्ता व्यवस्था की कुरूपता पर व्यंग्य एवं कुठाराघात किया है। सत्ता–व्यवस्था के जहरीले कुचक्र में पिसते जन –सामान्य का वर्णन करते हुए कवि अपनी कविता 'थैलीशाहों की ...' में कहते हैं –

"थैलीशाहों की यह बिल्ली, बड़ी नीच है।
मजदूरों का खाना –दाना, सब चोरी से खा जाती है।
बेचारे भूखे सोते हैं !! ...
थैलीशाहों की यह संस्कृति,
महामृत्यु है। कुत्ता बिल्ली से बढकर है।
मानवता को खा जाती है। बेचारी धरती रोती है !!"[14]

इसी प्रकार कवि केदारनाथ की एक अन्य कविता 'अफसर' भी है जिसमें जन–सामान्य के कार्य अफसरशाही की भेंट चढने की बात की गई है जहाँ लालफीताशाही और कार्यालयों–दफ्तरों की कछुआ चाल के शिकार होती जनता की त्रस्त होती स्थिति का उल्लेख इस प्रकार किया है –

"ये बड़कवे, पुराने, गब्बर,

पेटू अफसर

चाल फेर से चला रहे हैं

राजतंत्र का चक्कर –मक्कर

अब तक –अब तक, इनसे पककर

टूट रही है जनता थककर

इन्हें हटा पाना है मुश्किल, इनके आगे एक नहीं चल पाती

अक्किल ।"[15]

वस्तुतः केदारनाथ की कविताओं में एक प्रकार से मूल्य व्यवस्था के प्रति सचेतता और उनके टूटते बिखरते क्रम पर उनकी तल्खी भी बराबर देखने को मिलती है। व्यवस्था के खोट पर कवि का मन सहज रुप से आक्रोशित हो जाता है जो उनकी कविताओं में बराबर दिखता है। अपनी एक कविता –'हम तो उनको वोट न देबै' के माध्यम से चुनाव बहिष्कार का वर्णन भी कवि ने किया है। इस रूप में राजनीतिक परिदृश्य पर भी कवि केदारनाथ की पैनी नजर रही है। अपने समय में जहाँ आजादी से पहले देश की आजादी की बात 'हाय न आई' जैसी कविता के माध्यम से करते हैं। वहीं आजाद हिन्दुस्तान में 'नौजवान से' जैसी कविता में सत्ताधारी राजनीतिक दल को कवि कोसता पाया जाता है। इसी के साथ सामाजिक कुरीतियों के रूप में जिस प्रकार ग्रामीण परिवेश में फैली अराजकता को कवि ने आलोचित किया है ठीक उसी प्रकार मावन जीवन की मूल्यहीन जीवन पद्धति पर भी कवि ने व्यंग्य प्रस्तुत किए हैं। 'चित्रकूट के यात्री' कविता में कवि ने अधर्मी यात्रियों के तीर्थ करने पर व्यंग्य किया है –

"चित्रकूट के बौड़म यात्री, सेतुआ, गुड़ गठरी में बाँधे,

गठरी को लाठी पर साधे, लाठी को काँधे पर टाँगे

दिनभर अधरम करने वाले, परनारी को ठगने वाले ,

परसम्पत्ति को हरने वाले, भीषण हत्या करने वाले, ...

मैं बैठे सोचा करता हूँ –ऐसे कैसे बोड़म यात्री !

नंगे पैरों पैदल चलके, अपने मन का कल्पित स्वर्ग !!" [16]

इसी प्रकार अपनी कविताओं में केदारनाथ अग्रवाल ने मानवीयता में बाधक प्रत्येक अड़चन को नकारा है, उस पर कुठाराघात किया है। कवि ने अपने समय में बिगड़ते साम्प्रदायिक परिवेश का अनुभव भी झेला होगा। उन्होंने साम्प्रदायिक सौहार्द पर भी कविताएं लिखी हैं। साम्प्रदायिक दंगों से मानवता आज भी कहीं न कहीं झुलसती रहती है। 21वीं सदी जहाँ विज्ञान और अद्यतन ज्ञान के साथ उतरोत्तर विकासपथ पर आगे बढ़ने की सदी है वहीं कर्म –क्षेत्र के पारस्परिक टकराओं से बिगड़ते सामाजिक सौहार्द को बनाए रखना अपनेआप में एक बड़ी चुनौती बन जाता है। कवि ने एक कविता 'भारत माँ का गीत' के माध्यम से साम्प्रदायिक सौहार्द को कायम करने की कोशिश की है जहाँ हिन्दू–मुस्लिम एकता की बात करते हुए कवि कहता है –

"हिन्दुओं मुस्लिमों सुनो

मैं रक्त की प्यासी नहीं हूँ ।...

हिन्दुओं तन में तुम्हारे

रक्त मेरा रक्त मेरा

मुस्लिमों तन में तुम्हारे

रक्त मेरा रक्त मेरा हिन्दुओ मुस्लिम तुम्हारे

प्राण में है प्राण मेरा

हिन्दुओ मुस्लिम न जूझो

व्यर्थ बहता खून मेरा"[17]

वस्तुतः साम्प्रदायिक एकता की बात कहीं न कहीं राष्ट्रीय अस्मिता को संरक्षित करने के भाव को ही मजबूत करती है। राष्ट्रीय अस्मिता की बात कवि केदारनाथ अग्रवाल की एक कविता 'अपना भारत एक है' में देखा जा सकता है जहाँ कवि भारतीयों की श्रमशीलता व भारत की भौगोलिक–सांस्कृतिक विशेषताओं का बखान करता दिखलाई देता है –

"अपना भारत एक है ! महादेश यह एक है !!

इसके वासी –

उत्तर –दक्खिन –पूरब –पच्छिम के अधिवासी –...

जन्म –मरण –जीवन –यापन की गतिविधियों के संचालन में –

दायित्वों के निर्वाहन में लगे हुए सविवेक हैं....

जल–धाराएं तो अनेक हैं लेकिन पानी एक है !

परम प्रहर्षित पानी वाला अपना भारत देश है !

कालजयी है इसका पानी

कालजयी हैं इस पानी के पीने वाले प्राणी !"[18]

इस प्रकार से कवि केदारनाथ अग्रवाल ने विभिन्न भाव–परिस्थितियों को अपने काव्य में वर्णित करते हुए अपने व्यापक चिंतन फलक को प्रस्तुत किया है। जीवन के रागात्मक पक्षों को भी कवि ने अछूता नहीं छोड़ा है। अपनी पत्नी और माँ को याद करते हुए भी कवि कविता लिखता दिखलाई देता है जिसमें कवि की गहन रागात्मकता दिखलाई देती है। उदाहरण के लिए 'आई माँ की याद' कविता में कवि अपनी माँ की स्मृति को याद करते हुए लिखता है –

"आई माँ की याद

और आँखें भर आयीं

उन्हें गये हो गये बहुत दिन, बरसों बीते !

होतीं तो वह जर्जर होतीं,

मुँह में दाँत न होते, हाथ –पाँव –सिर हिलते,

बिना सहारा बैठ न सकतीं, सिकुड़ी –सिमटी रहतीं...

आज याद में उन्हें जिलाये

उनकी पद –रज शीश चढाये,

रोते –रोते

मैं हँसता हूँ

अपनी आयु भुलाये"[19]

पत्नी –माँ को केंद्र करके कविता लिखने के साथ –साथ स्त्री जीवन के उपेक्षित पक्षों को

भी कवि ने अपनी कविताओं में उकेरा है। 'घर की घुटन में पड़ी औरतें' एक ऐसी ही कविता है जहाँ कवि स्त्री जीवन की विवशता को इस प्रकार प्रकट करता है –

> "घर की घुटन में पड़ी औरतें
> जिंदगी काटती हैं
> मर्द की मुहब्बत में मिला,
> काल का काला नमक चाटती हैं
> जीती जरूर हैं
> जीना नहीं जानतीं,
> मात खाती –
> मात देना नहीं जानतीं।" [20]

यहाँ कवि ने स्त्री जीवन की विवशता और सादगी को एक साथ सामने रखा है।

समाहार रूप में कहा जाए तो केदारनाथ अग्रवाल अपने लंबे रचनाकाल में जहाँ एक ओर प्रगतिवादी रचनाशीलता के आयाम को अपनी काव्यात्मकता के माध्यम से आगे बढाया वहीं दूसरी ओर एक समग्र भाव संसार की प्रामाणिकता को उनकी कविताओं में हम पाते हैं। अपने समय–समाज की जीती जागतिक परिस्थितियों की गहन परख व पकड़ इनकी कविताओं में बराबर देखी जा सकती है। प्रकृति, प्रेम, राजनीति, सामाजिक– आर्थिक परिस्थितियों, परतंत्रता, आजादी और मोहभंग, सत्ता–व्यवस्था, मूल्य अराजकता, स्त्री जीवन, किसान–मजदूर –श्रमिक का जीवन यह सब केदारनाथ अग्रवाल की काव्य रचनाओं में दृष्टव्य है और गहन भाव–बोध के साथ। इस रूप में केदारनाथ अग्रवाल की काव्य रचनाओं को पढना–जानना पाठक के लिए एक व्यापक भाव बोध के रूप में जीवन के व्यापक यथार्थ के साथ ही प्रेरक साबित होता है। इस रूप में केदारनाथ अग्रवाल भाव–संसार के विस्तृत फलक को अजस्र धारा के रूप में प्रवाहित करने वाले सिद्ध कवि रहे हैं जो साम्प्रतिक समय और परिस्थितियों में न केवल ग्राह्य अपितु महत्वपूर्ण साबित होते हैं।

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एसोसिएट प्रोफेसर हिन्दी विभाग , श्यामलाल महाविद्यालय 'सांध्य', दिल्ली विश्वविद्यालय
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–जीभावनी कुमार रजक
–प्रोफेसर डॉ. रत्नेश विश्वकसेन

हम ऐतिहासिक रूप से संस्कृत साहित्य से विकसित हुए हिंदी साहित्य के क्रमिक विकास को देखें, तो हमें वैदिक महाकाव्य रामायण के लेखक के रूप में दलित कवि 'वाल्मीकि' के अलावा कोई नहीं मिलता है। भक्ति काल में रैदास जैसे प्रख्यात कवि भी दलित वर्ग से संबंधित थे। समय बीतने के साथ–साथ साहित्यिक क्षितिज पर दलित कवियों की उपस्थिति तीव्र और प्रखर होती गई।

सारांश : साहित्य समाज का दर्पण है। साहित्य जीवन में संसार का प्रतिबिम्ब है, जो समाज की आशाओं और आकांक्षाओं से अछूता नहीं रह सकता। इसके साथ ही दलित साहित्य ने भारतीय साहित्य में उत्तर भारत के हिन्दी क्षेत्र में तीस के दशक से आज तक स्थान बनाया है। इसलिए हिंदी दलित साहित्य पर चर्चा आवश्यक हो गई है। दलित वर्ग के कुलीन वर्ग द्वारा पर्याप्त सहयोग की कमी, महिलाओं को दुनिया के पर्याप्त प्रतिनिधित्व की कमी, आर्थिक दुनिया और शिक्षा में कमजोर और दलित साहित्य को सरकारी संरक्षण की कमी के कारण, यह साहित्य न केवल हिंदी में बल्कि हिंदी में भी पर्याप्त स्थान नहीं बना सका। विभिन्न परिस्थितियों के बावजूद आज का हिंदी दलित साहित्य उत्कृष्ट और गुणवत्तापूर्ण विकास की ओर अग्रसर है। आज का साहित्यिक परिदृश्य, कुछ वैचारिक विकृतियों के बावजूद, विश्वास दिलाता है कि 21वीं सदी दलितों की है। आज हिन्दी की लगभग सभी विधाओं में दलित साहित्य की रचना हो रही है। देश में हिंदी दलित साहित्य की सौ से अधिक पत्रिकाएँ और समाचार पत्र नियमित रूप से चल रहे हैं। सदी के अंतिम दशकों में कविता, कहानी और पत्रकारिता में उभरती हुई दलित चेतना का प्रसार हुआ है। इतना ही नहीं दर्जनों शोध कार्य शुरू होने के साथ ही उनके लेखन पर कई शोध हो चुके हैं और कुछ शोध अभी भी जारी हैं। प्रस्तुत शोध विषय का उद्देश्य इक्कीसवीं सदी की दलित कविता की दिशा और रूप में हो रहे परिवर्तनों को विस्तार से जानना है। प्रस्तुत शोध में समाजशास्त्रीय शोध पद्धति का प्रयोग किया जाएगा। एक प्राथमिक स्रोत के रूप में रचनाकारों की मूल रचनाएँ और दूसरे स्रोत के रूप में शोध विषय से संबंधित महत्वपूर्ण पुस्तकों, पत्रिकाओं, ब्लॉगों, वेबसाइटों में प्रकाशित लेखों का प्रयोग किया जाएगा।

मुख्य शब्द : दलित, काव्य, समाज, अस्मिता, साहित्य, सदी, अभिव्यक्ति।

दलित साहित्य की पृष्ठभूमि, उसके उद्भव के कारण,

विकास, सृजन एवं रचनात्मकता उसके साहित्यिक उद्देश्य से स्पष्ट हो जाती है। जब हम सदियों के मोड़ पर खड़े समय को देखते हैं, तो हमें यह ध्यान रखना होगा कि इस युग में जिस प्रकार सर्वोच्चतावादी राजनीति ने लोकतंत्र के भीतर सामंतवाद को स्थान दिया है, उसी तरह इसने जातिवाद को विचार के ढांचे में आश्रय दिया है। ऊपर से उदार दिखने वाली यह व्यवस्था अंदर से भी उतनी ही क्रूर और हिंसक है। विश्व साहित्य मानव और गैर–मनुष्यों के सुख–दुःख, क्रोध और घृणा आदि की युग समान स्थिति के संचित प्रतिबिंबों का नाम है। आचार्य रामचंद्र शुक्ल जी हिंदी साहित्य के इतिहास में कहते हैं, जबकि प्रत्येक देश का साहित्य वहाँ की जनता के हृदय का संचित प्रतिबिंब होता है तब यह निश्चित है कि जनता के चित्तवृति के परिवर्तन के साथ–साथ साहित्य के स्वरूप में भी परिवर्तन होता चला जाता है जब हम इस परिभाषा की कसौटी पर विश्व साहित्य की जांच करते हैं, तो यह पता चलता है कि हम आज तक पढ़ते आ रहे हैं कि भारत प्राचीन सभ्यताओं वाला एक महान राष्ट्र है, इस देश की सभ्यता, संस्कृति, दर्शन का विश्व में सर्वश्रेष्ठ स्थान है, लेकिन जब हम भारत को समग्र रूप से देखते हैं, तो महानता, उत्कृष्टता, उदात्त जैसे सकारात्मक गुणों के साथ–साथ कई अंतर पैदा करने वाले तत्व भी प्रत्यक्ष या अप्रत्यक्ष रूप से दिखाई देते हैं। इसमें कोई संदेह नहीं है कि भारत का इतिहास शास्त्रीय दृष्टि से गौरवशाली प्रतीत होता है, लेकिन लोगों के दृष्टिकोण से हम इसकी विसंगतियां भी स्पष्ट रूप से देखते हैं जहां जाति–भेदभाव, धर्म–भेदभाव जैसे लक्षण भी इसके बुरे प्रभाव को बढ़ाते हैं। यदि वेद विश्व के प्राचीनतम ग्रंथ हैं तो भारतीय सभ्यता और संस्कृति भी प्राचीनतम है और शूद्रों का सामाजिक, धार्मिक और मानसिक शोषण भी इस सामाजिक व्यवस्था में उतना ही पुराना है, लेकिन अगर हम ऐतिहासिक रूप से संस्कृत साहित्य से विकसित हुए हिंदी साहित्य के क्रमिक विकास को देखें, तो हमें वैदिक महाकाव्य रामायण के लेखक के रूप में दलित कवि 'वाल्मीकि' के अलावा कोई नहीं मिलता है। भक्ति काल में रैदास जैसे प्रख्यात कवि भी दलित वर्ग से संबंधित थे। समय बीतने के साथ–साथ साहित्यिक क्षितिज पर दलित कवियों की उपस्थिति तीव्र और प्रखर होती गई।

दलित कविता ने भारतीय परिदृश्य पर अपनी उपस्थिति दर्ज कराकर सामाजिक संवेदनशीलता में बदलाव की प्रक्रिया को तेज किया है। दलित कविता के इस रूप ने निश्चित रूप से भारतीय मानस की सोच को बदल दिया है। दलित कविता के मूल में मानवता है, तो निश्चित रूप से वह दमन और असमानता के खिलाफ अपना विरोध दर्ज कराएगी, जिसमें क्रोध स्वाभाविक परिणति है, यह दृष्टि दलित कवि की कविताओं के स्वर को वास्तविकता के करीब ले जाती है, सभी साहित्य की तरह, यह अपने स्वयं के अंतर्विरोधों को भी विकसित करना शुरू कर दिया है, जो अपने रूप में स्पष्ट रूप से दिखाई दे रहे हैं, दलित कवि अपनी कविताओं के माध्यम से विश्व मानवता की स्थापना के लिए सभी प्रकार के शोषण से लगातार संघर्ष कर रहे हैं। इसीलिए कहा जाता है कि दलित कविता मानवीय मूल्यों और इंसान की पहचान के साथ खड़ी होती है। दलित कविता अपनी नई छवियाँ और प्रतीकों का निर्माण कर रही है और इसके साथ ही वे सभी पौराणिक मिथकों को बदल रही हैं। अनुभवों की प्रामाणिकता ही दलित साहित्य लेखन का प्रबल आधार है, जो वर्तमान साहित्य की एकरसता से सर्वथा भिन्न है।

दलित कविता ने जहाँ हिन्दी कविता को एक नए सांचे में ढाला है, वहीं नए मुहावरे और अर्थ प्रदान करके उसे जीवंत भी किया है। इस प्रकार दलित कविता ने हिंदी कविता को एक नया आयाम देते हुए विषय और विस्तार दोनों की दृष्टि से समृद्ध किया है। दलित कविता ने

चेतना के तालाब में कंकड़ की तरह गिरकर समाज की जड़ों को चीरने का काम किया है। यह वह बिंदु है जिसे किसी भी समाज की चेतना में परिवर्तन का प्रारंभिक बिंदु कहा जा सकता है, इसलिए दलित प्रवचन का समकालीन कविता में सार्थक और आवश्यक हस्तक्षेप है। समकालीन कविता पर कोई भी चर्चा दलित कविता के बिना अधूरी होगी।

दलित काव्य की रचना करने से पहले दलित काव्य को समझना आवश्यक है। दलित कविता दलित जीवन की महसूस की गई वास्तविकता की कहानी कहती है। यह कविता हवा में बात नहीं करती. बल्कि जीवन की वास्तविकताओं से रूबरू कराती है। वह न तो कल्पना में डूबती है और न ही सौंदर्य की खोज करती है। दलित कविताओं के माध्यम से दलित कवि उनके जीवन के अनुभव और दलित समाज के अनुभव व्यक्त करते हैं। दलित कविता की रचना पद्धति पारंपरिक कलात्मक संरचना से काफी अलग है क्योंकि इसकी अपनी भाषा है, इसलिए दलित साहित्य सामग्री और शिल्प दोनों स्तरों पर परिवर्तन का प्रतीक भी है। नई भाषा, नए मुहावरे, नए रूपक, नए मिथक की तलाश में दलित साहित्य पारंपरिक शिल्प के मिथक को तोड़कर शिल्प के क्षेत्र में अपनी नई जमीन तैयार कर रहा है। दलित काव्य अपनी अलग, स्वतंत्र और विशिष्ट पहचान स्थापित करने के लिए दूसरी खोज के लिए प्रतिबद्ध है।

वर्तमान में कई दलित कवि हैं जिन्होंने दलित चेतना को जगाने का काम किया, जिनमें से कुछ प्रमुख कवि हैं– ओमप्रकाश वाल्मीकि, मलखान सिंह, जयप्रकाश कर्दम, शियोराज सिंह बेचौन, कंवल भारती, मोहनदास नैमिशराई, सूरजपाल सिंह चौहान, असंगघोस आदि प्रमुख दलित कवियों ने अपनी दलित कविताओं के माध्यम से विभिन्न सामाजिक, राजनीतिक, सांस्कृतिक प्रसार किया है। धार्मिक और आर्थिक असमानताओं से उत्पन्न मानव शोषण की प्रकृति और उदारवादी आक्रोश की अभिव्यक्ति अब दोहरे अभिशाप से पीड़ित दलित महिला कवियों की रचनाओं के दिखाई दे रही हैं। कुछ प्रमुख दलित कवित्री हैं– सुशीला तकभौरे, रजनी तिलक, रजत रानी मीनू, कावेरी, अनीता भारती, माहेश्वरी, हेमलता, नरेश कुमारी आदि।

समय और समाज की तरह साहित्य भी गतिशील है। साहित्य समाज में हो रहे परिवर्तनों का साक्षी है। हमारा देश जितना विविधतापूर्ण है, दलित साहित्य में भी उतनी ही विविधता है। दलित साहित्य की विकास यात्रा को नई ऊंचाई मिल रही है। अगर हम इसके ऐतिहासिक विकास पर ध्यान दें तो पता चलेगा कि इसकी निरंतरता में काफी कुछ नया जुड़ता जा रहा है। इसका दायरा कई तरह से बढ़ा है। एक ओर इसने अपने भौगोलिक क्षेत्र का विस्तार कर अखिल भारतीय रूप धारण कर लिया है, वहीं दूसरी ओर इसने अपनी शैक्षणिक समृद्धि के साथ–साथ कलात्मक ऊंचाई भी प्राप्त की है विषय वस्तु में भी महत्वपूर्ण परिवर्तन हुए हैं। लेखकों के अनुपात में विविध सामाजिक–सांस्कृतिक पृष्ठभूमि है। 21वीं सदी की हिंदी दलित कविता परिपक्वता और रचनात्मकता के नए प्रतिमान बना रही है। समसामयिक समय की जरूरतों और विपत्तियों के आलोक में आज के दलित की पहचान 21वीं सदी के दलित कवियों को अद्वितीय बनाती है। इन कवियों की कविताओं में क्रोध और सहानुभूति एक नये भाव और नये स्वर में विद्यमान है।

इक्कीसवीं सदी का सामाजिक राजनीतिक, सांस्कृतिक एवं आर्थिक परिवेश में दलितों की स्थिति

भारत में 2001 की जनगणना के अनुसार, भारत में कुल जनसंख्या का लगभग 25.40 प्रतिशत (18 करोड़) अनुसूचित जाति के हैं। भारत में दलितों का उत्पीड़न सदियों से होता आ

रहा है। वहीं उनके संघर्ष का इतिहास तब से जारी है। देश के लोग ब्राह्मण, क्षत्रिय, वैश्य और शूद्र नामक चार जातियों में विभाजित थे। छठी शताब्दी ईसा पूर्व में गौतम बुद्ध और महावीर जी ने जाति व्यवस्था का विरोध किया था। सामाजिक पिछड़ेपन को दूर करने के लिए भक्ति कवियों और सूफी संतों ने अपनी रचनाओं के माध्यम से दलितों की स्थिति को व्यक्त किया। 19वीं और 20वीं सदी में ज्योतिवा फुले, महात्मा गांधी और भीमराव अंबेडकर ने दलितों के उत्थान के लिए लड़ाई लड़ी। आजादी के बाद संवैधानिक प्रयास किए गए। इसके बावजूद विडंबना यह है कि भारत में मौजूदा अस्पृश्यता, भेदभाव, जाति भावना, उच्च और निम्न, असमानता पर आधारित मुद्दे सर्वव्यापी हैं। आज भी हमारे समाज में दलितों का शारीरिक, सामाजिक, धार्मिक, आर्थिक शोषण जारी है। ग्रामीण परिवेश में सवर्णों का सबसे अधिक अत्याचार दलितों और कमजोरों पर देखा जाता है और वे मानसिक प्रताड़ना के शिकार हो जाते हैं। जिसे हम रोज अखबार टीवी जैसे माध्यमों से देखते हैं।

गृह मंत्रालय द्वारा संसद में पेश किए गए आंकड़ों से पता चलता है कि 2015 में उत्तर प्रदेश में दलितों के खिलाफ अत्याचार के कुल 8946 मामले दर्ज किए गए थे। दूसरे नंबर पर राजस्थान है जहां 7144 मामले दर्ज किए गए। इसके बाद पुलिस ने विहार जहां 7121 मामले दर्ज किए। चौथे नंबर पर गुजरात है जहां 6655 मामले दर्ज किए गए। उच्च जाति के लोगों को यह पसंद नहीं है कि दलित समुदाय आगे बढ़े। उत्तर प्रदेश में सबसे ज्यादा राजनीति दलितों के मुद्दे पर हो रही है। राष्ट्रीय अपराध रिकॉर्ड ब्यूरो यानी एनसीआरबी रिपोर्ट 2014 ने 2013 की तुलना में दलितों के खिलाफ अधिक वृद्धि दिखाई है। 2014 में 47,046 अपराध, 2013 में 39,408, 2012 में 33,655 और 2011 में 33,712 अपराध यह आंकड़ा दलितों के अपराध में वृद्धि को दर्शाता है। उपरोक्त आंकड़े अपराध की गंभीरता को दर्शाते हैं। भारत जैसे लोकतांत्रिक देश में आज भी समाज के कुछ वर्ग इंसाफ का इंतजार कर रहे हैं। जातिगत भेदभाव के कारण करोड़ों लोगों का सामाजिक–आर्थिक, राजनीतिक जीवन अस्त–व्यस्त है। दलितों पर अत्याचार, मनमानी गिरफ्तारी, बलवानों के कमजोरों पर अत्याचार, बंधुआ मजदूरी जूतों की माला पहनकर जुलूस निकालना, एक छोटे से अपराध के लिए सड़कों पर नग्न घूमाना भारत में आम है। आलम यह है कि यह मानवाधिकारों का घोर उल्लंघन है।

राष्ट्रीय अपराध रिकॉर्ड ब्यूरो के मुताबिक 2015 में दलितों पर अत्याचार के 38 हजार से ज्यादा मामले सामने आए। गोवा में दलितों के खिलाफ अपराध की दर सबसे अधिक 51 प्रतिशत है, इसके बाद राजस्थान और बिहार की कुख्याति है। हर पंद्रह मिनट में एक दलित हिंसा का शिकार होता है और हर दिन दो दलितों की हत्या हो रही है। देश में हर दिन छह दलित महिलाओं के साथ रेप होता है। यद्यपि आरक्षण के प्रावधान के कारण दलितों की शैक्षिक स्थिति में सुधार हुआ है, लेकिन अधिकांश लोग अभी भी निरक्षर हैं। विडंबना यह है कि संविधान द्वारा प्रदत्त मौलिक अधिकारों, नीतिगत कानूनों के बावजूद असंख्य दलित अभी भी असहज महसूस कर रहे हैं, अपने हक के लिए लड़ रहे हैं। स्वतंत्र भारत में सामंती व्यवस्था आज भी कायम है। यद्यपि यह समाजशास्त्रियों, बुद्धिजीवियों द्वारा सर्वविदित है, हर सरकार ने दलित उत्थान की बात की है, लेकिन रूढ़िवाद मानसिकता, सामंती विचारधारा के कारण कमजोर और वंचित वर्ग अपने अधिकारों से वंचित हैं, जिसमें महिलाएं और बच्चे भी अछूते नहीं हैं बंधुआ मजदूरी, बाल श्रम, दास श्रम जैसी बुराइयां हर जगह प्रचलित हैं।

अगर 21वीं सदी में दलित शब्द की बात की जाए तो दलित क्या है? ऐसी कौन सी चीज है कि कोई व्यक्ति दलित हो जाता है, क्या कोई व्यक्ति शारीरिक रूप से दलित हो जाता है या उसकी आर्थिक, सामाजिक, मानसिक मनोदशा दलित बनने का निर्णय लेती है या दलित एक दैवीय रचना है? इसका जवाब देना थोड़ा मुश्किल है, लेकिन दलित शब्द को समाज को उपनाम, जाति–विभाजन, जाति आधारित व्यवस्था से विभाजित करके संबोधित किया गया था। दलित शब्द सबसे पहले अंग्रेजों द्वारा औपनिवेशिक भारत (1931 की जनगणना से पहले) में गढ़ा गया था। दलित एक संस्कृत शब्द है जिसका अर्थ है उत्पीड़ित । कहीं न कहीं उन्हें अछूत, बहिष्कृत कहा जाता था। गांधीजी ने उन्हें श्हरिजनश यानी ईश्वर की संतान कहा। दलित शब्द को भारतीय संविधान द्वारा असंवैधानिक घोषित किया गया था औइक्कीसवीं सदी का हिंदी दलित काव्य में दलित चिंतन का स्वरूपर इसके स्थान पर अनुसूचित जाति और जनजाति शब्द का प्रयोग किया गया था।

इक्कीसवीं सदी का हिंदी दलित काव्य में दलित चिंतन का स्वरूप

आजकल देश की सभी भाषाओं में दलित साहित्य लिखा जा रहा है। हिन्दी में भी गंभीर दलित साहित्य लिखा जा रहा है हिंदी में दलित साहित्य विरोध, आक्रोश और क्रोध का एक प्रकार का साहित्य[1] है। इसमें समाज से बहिष्कृत होने, समाज द्वारा प्रताड़ित किए जाने का उल्लेख है। ऊंची जाति के समाज द्वारा सदियों से उन्हें हाशिए पर डालने के बाद, दलित उस रूढ़िवादिता से बाहर निकलने की कोशिश कर रहे हैं। हम दलित साहित्य में उस संघर्ष का सामना करते हैं। उस संघर्ष में समानता, समरसता और सामाजिकता की भावना दिखाई देती है। काव्य विधा में भी गम्भीर लेखन हो रहा है। दलितों के शोषण के दो मुख्य कारण हैं, गरीबी और अशिक्षा हीरा डोम ने अपनी कविता 'द ग्रीवेंस ऑफ द अनटचेबल' में भगवान से शिकायत की है कि आप प्रहलाद, गजराज, विभीषण और द्रौपदी की रक्षा के लिए तत्परता दिखाते हैं, हमने क्या गुनाह किया है कि आप हमारी फरियाद नहीं सुनते ?

“हम ने के राति दिन दुखवा भोगत बानी

हमनी के सहेब से मिली सुनाइबि

हमनी के दुख भगवनओं ने देख ताजे,

हमनी के कबले कलेसवा उझाइबि।”

हीरा डोम की इस कविता के समाजशास्त्र पर विचार करें तो हमारा हिंदी भाषी समाज नग्न हो जाता है। जिन दिनों हीरा डोम की कविता आई उस समय व्यापक दलित आंदोलन नहीं था। उपनिवेशवाद और सामंतवाद के खिलाफ लड़ाई चल रही थी। इस लड़ाई को लड़ने वाले कुछ महत्वपूर्ण समाज सुधारक भी अपने स्तर पर इस बुराई से लड़ रहे थे लेकिन उनका विरोध करने वाले भी समाज में मौजूद थे। इससे गुजरने वाले ही इसके दर्द को पहचान सकते हैं। ज्योतिबा फुले ने दर्द के एहसास को बयां करते हुए कह कि 'जलने का दर्द तो राख ही जानती है।' जिनकी वास्तविक अभिव्यक्ति कवि नारायण सुर्वे द्वारा प्रस्तुत कविता में देखी जा सकती है–

“जो कभी / भूखा न रहा

वह क्या जाने

ऐंठती आंतों का दर्द“

दासता की भावना में तनाव ने ही डॉ. अम्बेडकर को आंदोलित किया। अनुभूति का यह तनाव हीरा डोम की कविता में देखा जा सकता है। दुख की ऐसी अभिव्यक्ति और ईश्वर की अस्वीकृति हिंदी कविता में दुर्लभ है। एक दलित को लगता है कि दलित की भगवान भी नहीं सुनते हीरा डोम इस कविता के माध्यम से अपना प्रतिशोध दर्ज करती है।

देखिए आदम गोंडवी की ये पंक्तियाँ –

"आइए महसूस करिए जिंदगी के ताप को
मैं चमारों की गली तक ले चलूँगा आपको।"

कितनी मार्मिक और प्रासंगिक पंक्ति है। लेकिन इस जीवन की गर्मी का पता वहीं रहकर ही लगाया जा सकता है। साहित्य संवेदना का क्षेत्र है। पंतजी की पंक्तियों में भी हमें दर्द की अनुभूति होती है। दर्द की अनुभूति जितनी गहरी और तीव्र होती है, वह उतना ही बेहतर होती है। दलित कविता के सन्दर्भ में यह बात बिलकुल सत्य प्रतीत होती है। दलित कविता में दर्द की अभिव्यक्ति प्रमुख है। दलित कविता में कवि का भाव पाठक का भाव बन जाता है।

डॉ. वीरेंद्र सिंह यादव अपने लेख श्दलित प्रवचन का संघर्ष और सामाजिक सरोकार में लिखते हैं कि श्इक्कीसवीं सदी के शैशवकाल में जब साहित्य के कुलीन साधक वास्तविकता की दुनिया से भागकर पद का घोंसला बना रहे हैं, वहीं वर्तमान का दलित साहित्य मानवता की लड़ाई लड़ रहा है। बदलाव पहले समाज में आता है और फिर साहित्य में जातियों के बीच सत्ता के लिए निरंतर संघर्ष होता रहता है। समकालीन दलित लेखन व्यापक परिवर्तनकारी उद्देश्यों के साथ चल रहा है।

समकालीन दलित काव्य परंपरा के अंतर्गत अनेक कवियों ने अपनी रचना से दलित काव्य साहित्य को समृद्ध किया है। इन संगीतकारों की कविताओं में युग की चिंताओं का प्रतिनिधित्व है। दलित कविता है। वह समाज में सकारात्मक बदलाव लाना चाहता है।समकालीन दलित काव्य परंपरा के अंतर्गत अनेक कवियों ने अपनी रचना से दलित काव्य साहित्य को समृद्ध किया है। इन संगीतकारों की कविताओं में युग की चिंताओं का प्रतिनिधित्व है। दलित कविताएक विशेष जाति से निकलती है और अपने सामाजिक उद्देश्यों को पूरा करती प्रतीत होती है। पिछले पैंतीस पैंतालीस वर्षों में बनी दलित लेखकों की पीढ़ी अपने समाज के दर्द और अनुभव का इतिहास रच रही है। भारत की सभी भाषाओं में दलित जीवन का एक ही इतिहास है, दर्द का दंश वही है, वैचारिक आधार एक है, नजरिया भी एक है बस केवल भाषा अलग है। डॉ. अम्बेडकर सभी के लिए प्रेरणा स्रोत हैं। दलित कविता अपने अतीत के यातना के साथ, अपने समकालीन जीवन और पर्यावरण के साथ गहराई से जुडी हुई है, जिससे इसकी प्रासंगिकता बनी हुई है। हिंदी दलित कविता का आंदोलन चेतना के स्तर में गहराई से निहित हैं, जिसकी जड़ें अन्याय, अत्याचार और शोषण के सदियों के इतिहास में हैं। इसलिए हिंदी में दलित कविता एक ऐसी कविता है जो दलित आंदोलन को समय के साथ स्थिरता प्रदान करती है। यह वर्ण व्यवस्था के सामाजिक, सांस्कृतिक और राजनीतिक वर्चस्व के खिलाफ प्रतिरोध का अपना नया मोर्चा बनाता है। यह सदियों की यातना है जो क्रोध और विद्रोह के रुप में फूट रही हैं

"मेरी पीढ़ी ने अपने सीने परखोद दिया है संघर्ष
जहाँ आँसुओं का सैलाब नहीं
विद्रोह की चिंगारी फूटेगी
जलती झोपड़ी से उठते धुएं में

तनी मुट्ठियाँ तुम्हारे तहखानों में
नया इतिहास रचेंगी।"

ओमप्रकाश वाल्मीकि की कविता 'हेट्रेड कैन किल यू' दलित समाज के प्रति सदियों से अपनाए गए घिनौने रवैये को उजागर करती है। अस्पृश्यता और जातिगत भेदभाव के कारण, अलगाव और अज्ञानता के कलंक के साथ–साथ सामाजिक–आर्थिक शोषण और शारीरिक–मानसिक उत्पीडन ने दलितों की कमर इस कदर तोड़ दी है कि उन्हें पता ही नहीं चलता कि वे इंसान हैं रोजी–रोटी से लेकर अपनी हर जरूरत तक उसे दूसरों पर निर्भर रहना पड़ता है। ओमप्रकाश वाल्मीकि की कविता 'ठाकुर का कुआँ' दलित की इस त्रासदी को दर्शाती है–

"चूल्हा मिट्टी का / मिट्टी तालाब की / तालाब ठाकुर का
भूख रोटी की / रोटी बाजरे की / बाजरा खेत का / खेत ठाकुर का
बैल ठाकुर के / हल ठाकुर का / हल की मूठ पर हथेली अपनी
फसल ठाकुर की / कुआँ ठाकुर का / खेत–खलिहान ठाकुर के।
गली–मुहल्ले ठाकुर के / फिर अपना क्या? / गाँव ६ देश ?..."

डॉ. मोहनदास नैमिश्री की कविता सांप्रदायिकता को चोट पहुँचाती है। उन्हें इस बात की चिंता है कि धर्म के नाम पर अपने देशवासी आपस में लड़ रहे हैं। वे कहते हैं कि –

"चर्च से मरघट तक / मंदिर से गुरुद्वारों तक ? संसद से सड़क तक
खेतों से क्लब तक / लोगों पर जुनून / क्यों है यह सवार
दंगे क्यों होते हैं बार–बार..?"

उनकी कविताओं में दलित जीवन की आहों और कराहों के साथ–साथ उनके राष्ट्रीय और सामाजिक चिंतन को भी स्पष्ट रूप से चित्रित किया गया है। सांप्रदायिकता समाज में फैली एक भयानक बीमारी है। दलित कवि इसे किस रूप में देखता है, इस संदर्भ में भी यह कविता बहुत महत्वपूर्ण है। यह कविता बताती है कि ऐसे कार्यों से कुछ नहीं मिलता, लेकिन दलितों की एकता की संभावना भी नष्ट हो जाती है और मुक्ति का बड़ा सपना भी चकनाचूर हो जाता है। इसलिए कविता संबद्धता की बात करती है और सांप्रदायिकता को नकारती है।

"बात एक ही है
पहले साम्प्रदायिक दंगे कराओ फिर शांति मार्च के ढेर सारे आयोजन
सच यही है
कब्रों पर फूल उगाने जैसा
सच की कल्पना
कितनी कड़वी होती है
और बीभत्स भी
एक सच
जो पहले से ही तैयार होता है।"

सदियों से अनुभव किया जाने वाला दर्द जब एक शब्द बन जाता है, तो दर्द देने वाले के लिए बहुत खतरनाक होता है। दलित कविता उन लोगों के लिए खतरनाक है जो अभी भी जाति व्यवस्था की वकालत करते हैं और चाहते हैं कि उनका वर्चस्व कायम रहे। ऐसे लोगों से कंवल भारती का सीधा सवाल

"यदि यह विधान लागू हो जाता कि
तुम्हारे जीवन का कोई मूल्य नहीं
कोई भी कर सकता है तुम्हारा वध
तुम्हारी स्त्री बहिन और पुत्री के साथ
कर सकता है बलात्कार
जला सकता है घर–बार
तब तुम्हारी निष्ठा क्या होती?"

दलित साहित्य की सांस्कृतिक चेतना प्राचीन मिथकों से अपना जीवन प्राप्त करती है। पारंपरिक मिथकों के रहस्यों को उजागर करने से उन्हें एक नया अर्थ मिलता है और परिणामस्वरूप वे दलितों के लिए शक्ति के प्रतीक बन जाते हैं। एकलव्य, शंबुका आदि ऐसे ही मिथकों के दलित साहित्य की सांस्कृतिक चेतना प्राचीन मिथकों से अपना जीवन प्राप्त करती है। पारंपरिक मिथकों के रहस्यों को उजागर करने से उन्हें एक नया अर्थ मिलता है और परिणामस्वरूप वे दलितों के लिए शक्ति के प्रतीक बन जाते हैं। एकलव्य, शंबुका आदि ऐसे ही मिथकों के उदाहरण हैं। शूद्र ऋषि शंबुक की तपस्या को अपने धर्म के विरुद्ध मानकर राम द्वारा शंबुक का वध किया जाता है। दलित कविता में शंबुक दलित चेतना के महानायक हैं। दलित कवि की हत्या को न केवल एक शूद्र ऋषि की हत्या के रूप में देखता है बल्कि दलित चेतना की हत्या के रूप में देखता है। कई दलित कवियों ने शंबुक पर कविताएं लिखी हैं। कंवल भारती की 'शंबु "शंबूक... तुम्हारी हत्या / दलित चेतनाकर नामक कविता में शंबुक हत्याकांड को दलित चेतना से जोड़कर इस प्रकार व्यक्त किया गया है–

"शंबूक... तुम्हारी हत्या / दलित चेतना की हत्या थी
स्वतंत्रता, समानता और न्याय–बोध की हत्या थी
किंतु शंबूक / तुम आज भी सच हो
आज भी दे रहे हो शहादत
सामाजिक परिवर्तन के यज्ञय में।"

दलितों द्वारा अमानवीय रूप से झेली जा रही जाति के उत्पीड़न, उत्पीड़न और उत्पीड़न ने उनके दिलों को जाति के प्रति घृणा से भर दिया है। जयप्रकाश लीलवान की कविता में दलितों की जाति के प्रति घृणा देखी जा सकती हैं–

"वर्ण–धर्म की वैचारिकी के
सुडौल उरेजों का
जहरीला दूध पीकर
विखंडन के खप्पर भरनेवाली डायन है
हमारे देश की जाति प्रथा।"

यह जाति और वर्ण व्यवस्था उच्च जाति समाज की एक सुनियोजित और सुविधाजनक और सुविधाजनक सामाजिक व्यवस्था है, जिसके तहत उच्च वर्गों को निचली जातियों पर स्वतरू ही अत्याचार करने का अधिकार है।

दलित महिलाओं की कोई इज्जत नहीं होती, उनकी पहचान धूमिल होती है। देश के अलग–अलग हिस्सों में दलित महिलाओं के साथ आए दिन रेप ६ सामूहिक बलात्कार इसका जीता जागता सबूत है। दलितों के लिए गांवों में शांति नहीं है। गांव या तो उसके कंधे पर गिद्ध

की तरह बैठता है, जो उसे कभी भी मार सकता है और खून बहा सकता है। कवि सुखबीर सिंह के शब्दों में –

"एक गाँव है / जो मेरे कंधों पर बैठा है।
पूरा पेड़ एक खूँटा है चोंचदार
जो गड़ जाता है
या फिर गाड़ दिया जाता है बलात
इन्सानी जिस्म के ठीक बीचों बीच सुरंग में।"

ऐसा ही एक सवाल सूरजपाल चौहान ने अपनी कविता 'मेरा गांव' में उठाया है– 'मेरा गांव गांव जैसा है, जगह नहीं, जगह नहीं।'

जाति के कारण दलितों को समाज में निम्न वर्ग का मनुष्य माना जाता है। दलितों को गैर दलितों के बीच उपेक्षा और अपमान का लगातार खतरा है। वह इस डर से छुटकारा नहीं पा सका। जाति के कारण वह समाज में एक अजनबी,अनजान और परदेशी की तरह रहता है। कवि एनआर सागर ने अपनी एक कविता में दलित जीवन के इस दर्द को इस प्रकार व्यक्त किया है–

"गिनती में हम नहीं हैं तो वोट की खातिर
वरना तो जी रहे हैं सर्वनाम की तरह।"

दलित कविताएँ सत्ता व्यवस्था और उनकी विचारधारा पर तीखे सवाल और तर्क करती हैं। ये कविताएँ आशावाद से भरी हैं। ये कविताएँ एक नया इतिहास रचने की बात करती हैं। दलित साहित्य उन सवालों को उठा रहा है जिन्हें पहले का साहित्य बहुत सोच–समझकर हाशिये पर धकेलता रहा है। जाति का प्रश्न एक ऐसा प्रश्न रहा है जिस पर साहित्य में चर्चा नहीं की गई है क्योंकि यह सत्ता की ब्राह्मणवादी व्यवस्था के अन्यायपूर्ण चरित्र को उजागर करता है लोकतंत्र और आजादी मिलने के बाद भी जब अछूत अन्याय सह रहे हैं तो यह कैसा लोकतंत्र है जो छह दशक से अधिक समय के बाद भी दलित को न्याय नहीं दे सका।

शिक्षा का अभाव दलितों की स्थिति को और भी दयनीय बना देता है। डॉ. भीमराव अम्बेडकर का कथन 'शिक्षा शेरनी का दूध है' दलितों को शिक्षा की ओर आकर्षित करने के लिए बनाया गया है। लेकिन जातिवादी माहौल उन्हें शिक्षा प्राप्त करने में बाधक बना देता है। दलित छात्रों पर न केवल उच्च जाति के छात्रों द्वारा हमला किया जाता है, उन्हें उच्च जाति के शिक्षकों द्वारा भी परेशान किया जाता है।

जीवन के लिए शिक्षा बहुत जरूरी है। शिक्षा न केवल दलित पुरुषों में आत्मविश्वास पैदा करती है, बल्कि दलित महिलाओं को एक नया आत्मविश्वास भी देती है। इस आत्मविश्वास की एक झलक श्योराज सिंह 'बेचुं' की कविता 'गर्ल ने डरना छोड्या' में दिखाई देती है। हिंदी दलित कविता में शिक्षा को दलित समाज के अस्तित्व की बेहतरी का सबसे बड़ा हथियार बताया गया है। समसामयिक दलित काव्य नारी प्रवचन को दलित चेतना के दृष्टिकोण से देखने का प्रयास है।

इक्कीसवीं सदी का हिंदी दलित काव्य में अस्मिता और अभिव्यक्ति

इक्कीसवीं सदी की हिन्दी कविता में विशेषकर दलित कविताओं में आक्रोश की अभिव्यक्ति संवेदना व्यक्त करने के लिए की गई है। इक्कीसवीं सदी की दलित कविताओं में किसी वर्ग

विशेष के खिलाफ संघर्ष की भावना परिलक्षित नहीं होती है। दलित कवि अपनी भावनाओं को व्यक्त करना चाहते हैं।

"भारत में दलितों की असहमति और व्याप्त असंतोष तथा आक्रोश की अभिव्यक्ति स्थापित सामाजिक, सांस्कृतिक व्यवस्था के अंतर्गत ही होती है. उनका प्रयास सांस्कृतिकरण के माध्यम से परंपरागत जाति व्यवस्था के अंतर्गत अपनी इक्कीसवीं सदी की हिन्दी दलित कविता इस विचार को प्रस्तुत करती दिखाई दे रही है। इक्कीसवीं सदी में वैज्ञानिक विकास से मानव समाज बहुत प्रभावित हुआ है। उत्पीड़ित जनता को अपनी स्वतंत्र जीवन शैली विकसित करने के लिए प्रेरित करना 21वीं सदी की दलित कविता का मुख्य उद्देश्य रहा है। डॉ. एन. सिंह पीड़ा जो चीक उठी कविता को पहला दलित संकलन मानते हैं। 'पीड़ा जो चीक उठी' में पच्चीस दलित कवियों की दो–दो कविताएँ संकलित हैं। हालांकि यह पहला दलित कविता संग्रह है, लेकिन इसका कोई संपादक नहीं है।

इक्कीसवीं सदी की हिंदी दलित कविता एक जीवंत भाषा का परिचय देती है। उत्पीड़ित समाज मन को प्रस्तुत करते हुए दिखाई दे रहा है। वर्ष दो हजार के बाद दलित–शोषितों के दुख को व्यक्त करने वाली कविताओं ने व्यापक दलित भावनाओं को प्रस्तुत किया। ओमप्रकाश वाल्मीकि की कविता एक दृष्टि है–

"मौज–मस्ती में डूबे लोग सहम जाते हैं
थके–हारे मजदूरों की फुसफुसाहटों में
बामन की दुत्कार सहते
दो घूँट पानी के लिए मिन्नतें करते
पीड़ितजनों की आह में
जिन्दा रहते हैं शब्द
जो कभी नहीं मरते
खड़े रहते हैं
सच को सच कहने के लिए
क्योंकि,
शब्द कभी झूठ नहीं बोलते !"

इक्कीसवीं सदी के दलित कवि ने शब्दों के महत्व को सीखा है। वह शब्दों के माध्यम से अन्याय और शोषण के खिलाफ अपनी संवेदना व्यक्त कर रहे हैं। इक्कीसवीं सदी के कवि भारतीय दलित समाज को एक विद्रोही और विस्फोटक चेतना प्रदान करने का प्रयास करते नजर आते हैं वह अछूतों के प्रति सहानुभूति में सुधार करना होता है न कि उसके विरुद्ध संघर्ष करना नहीं चाहता। वह अपना अधिकार चाहता है। दलित कवियों ने सामाजिक और राजनीतिक गतिविधियों से उत्पन्न विकृतियों को स्पष्ट रूप से रेखांकित किया है।

मानवाधिकारों की जागरूकता और विशेषाधिकार प्राप्त समाज के प्रति आक्रोश इक्कीसवीं सदी की हिंदी दलित कविता में स्पष्ट रूप से परिलक्षित होता है। ओमप्रकाश वाल्मीकि, मोहनदास नैमिशराय, कवल भारती, जयप्रकाश कर्दम, एन. सिंह, कर्मशील भारती, डॉ. शिवराज सिंह श्बेचौनश भागीरथ मेघवाल, डॉ. सोहन पाल, डॉ. पुरुषोत्तम, डॉ. दयानंद श्बटोहीर, डॉ. मनोज सोनकर, सूरजपाल चौहान, डॉ. कुसुम वियोगी आदि कवियों ने दलित भावनाओं को व्यक्त किया है एवं आत्मज्ञान के साथ प्रस्तुत किया है। हिंदी दलित कविता के लिए नई संभावनाएं

खुल रही हैं, लेकिन इसकी कुछ सीमाएं भी स्पष्ट होती जा रही हैं। जैसे हर दलित कवि लगभग उसी प्रकार की भावनाओं को अभिव्यक्ति दे रहा है। इस दोहराव का कारण शायद यह है कि सभी कवि समान परिस्थितियों और अनुभवों से गुजरते हैं। दरअसल, यह कविता अपमानित पीढ़ियों के गर्भ से पैदा हुई है। इसके बावजूद दलित कवियों की कविताएँ आत्मकथा से निकलकर अपनी कला को निखारने का प्रयास कर रही हैं। वह अब विकास के प्रारंभिक चरण को पार कर चुकी है। कहने की जरूरत नहीं है कि इक्कीसवीं सदी की हिंदी दलित कविता धैर्य के साथ विकसित हो रही है। पारंपरिक रूढ़ियों और विकृतियों को चुनौती देने का सफल प्रयास इन कविताओं में दिखाई देता है। दलित कवियों ने सामाजिक और शैक्षिक समस्याओं को सूक्ष्म और मनोवैज्ञानिक तरीके से प्रस्तुत किया है।

सूचना प्रौद्योगिकी ने इक्कीसवीं सदी में एक नया बदलाव लाया। मीडिया आम जनता को प्रेजेंटेशन दे रहा है लेकिन वर्तमान साहित्य 'बहुजन समाज की सही पहचान दे रहा है। दलित समाज जो रीढ़विहीन अवस्था में था. वही समाज शिक्षा के विकास, दलित स्वाभिमान के साथ–साथ मानव अधिकारों को प्रस्तुत करने के कारण खड़ा हो रहा है। इक्कीसवीं सदी की हिंदी दलित कविताओं में इस अवस्था का संवेदनशील चित्रण दिखाई देता है। दलित भावनाओं को प्रमुखता से प्रस्तुत करने वाले संपादकों में राजेंद्र यादव, संपादक रमणिका गुप्ता, डॉ. महीप सिंह, प्रणव कुमार शामिल थे। हिंदी साहित्य में दलित समाज की समस्याओं पर निडरता से दलित भावनाओं को प्रस्तुत करने और संगोष्ठियों के आयोजन में हिंदी संपादकों ने प्रमुख भूमिका निभाई है। अगली शताब्दी में कविता अधिक सूक्ष्म, गहरी और अधिक व्यापक दिखाई देगी। इसके भी दो स्तर होंगे। अभिजात वर्ग की एक कविता जो सूक्ष्म सौन्दर्य को प्रकट करती चली जाएगी, दूसरी संघर्षरत आम आदमी से जुड़ी कविता जो इस आदमी की पहचान और संघर्ष को रेखांकित करेगी।'

निष्कर्ष

21वीं सदी की दलित कविता के केंद्र में पूंजीवादी व्यवस्था के खिलाफ विद्रोह करने वाली वर्ण व्यवस्था के साथ अपने अधिकारों की दिशा में पहल करने वाली परिवर्तन की सचेत दृष्टि है। दलित कविता में जातिवाद और पूंजीवाद का विरोध करते हुए विपक्ष में बोलने का साहस है दलित वर्ग को पूंजीवाद की नई साजिशों से सावधान करते हुए दलित कविता वर्ग चेतना के एक नए स्वर के साथ आगे बढ़ रही है. जब पूंजीवाद और द्विजवाद अपने स्वार्थ के लिए वर्णवाद को कायम रखना चाहते हैं, तो दलित कवि की चेतना इसे अचूक रूप से लेती है। वैश्वीकरण के दौर में जब दलितों को हाशिये से भी बाहर करने की साजिशें रची जा रही हैं या एक नई तरह की अस्पृश्यता जन्म ले रही है तो दलित कवि सतर्क नजर आता है कवियों का यह विद्रोह या पर्यावरण मुक्ति की चेतना निश्चित रूप से दलित कविता को एक नई रचनात्मकता देती है। शोधकर्ता द्वारा प्रत्येक विषय क्षेत्र का मूल्यांकन अपने तरीके और मन से किया जाता है, लेकिन हम अकेले कभी भी किसी विषय वस्तु का ठीक से मूल्यांकन नहीं कर सकते हैं। हर विषय क्षेत्र चर्चा और बहस का विषय बन जाता है। आज का हिंदी दलित साहित्य अतीत और भविष्य का एक बहस का मुद्दा बना हुआ है, जिस पर बहस जारी है। आज के युग में साहित्य की सख्त जरूरत है, फिर चाहे वह दलित साहित्य दलितों और गैर दलितों ने लिखा हो उनके माध्यम से

अपनी बौद्धिक सोच, मनोविज्ञान को बदलकर उन्हें सही दिशा में ले जाया हो। साथ ही दलित लेखकों को पूर्वाग्रहों से बचते हुए प्रगतिशील लेखकों के साथ वाद–विवाद का द्वार खोलकर उनका स्वागत करना चाहिए। दलित साहित्य को हजारों वर्षों तक जीवित और स्वस्थ रहने की आवश्यकता है। जब तक भारत में जाति का कलंक समाप्त नहीं हो जाता। दलित साहित्य को अपने अस्तित्व और सिद्धांतों को बनाए रखते हुए न केवल भारत में बल्कि विश्व मंच पर प्रचारित करने की आवश्यकता है। 21वीं सदी में दलितों की स्थिति में सुधार आया है. आज दलित शिक्षा के माध्यम से जागरूक हो गए हैं, उनके काव्यों में हमें वह जागरुकता देखने को मिल रही है एवं उनकी दिशा और दशा में भी सुधार हुआ है।

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**हिंदी विभाग
झारखंड केंद्रीय विश्वविद्यालय

**हिंदी विभाग
झारखंड केंद्रीय विश्वविद्यालय
ईमेल –Jibhawanikumarrajak@gmail.com मोबाइल – 9523706139

अष्ट सखाओं की नवधा भक्ति

–डॉ. कीर्ति माहेश्वरी

अष्टसखाओं का पुनीत कर्त्तव्य यही था कि वे नित्य अवसरों पर भी गिरिराज पर स्थित गोवर्धन नाथ जी मंदिर में भगवत् स्वरूप के सामने कीर्तन किया करें। आगे चलकर पुष्टिमार्गीय सेवा मर्यादा प्रतिष्ठित हो जाने पर देश के सभी मंदिरों में एकरूपता बिना प्रयास ही आ गई। इस दृष्टि से विठ्ठलनाथ जी का यह कार्य कितना महत्त्वपूर्ण था इसका अनुमान सहज किया जा सकता है।

अष्ट्याम–सेवा की सामाजिक अष्ट दर्शन विधि–मंगला, श्रृंगार, ग्वाल, राजभोग, उत्थान भोग, संध्या–आरती और शयन की सुव्यवस्था होने पर आठों पहर की सेवा–भावना से तथा अनेक अवसरों पर आठ कीर्तनकारों की व्यवस्था की गई। वल्लभाचार्य जी के चार प्रमुख शिष्यों और अपने चार प्रमुख शिष्यों को लेकर विठ्ठलनाथ जी ने 1602 में 'अष्टछाप'की स्थापना की।

'अष्ट' शब्द को लेकर समाज में 'अष्ट–सखा', अष्ट कीर्तनवारे तथा अष्ट काव्यकारे आदि शब्द प्रचलित थे। सर्वप्रथम 'अष्टछाप' शब्द का प्रयोग वार्ता की संवत् 1697 की प्रति में उपलब्ध होता है। गोस्वामी विठ्ठलनाथ जी उच्च कोटि के साहित्य मर्मझ एवम् संगीत प्रेमी थे अतः अष्टछाप की स्थापना में उनका उद्देश्य स्पष्ट रूप से साहित्य एवम् संगीत के सुंदर समन्वय के साथ कीर्तन भक्ति की सरस धारा से सम्पूर्ण भारत को आप्लावित करना था। इन अष्टसखाओं के नाम इस प्रकार है –

1. सूरदास   2. परमानंद दास 3. कुंभनदास
4. कृष्णदास   5. नंददास   6. चतुर्भुजदास
7. गोविंद स्वामी 8. छीतस्वामी

अष्टछाप कवि वल्लभ सम्प्रदाय के मान्य अनुयायी होने के कारण भक्त कवि थे। इसलिए उनकी रचनाओं में भक्ति, धर्म सम्बन्धी विचार और धार्मिक कृत्यों का वर्णन मिलता है।

भक्ति के विविध रूप :–

महाप्रभु वल्लभाचार्य ने भगवान् के प्रति माहात्म्य ज्ञानपूर्वक परम सुदृढ़ स्नेह को भक्ति कहा है उसे केवल प्रभु के अनुग्रह द्वारा ही साध्य बताया है। यही पुष्टिमार्गीय भक्ति है जिसमें प्रीति और करुणा की मान्यता सर्वोपरि है इसी से इसे रागानुगा भक्ति भी कहा गया है।

"इस्ते स्वरसिकी राजा परम विस्तात भवेततम
मय य व्यवहार भक्ति सत्र रागात्मिको दिता।"[1]

(रागानुगा–राग ,प्रेम आसक्ति और अनुगा से मिलकर बना है, जिसका अर्थ है दृपद चिन्हों पर चलना अतः श्री कृष्ण की

लीलाओं का आनंद लेने के लिए निरंतर बढ़ता आध्यात्मिक लालच ही रागानुगा भक्ति का स्वरुप है) और यही संक्षेप में पुष्टि मार्ग में मान्य भक्ति का स्वरुप है। प्रभु अनुग्रह की पात्रता आने पर भक्त सदैव के लिए निश्चिन्त हो जाता है,क्योंकि इसके अनंतर परमाराध्य ही भक्त के समस्त कार्यों के नियामक रहते है। प्रभु का प्रेम और अनुग्रह पाने तथा अविद्या आदि दोषों के विनाश के लिए महाप्रभु ने दृढ़ विश्वासपूर्वक श्रवण, कीर्तन,स्मरण, पाद सेवन, अर्चन, वंदन, दास्य, सख्य, आत्मनिवेदन आदि नवधा भक्ति का उपदेश दिया है–

"श्रवण कीर्तन विष्णोरू स्मरणं पाद सेवनम्।
अर्चनं वन्दनं दास्यं सख्यं आत्म निवेदनम्।।
इति पुंसापिता विष्णौ भक्तिश्चेन्नवलक्षणा।
क्रियते भगवत्यदधा तन्मन्येऽधीतमुज्जम।।"[2]

इस प्रकार भक्ति करने से प्रेम में वृद्धि होती है और जिसके कारण भगवद् धर्म प्रादुर्भूत होता है। यही कारण है की सूरदास आदि कवियों ने भगवान को प्रेममय मानकर उनके प्रति प्रेम को बढाया है। उन की दृष्टि में प्रेम से प्रेम उपजता है, सच्चे प्रेम से ही संसार बंधा है उसी से परमार्थ और यहाँ तक कि गोपाल भी मिल जाते है।

"प्रेम प्रेम ते होई प्रेम ते पारिहिजैये।
प्रेम बंधयौ संसार प्रेम परमारथ लहयै।।"[3]

उपर्युक्त नौ प्रकार की भक्ति में प्रथम छह कृत्य हैं और अंतिम तीन भाव। कृत्यों में प्रथम तीन का सम्बन्ध ईश्वर का नाम और लीला रूपों से और अन्तिम तीन अर्थात् पादसेवन, अर्चन और वंदन का सम्बन्ध उनके श्री विग्रह से है। दास्य, सख्य और आत्म निवेदन भावों के साथ वात्सल्य और माधुर्य भावों से भी भगवान् की उपासना वल्लभ सम्प्रदाय में समादरणीय और महत्वपूर्ण मानी गई है। जिसको सम्मिलित रूप से प्रेमरूपा या प्रेमलक्षणा भक्ति कहते है। सारावली में भी भक्ति के दस प्रकार का उल्लेख मिलता है –

"स्रवन, कीरतन, स्मरण ,पादरन, अरचन, वंदन दास।
सख्य और आत्मनिवेदन प्रेमलच्छना जास।।[4]

परमानन्द दास जी ने परमानन्द सागर में श्रवण में परीक्षित, कीर्तन में शुकदेव, स्मरण में प्रहलाद, पादसेवन में कमला, अर्चन में पृथु, वंदन में सुफलकसुत, दास्य में हनुमंत, सख्य में अर्जुन, आत्मनिवेदन में बलि और प्रेमासक्ति में गोपियों को आदर्श स्वरूप बतलाकर दशधा भक्ति का उल्लेख किया है।

"तातें दसधा भक्ति भली।
जिन जिन कीनी तिनके मनतें नेकु न अनत चली।
स्रवन परीक्षित तरें राजरिषी कीर्तन करी सुकदेव।
सुमिरन करि प्रहलाद निर्भय भयो कमला करी पदसेव।
प्रभु अरचन सुफलकसुत वंदन दास भाव हनुमंत।
सखा भाव अर्जुन बस कीने श्री हरि श्री भगवंत।
बलि आत्मसमर्पन करि हरि राखै अपने पास।
अविरल प्रेम भयो गोपिनि को बलि परमानन्द दास।।[5]

महाप्रभु वल्लभाचार्य ने नौ प्रकार की भक्ति से भी अधिक महत्व प्रेमलक्षणा को मान कर उसकी आदर्श स्वरूपा गोपियों को प्रेम की ध्वजा कहा है। सूरदास के मत में भी बिना हरिकृपा के प्रेम भक्ति नहीं होती।

> "प्रेम भक्ति बिन कृपा न होई।
> सर्व सास्त्र हम देख्यो जोई।।"[6]

वहीं नन्ददास भी कहते हैं कि भगवान अतुलित प्रेम भाव से ही वश में होते हैं–

> "सबै वस्तु जग में तुलिन, अतुलित एक प्रेम।
> ऐसे प्रभु बस होत जिहि सुनहु प्रेम की बात।।"[7]

वस्तुतः ये नवधा भक्ति के विविध रूप ही इस प्रेमलक्षणा भक्ति की प्राप्ति में साधन रूप है।

1. श्रवण :– श्रवण भक्ति से अभिप्राय है कि अपने परम आराध्य के गुण, नाम, चरित आदि का सुनना/सुनाना। महाकवि सूरदास ने हरिलीला सुनने सुनाने में अष्टसिद्धि और नवनिधि की उपलब्धि को भी निकृष्ट कहा है–

> "रास रस लीला गाई सुनाऊं।।
> अष्टसिद्धि नवनिधि सुख संपत्ति, लघुताकर दरसाऊं।।"

श्री परमानन्द दास जी ने माधव के नाम उच्चारण को मंगलकारी कहा है –

> "मंगल माधौ नाम उचार।
> मंगल वदन कमलकर मंगल मंगल जन को सदा सम्हार।।
> देखत मंगल, पूजत मंगल गावत मंगल चरित उदार।
> मंगल स्रवन कथा रस मंगल मंगल तन वसुदेव कुमार।।"[8]

इस प्रकार इन्होंने सभी वस्तुओं को मंगलकारी कहा है, देखते, पूजते, गाते और कथा के श्रवण को भी मंगलकारी कहा है।

2. कीर्तन :– कीर्तन से तात्पर्य इष्टदेव के नाम ,गुण उसकी लीला आदि का उच्च स्वर से गान करना है। महर्षि वेदव्यास ने श्रीमद्भागवत में भगवान् के नाम उच्चारण का महत्व दर्शाते हुए कहा है की–

> "यन्नामधेय श्रवणकीर्तनाद
> यत्प्रह्वणाद्यत् स्मरणादपिक्वचित।
> श्वादोपी सद्यः सवनाय कल्पते
> कुतः पुनस्ते भगवन्नु दर्शनात।।"[9]

सूरदास जी कहते हैं–

> "जो सुख होत गुपालहिं गाए।
> सो सुख होत न जप तप कीन्हें, कोटिक तीरथ न्हाए।।"[10]

परमानन्द दास जी ने भगवान श्री कृष्ण के लीला गान में अतिसुन्दर वर्णन किया है–

> "हरि जू की लीला काहि न गावत।
> रामकृष्ण गोविन्द छांड़ी मन और बन्के कहा पावत।
> आनंद मूल कथा के लम्पट या रस ऊपर जीवत।
> परमानन्द भजन बिन साधे बन्ध्यो अविद्या कूटे।।"[11]

3. स्मरण :– 'श्री हरि भक्ति रसामृत सिंधु' में स्मरण का अर्थ स्पष्ट करते हुए लिखा है कि भगवान के रूप, गुण, क्रीड़ा आदि का ध्यान और चिन्तन ही स्मरण भक्ति कही जाती है। कवि सूर स्मरणासक्ति का महत्व बताते हुए लिखते है–

"(श्री) जमुना पतित पावन कर्यौ ।
प्रथमहि जब दियौ दरसन, सकल पापनि हर्यौ।।
जल तरंगनि परसिकै, पयपानि सौं मुख भर्यौ।
नाम सुमिरत गई दुरमति, कृष्णरस बिस्तर्यौ।।
गोप–कन्या कियौ मज्जन, लाल गिरधर बर्यौ।
सूर श्री गोपाल सुमिरत, सकल काज सर्यौ।।

परमानंद दास जी ने भगवान श्री कृष्ण का सांझ–सवेरे चिन्तन करने और इष्टदेवता के जहाँ–जहाँ चरण कमल जाते हैं वहीं वहीं उनका मन मोर जाता है, यथा–

"जिहिं जिहिं चरन कमल माधौ के तहीं तहीं मनमोर।
जे पद कमल फिरत बृन्दाबन गोधन संग किसोर।।
चिन्तन करौ जसौदा नन्दन मुदित सांझ अरु भोर।
इष्ट देवता सब बिधि मेरे जे माखन के चोर।
परमानंद दास की जीवनि गोपिन के पट झक झोर।।[12]

नवधा भक्ति में प्रथम तीनों रूपों श्रवण, कीर्तन तथा स्मरण में इष्टदेव के नाम की महती आवश्यकता होती है, इसीलिए इन कवियों ने नाम को कल्पवृक्ष की संज्ञा दी है।

4. पाद–सेवन :– इसका आशय है अपने इष्ट के चरणों की सेवा करना। श्रद्धा भाव से किए गए सेवक के व्यवहार पाद–सेवन के अन्तर्गत आते हैं। महाप्रभुवल्लभाचार्य विरचित षोडश ग्रन्थों में सिद्धान्त रहस्य के श्लोक में कहा गया है–

"सेवकानां यथा लोके व्यवहारः प्रसिद्ध्यति"[13]

अर्थात् लोक में सेवकों को जैसा व्यवहार करना हो वह प्रभु को अर्पण करके उनकी आज्ञा से ही करे। परमानंद दास माधव के महल में उनकी टहल करते रहने में ही अपने जीवन को धन्य मानते है–

बने माधौ के महल।
परमानंद दास तहाँ करत–फिरत टहल।।

उन्होंने भगवान कृष्ण की सेवा को मुक्ति से भी मीठी कहा है–

"सेवा मदन गोपाल की मुकति हुते मीठी"

सूरदास जी का प्रसिद्ध पद है–

"चरन कमल बन्दौ हरिराइ।
जाकीकृपा पंगुगिरि लंघे, अंधे कौं सब कुछ दरसाइ।।
बहिरौ सुनै मूक पुनि बोलै, रंक चलै सिर छत्रधराइ।
सूरदास स्वामी करूनामय, बार–बार बन्दौं तिहिं पाइ।।"

5. अर्चन :– अर्चन से अभिप्राय श्रद्धा के साथ अपने इष्ट की पूजा आदि करना। देव–विग्रह

को स्नान, चंदन–पुष्प, धूप–दीप, नैवेद्य और परिक्रमा अर्चन भक्ति के अंग माने जाते हैं। परमानंद दास का मंगल आरती का पद इसी अर्चन के अन्तर्गत आता है। अष्टछापी कवियों ने गोवर्धन आदि पदों में षोडश उपचारों का वर्णन किया है, परमानंद दास जी अपने छंद में षोडश उपचार का सुंदर वर्णन करते हुए लिखते है–

"बड़े गोप आये सबै वृषभानु गोप संग लाय।
विप्र बुलाये नन्दजू पूजन कों गिरिराय।।
पूजन को आरंभ कियो षोडश उपचारें।
धौरी दूध अन्हवाय बहुरियों गंगाजल डारें।।"[14]

भक्ति वर्धिनी ग्रंथ में भी भक्ति को दृढ़ करने के लिए वंदन आदि का महत्व वर्णित किया गया है।

कवि सूर का यह आरती–वर्णन अर्चना भक्ति का प्रमुख अंग है–

"हरि जू की आरती बनी।
अति विचित्र रचना रचिराखी, परत न गिरा गनी।।
कच्छप अघ आसन अनूपअति डांडी सहस फनी।
मही सराव, सप्त सागर घृत बाती सैल घनी।।
रवि–ससि–ज्योति जगत् परिपूरन, हरित तिमिर रजनी ।
उड़त फूल उड़गन नभ अंतर, अंजन घटा घनी।।"

6. वंदन :– भक्त का अपने इष्ट की विनम्र स्तुति करके उन्हें प्रणाम करना है। परमानन्द दास भगवान को विनम्र प्रणाम करते है। इन्होंने परमानंद सागर के आरंभ में मंगलाचरण करते हुए कहा है–

"चरण कमल बंदों जगदीस के"

वे भगवान से विनती करते है कि आप मुक्ति तो संन्यासी की दीजिए। हम आपका उच्छिष्ट खाकर भी आपकी सेवा करेंगे। वन्दना में भक्त अपने आराध्य की प्रत्येक वस्तु में उत्कृष्टता देखता है, वह अपने दोषों का भी उद्घाटन करके अपनी दैन्य भावना को व्यक्त करता है। सूर ने कृष्ण से सम्बद्ध प्रत्येक वस्तु का अत्यन्त समादरता के साथ वर्णन किया है–

"प्रभु, मैं पीछौ लियो तुम्हारौ।
तुम तो दीनदयाल कहावत, सकल आपदा टारौ।।
महा कुबुद्धि कुटिल अपराधी, औगुन भरि लियौ भारी।
सूर कूर की याही विनती, तै चरननि मैं डारी।।"

7. दास्य भाव :– आचार्य रूपगोस्वामी ने दास्य भाव को भक्ति के प्रमुख रसों में स्थान दिया है। दास्य–भाव की भक्ति में भक्त की दो मनोभावनाएँ प्रमुख होती हैं। एक तो यह कि वह समूचे संसार को मायाग्रस्त जानकर भी स्वयं को उससे बचाने में असमर्थ पाता है और दूसरे यह कि वह अपने आराध्य के उन गुणों पर और उन शक्तियों पर पूर्ण विश्वास रखता है, जो उसे सांसारिक विकारों से मुक्त कर सकते हैं। वल्लभाचार्य जी के 'कृष्णाश्रय' नामक ग्रंथ में इस भक्ति के लिए सभी श्लोकों में 'कृष्ण एव गतिर्मम' ऐसा वर्णन किया गया है। परमानंद दास जी ने प्रभु को दीनदयाल और पतित पावन कहकर उनकी शरण में जाने की प्रार्थना की है–

"तातै तुम्हरो मोहि भरोसौ आवे।
दीन दयाल पतित पावन जस वेद उपनिषद् गावै।।
जो तुम कहों कौन खलतारे जौहौं जानों साखी।
गनिका कहा कियो ब्रत संजम सुकहित मनहि खिलावे।।"[15]

कृष्ण ने दुष्टों का भी उद्धार किया है, और आपत्ति में उनकी रक्षा की है जिसमें गणिका, गज और ग्राह भी हैं।

8. सख्य :– अपने इष्ट के प्रति अन्तरंग सखा जैसा भाव रखना और निःस्वार्थ प्रेम भावना से ओतप्रोत होना ही सखा भक्ति कहा जाता है। भगवान कृष्ण के प्रति यही भाव नंद, गोपी आदि में था जिसके कारण उन्हें भी श्रीमद्भागवत में धन्य कहा गया है। अष्टछापी कवि कृष्ण–सखा माने जाते हैं इसीलिए उन्हें अष्टसखा भी कहा जाता है।

सख्य भक्ति के चार प्रकार हमें उपलब्ध होते हैं। सखाओं के साथ खेलते हुए विनोद में कृष्ण श्रीदामा को अपना प्रतिद्वन्दी समझते हैं। वहीं श्रीदामा भी उनसे दबने वाले नहीं। सूरदास ने इसका अत्यंत सुंदर वर्णन किया है। यथा–

"खेलत में, काको गुसैयाँ।
हरि हारे जीते श्रीदामा, बरबसहीं कत करत रिसैया।।
रूहठि करै तासौ को खेले, रहे बैठि जहँ–तहँ सब ग्वैयाँ।
सूरदास प्रभु खेल्यौइ चाहत, दाऊँ दियो करि नंद–दुहैयाँ।।"

सूर की सख्य भाव भक्ति की विशेषता यह है कि इसमें मनोवैज्ञानिक धरातल पर मानवीय संबंधों का निर्वाह होने के साथ–साथ भक्तमन की पूर्ण आत्मीयता तल्लीनता तथा भावात्मकता की अभिव्यक्ति हुई है। गोचारण के दौरान कृष्ण सखाओं के साथ भोजन करते हुए सख्य भक्ति को बखूबी दर्शाता है–

"सखनी संग जेंवत हरिछाक।
प्रेम सहित मैया दै पठई, सबै बनाई है एक ताक।।
सुबल, सुदामा, श्रीदामा मिलि, सब संग भोजन रूचिकर खात।
ग्वालनि करतैं कौर छुडावत, मुख लै मेलि सराहत जात।।"

परमानंद दास जी ने भी यही सख्य प्रेम अपने पदों में दिखाया है –

"जोरि मंडली जैमन लागै बैठ कदम की छांह।
धन्य धन्य ग्वाल बाल हरि जिनकै कोरे लै लै खाय।।
परमानंद ब्रह्मादिक बिस्मित सिर धुनि धुनि पछताय।।"[16]

सख्य भक्ति का दूसरा उदाहरण अर्जुन के समर्पण में सुलभ है, श्री कृष्ण अर्जुन से कहते हैं कि मैं तेरी भक्ति से संतुष्ट होकर तेरा हित करने के लिए ही तेरा रथ हांकता हूँ–

"हम भक्तन के भक्त हमारे।
सुन अर्जुन परतिज्ञा मेरी यह व्रत टरत न टारे।।
देखि बिचारी भक्ति हित कारन हांकत हो रथ तेरौ।।"[17]

9. आत्मनिवेदन :– पूर्ण एवं सर्वस्वसमर्पण के साथ अनन्य भाव से अपने इष्ट की वन्दना

करना और उनकी शरण में आना आत्म निवेदन कहा जाता है। संस्कृत में इसे प्रपत्ति भी कहते हैं। इस प्रपत्ति के छः अंग बतलाए गए हैं जो कि प्रभु की सामर्थ्य को बताते हुए भक्त कहता है। प्रपत्ति के ये छः अंग इस प्रकार है–

(क) अनुकूल का संकल्प

(ख) प्रतिकूल का त्याग

(ग) भगवान के संरक्षण की अनन्त गुप्त शक्तियों से अपने को स्वीकार कर लेने की प्रार्थना करना।

(घ) रक्षा में विश्वास

(ङ) आत्म समर्पण

(च) और कार्पण्य

> "आनुकूलयस्य संकल्पः प्रति कूलस्य वर्जनम्
> रक्षिष्यतीति विश्वासो गोप्तृत्व वरणं तथा।
> आत्मनिक्षेप कार्पण्ये षड़ विद्या शरणागतिः।।[18]

डॉ. मुंशीराम शर्मा ने अपनी पुस्तक 'भारतीय साधना और सूर साहित्य' में आत्मनिवेदन का अन्यत्र सातवाँ प्रकार बताते हुए पश्चाताप को भी ग्रहण किया है जिसमें भक्त अपने पापों का स्मरण कर पश्चाताप करता है। परमानंद दास जी कहते हैं –

> "तुम तजि कोनि सनेही कीजै।
> सदा एक रस को निबहत है, जाकि चरन रज लीजै।।[19]

आत्मनिवेदन के सोपान पर आकर भक्त अपने आराध्य से इतना परिचित और निर्भीक हो जाता है कि वह अपने दोषों का उद्घाटन करते हुए तनिक भी नहीं हिचकता। कवि सूर ने अनेक पदों में अपनी दशा का प्रभु के समक्ष आत्म निवेदन किया है–

> "प्रभु हौं सब पतितनि कौ टीकौ।
> और पतित सब दिवस चारिकै, हौं तो जनमत ही कौ।।
> बधिक अजामिल गनिका तारी और पूतना ही कौ।
> मोहिं छांड़ि तुम और उधारे मिटै सूल क्यों जी कौ।।"

अंततः यही कहना सार्थक प्रतीत होगा कि अष्टसखाओं का पुनीत कर्त्तव्य यही था कि वे नित्य अवसरों पर भी गिरिराज पर स्थित गोवर्धन नाथ जी मंदिर में भगवत् स्वरूप के सामने कीर्तन किया करें। आगे चलकर पुष्टिमार्गीय सेवा मर्यादा प्रतिष्ठित हो जाने पर देश के सभी मंदिरों में एकरूपता बिना प्रयास ही आ गई। इस दृष्टि से विठ्ठलनाथ जी का यह कार्य कितना महत्त्वपूर्ण था इसका अनुमान सहज किया जा सकता है।

वास्तव में हम इसे धर्म, साहित्य और कला की एक त्रिवेणी संगम मानें जिसने आर्यावर्त में पग–पग पर प्रयाग की सृष्टि कर दी थी तो अनुचित न होगा। इसी तथ्य को लक्ष्य कर अष्टछाप और वल्लभ सम्प्रदाय के विद्वान लेखक डॉ. दीनदयाल गुप्त लिखते हैं –

"ये आठों कवि एक उच्च कोटि के भक्त, कवि तथा गायक थे। अपनी रचनाओं के अन्तर्गत प्रेम की बहुरूपिणी अवस्थाओं के जो चित्र इन कवियों ने उपस्थित किए हैं वे काव्य की दृष्टि से वास्तव में उच्च कोटि के नमूने हैं। वात्सल्य, सखा, माधुर्य और दास्य भावों की भक्ति का जो स्रोत अपने काव्यों में जो इन भक्तों ने खोला है वह भी अत्यधिक सुख देने वाला है।"

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सहायक आचार्य, हिन्दी विभाग, जयनारायण व्यास विश्वविद्यालय, जोधपुर

'हठयोग' साधना-निरत गोरखनाथ

–सर्वेश सिंह

गोरखनाथ ने दार्शनिक विवेचन के साथ–साथ योग साधना का यौगिक तांत्रिक मार्ग बताया वह अष्टांग योग का संक्षिप्त रूप षडांग योग है, जिसमें यम, नियम को छोड़कर सभी सम्मिलित है। अंतरंग साधना होने के कारण इसे पाने के लिए जाति, कुल, वर्ण आदि का भेद नहीं है।

गुरू गोरखनाथ 'हठयोग' साधना पद्धति के प्रवर्तक माने जाते है। 'हठयोग' साधना पद्धति में 'ह' सूर्य तथा 'ठ' चन्द्रमा को माना है। इस साधना पद्धति में चित्तवृत्तियों के प्रवाह को संसार की ओर जाने से रोककर अंतर्मुखी करने की प्रक्रिया है। गुरु गोरखनाथ ने अपनी साधना पद्धति में इंद्रिय निग्रह के अतिरिक्त शारीरिक हठयोग को अधिक महत्व दिया है। हठयोग साधना के लिए गुरु की महत्ता का वर्णन किया है। इन्होंने ब्राह्मण से लेकर चाण्डाल, पण्डित से लेकर मूर्ख तथा राजा से लेकर रंक तक योगी से लेकर भोगी तक योग—मार्गी साधना का प्रचार—प्रसार किया। जिसके कारण समाज में एक तत्व की सत्ता स्थापित हो सकी। नाथ पंथ में पिण्ड, जीव, गुरू और ब्रह्म का संयुक्त रूप होता है, इसी से नाथ साधक पिण्ड को साधने की बात कहते है। गोरखनाथ की साधना नाथ सिद्धों की साधना पद्धति है। "गोरखनाथ की हठयोग साधना ईश्वर वाद लेकर को चली थी। अतः उसमें मुसलमानों के लिए भी आकर्षण था, ईश्वर से मिलने वाला योग हिन्दुओं और मुसलमानों दोनों के लिए सामान्य साधना के रूप में दिखाई पड़ी थी। उसमें मुसलमानों को अप्रिय मूर्तिपूजा और बहुदेवोपासना की आवश्यकता न थी।"[1]

'हठयोग' साधना पद्धति आदिनाथ के समय में प्रचलित हो गयी थी। लेकिन गोरखनाथ ने इसका संस्कार किया। इसे विस्तार रूप दिया। जिसको बाद में जलन्धर नाथ, भर्तृहरि, आदि नाथों ने प्रचारित किया।

"हठयोग के अंदर ऐसी गुह्य साधना–पद्धति है जिसका नियमित रूप से अभ्यास कर सकने पर अति सहज ही राजयोग की अंतरंग साधना में पहुँचना संभव हो पाता है। अन्तःकरण अति सहज ही सत्व साक्षात्कार के योग्य हो जाता है।"[2]

भारतीय साहित्य में योग के विभिन्न रूप मिलते हैं। जिसमें पतंजलि एवं गोरखनाथ की योग साधना अधिक प्रतिष्ठत हुई। योग के चार रूप प्राप्त होते हैं– (1) मंत्रयोग, (2) हठयोग, (3) लययोग (4) राजयोग।

गोरखनाथ ने इनमें सबसे अधिक महत्व हठयोग को दिया है। यह साधना पद्धति प्राणवायु के निग्रह पर आधारित है। हठयोग में 'ह' और 'ठ' के योग की बात है। 'ह' और 'ठ' के विभिन्न अर्थ किये जाने के कारण इसकी विभिन्न व्याख्याएँ की गई है–

ह + ठ + योग = सूर्य + चंद्र + योग
ह + ठ + योग = प्राण + अपान + योग
ह + ठ + योग = दक्षिण + वायु + योग
ह + ठ + योग = यमुना + गंग + योग
ह + ठ + योग = पिंगला + इड़ा + योग
ह + ठ + योग = रजस + रेतस + योग[3]

अर्थात् नाथ संप्रदाय में उक्त सभी व्याख्याएँ एक ही अर्थ रखती है। जो प्रतीकात्मक शैली में सूर्य और चन्द्र, वाम और दक्षिण, गंगा और यमुना अथवा प्राण और अपान कहा जाता है। जिसमें से इड़ा और पिंगला योग ही हठ योग है। तीन शक्तियाँ (मन, वायु एवं शुक्र) की साधना से इड़ा और पिंगला का योग होता है। दक्षिणांग में व्याप्त नाड़ियाँ सूर्य का अंग है और वाम मांगवाली चंद्रमा के अंग। इन दोनों के बीच सुषुम्ना है। जब नाना भांति के अभ्यास से योगी चन्द्र और सूर्य मार्गों को बन्द कर देता है और उनमें बहने वाली वायु शक्ति संयमित होकर योनिकन्द के मूल मे स्थित सुषुम्ना की मध्यवर्तिनी ब्रह्म नाड़ी के मुख को एकला पाकर उस मार्ग से ऊपर उठती है। तो वस्तुतः कुण्डलिनी ही ऊर्ध्वमुखी होती है। प्रायाणाम से कुण्डलिनी का उद्बोध सुकर हो जाता है।[4]

वस्तुतः पतंजलि ने योग मार्ग का प्रवर्तन किया। जिसको परवर्ती आचार्यों ने संतों ने इस योग मार्गी परंपरा को आगे बढ़ाया। इसी परंपरा में गुरु गोरखनाथ का नाम आता है। पतंजलि के सम्पूर्ण योग साधना को न लेकर केवल हठयोग साधना को ही आगे बढ़ाया।

अवधू हिरदै बसै मन नाभी बसै पवन।।[5]

नाथपंथी हठयोग के साथ राजयोग, ध्यान योग, लययोग तथा भंग योग की भी साधना करते है। इसमें प्रमुख रूप से शरीर तत्व पर विजय प्राप्त करने की है।

आउँ नहीं जाउँ निरंजन नाथ की दुहाई,
प्यंड ब्रह्मांड शोंजंता, अम्हे सब सिधि पाई
कायागढ़ भींतरि नव लय खाई।
दसवें द्रि अवधू ताली ताई।।
कायागढ़ भींतरि देव देहुरा कासी।
सहज सुभाई मिले अबिनासी
बदैत गोरखनाथ सुणौं नर लोई।
कायागढ़ जीतैगा बिरला कोई।।[6]

गोरखनाथ की दृष्टि में शरीरतत्व पर परम पद की प्राप्ति उत्तम साधना का सहज रूप है। किन्तु बहुत ही बिरलै ही इस अवस्था को प्राप्त हो पाता है। यदि योग से कायागढ़ पर विजय प्राप्त नहीं हो पाती है तो सब व्यर्थ है –

उनमन जोगी दसवैं द्वार।
नाथ, ब्यंद ले धूं धूं कार।।

दसवें द्वारे देइ कपाट।
गोरष षोडी और बाट।।[7]

हठयोग की साधना में साधक विविध अवस्थाओं से निष्क्रिय कुण्डलिनी शक्ति को जागृत करती है। यही जागृत हुई कुण्डलिनी शक्ति षडचक्रों को भेदती है। जो मूलाधार, स्वाधिष्ठान, मणिपूरक, अनाहत, विशुद्ध और आज्ञाचक्र है। जो अंतिम अवस्था सहस्त्रार के ब्रह्मरंध्र का स्पर्श करती है। प्राण वायु के निग्रह से इस पिण्ड में ही ब्रह्माण्ड की सार्थकता का अनुभव योगी करता है।

गोरक्ष शतक में षडांग योग की चर्चा करते हैं जबकि सिद्ध सिद्धांत संग्रह में अष्टांग योग की बात कही गयी है। इसका तात्पर्य यह है कि गोरखनाथ अष्टांग योग के स्थान पर षडांग योग के पक्षधर हैं। अर्थात् यम, नियम को विशेष महत्व नहीं दिया है। हठयोग के मूलतः आधार आसन, प्राणायाम, प्रत्याहार माने जाते है। जबकि ध्यान, धारणा और समाधि राजयोग के अंग है। अतः स्पष्ट है कि गोरखनाथ ने हठयोग और राजयोग दोनों को स्वीकार किया है। गोरखनाथ की यौगिक साधना त्रयोमुखी थी – (1) इंद्रिय निग्रह (2) प्राण–साधना (3) मन साधना। यही इंद्रिय निग्रह – का प्राणभूत आधार बिन्दु रक्षा है। इसकी रक्षा स्त्रियों से विरक्त होकर की जा सकती है।

"भोगिया सूते अजहूँ न जागै। भोग नही रे रोग अमागौ।
भोगिया कहै मल भोग हमारा। मनसइ नारि किया तन साज।।"[8]

नाथ पंथी योग साधना को विशेष महत्व देते हैं और विशेषकर हठयोग साधना को। इसके संदर्भ में डॉ० नागेन्द्र नाथ उपाध्याय जी कहते हैं–

"परिपक्व देह या सिद्ध देह की प्राप्ति के लिए योग ही उपाय है। नाथयोगी हठयोग को प्रधान मानते है। हठयोग से राजयोग की सिद्धि होती है। हठयोग में प्राणायाम प्रधान है मंत्रयोग, लययोग और राजयोग में भी प्राणायाम और हठयोग सहायक है। प्राण अधिभूत तत्त्व है अतः इस दृष्टि से प्राणायाम या हठयोग आदि भौतिक साधन है।"[9]

गुरु गोरखनाथ ने प्राण साधना में स्त्री विरक्त की बात कही है। सिद्ध और नाथ में यह विशेष अंतर है। सिद्ध पंच मकार साधना के अंतर्गत स्त्री सेवन के पक्षधर है। किन्तु नाथ संप्रदाय हठयोग साधना के लिए स्त्री कामिनी से दूर रहने की बात करते हैं। स्त्री विरक्त का सबसे अधिक प्रभाव परवर्ती संतों पर पड़ा। कबीर दास 'साखी' में कहते हैं –

"नारि नसावै तीन सुख, जा नर पासै होइ।
भगति मुकति निज ग्यान मै, पैस न सकई कोइ।।
नारी कुण्ड नरक का, बिरला थंभै बाग।
कोई साधू जन ऊबरै, सब जग मूँवा लाग।।"[10]

मलूकदास :

एक कनक और कामिनी, यह दोनों बटपार।
मिसरी की छुरी गर लायके, इन मारा संसार।।[11]

अर्थात् – हठयोग की साधना के लिए स्त्री निग्रह आवश्यक है और यही स्त्री विरक्ति अन्य रूप में परवर्ती संतों पर भी पड़ा।

नाथ पंथ की साधना पद्धति हठयोग है। पतंजलि ने हठयोग को राजयोग से भिन्न बताया। किन्तु हठयोग के बिना राजयोग की प्रक्रिया असंभव है। जहाँ पर हठयोग प्राण वायु को नियंत्रण

करता है वहीं पर राज योग मन पर नियंत्रण स्थापित करती है। मन दो रूप में प्रयुक्त होता है – अच्छा और बुरा। मानव मन भौतिक संसार की समस्त विषय वासनाओं से लिप्त रहने पर पतन को प्राप्त होता है। जबकि गुरू की शरण में आया हुआ मानव वही विषय वासनाओं से परे मन योगी की भांति निष्काम भाव में प्रवेष करता है।

कै मन रहे आसा पासा, कै मन रहे परम उदासा।
कै मन रहे गुरु के ओलै, कै मन रहे कामिनि के शोलै।।[12]

गुरु गोरखनाथ का हठयोग सांसारिक भूमि पर अधिक सफल है। उन्होंने अपनी रचनाओं में अत्यंत सरल ढंग से प्रस्तुत किया है। जिसमें आहार, आसन और निद्रा को संयमित करने वाला ही योग मार्ग का सच्च साथी हो सकता है।

आषण दिढ़ आहार   दिढ़ जे – यंप्रा दिढ़ होई।
गोरख कहै सुणौ रे पूता मरै न बूढ़ा होई।।[13]

हठयोग के साथ ही साथ 'खेचरीमुद्रा' का वर्णन योगियों के संदर्भ में अधिक प्रचलित है। गोरखनाथ ने भी 'खेचरीमुद्रा' का वर्णन साखी में किया है। जिसमें कपाल के मध्य भाग सुशिर छिद्र में जीभ उलटी प्रविष्ट करनी चाहिए और साधक की दृष्टि दोनों भौहों के मध्य स्थित रहनी चाहिए, जब तक जीभ भौहों के मध्य भाग स्पर्श न कर ले। यही प्रक्रिया खेचरीमुद्रा कहलाती है। गोरख बानी में खेचरीमुद्रा पर गोरखनाथ कहते हैं –

मुषे मध्ये षेचरी मुद्रा, विस्वाद ले उतपनी।
स्वाद, विस्वाद, समोकृतवा, मुद्रा तौ मई शीचरी।।[14]

नाथ पंथी हठयोग के अंतर्गत इंद्रिय निग्रह, प्राण साधना एवं मनः साधना महत्त्वपूर्ण है। नाथ साधना पद्धति में हठयोग के साथ–साथ भंगयोग, लययोग, तथा राजयोग को भी समाविचार किया गया है। हठयोग जहाँ प्राण वायु पर निग्रह करता है। वहीं पर राज योग मन की क्रियाओं पर नियंत्रण करता है। डॉ० नागेन्द्र नाथ उपाध्याय ने लिखा है – नाथों के योग में हठयोग, राजयोग का पूरक है और हठयोग समन्वित राजयोग है – दूसरे षब्दों में योगमुक्त ज्ञान के साधन से नाथ सिद्ध काया सिद्ध या पिण्ड या देह सिद्ध या इच्छा मृत्यु की सिद्धि के सहित पिण्ड पद के परम पद में समरसीकरण अथवा नाथ स्वरूप से अवस्थान की उपलब्धि करना चाहते हैं। अन्ततोगत्वा हठयोग, राजयोग का मिला जुला रूप है। एक के बिना दूसरे की पूर्णता असंभव है।

"गोरखनाथ ने दार्शनिक विवेचन के साथ–साथ योग साधना का यौगिक तांत्रिक मार्ग बताया वह अष्टांग योग का संक्षिप्त रूप षडांग योग है, जिसमें यम, नियम को छोड़कर सभी सम्मिलित है। अंतरंग साधना होने के कारण इसे पाने के लिए जाति, कुल, वर्ण आदि का भेद नहीं है।"

अतएव नाथ संप्रदाय में सभी वर्णों और समुदायों के लोग है। गोरखनाथ ने इसे एकरूपता प्रदान करते हुए नाथ योग का नाम दिया। इसी नाथ योग के केन्द्र में हठयोग है।

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शोध छात्र (हिन्दी विभाग), इलाहाबाद विश्वविद्यालय, प्रयागराज
मो: 9260903936 ईमेल–raghuvanshisarveshsingh24@gmail.com

Socio-Economic concarns in The Select Novals of Bhabani Battacharya

–R. Revathy
–Dr.V.L. Sathya

Almost all his novels do make a social document of great value and endorse a vision for the creation of a New society in India that is free from social evils, exploitation, suffering and variegated forms of hunger, both internal and external, thereby creating a human lands cape that stands out as a paradigm of the predicament of a puzzed and even bewildered modern man

Abstract:

Bhabhani Bhattacharya's novels have an extraordinary responsibility in depicting the social and political issues that prevailed after the Indian Independence. He deals with the social evils in India. Heempathises from the point of the people who are greatly affected by the outcomes of Indian Independence. His novels were the results of his anger and aggression against the brutality of the British government as well as the inability of the Indians who failed to live in unity and discriminated against the people from oppressed classes or communities. He wanted to exclude and eradicate discrimination in the label of caste and religion. He was also very much concerned about the loss and struggles of the farmers, especially the people of rural India, who were affected due to the Bengal famine which arose after the British Colonization.

Keywords: Social realism, Discrimination, Hunger, Indian Independence, Social evils...

1. Introduction

Bhabani Bhattacharya was born on Nov 10, 1906 in Bhagalpur Bihar, in a Bengali Brahmin family. He belonged to a well-heeled, educated family of Promotho and Kiranbala Bhattacharya. His father had a transferable job and hence he also travelled extensively during his early years. He spent early years of his life in Puri for his schooling and he graduated in English Literature in 1927 from Patna University. Bhattacharya's great flair for writing took him to London for his further studies. Due to some reasons he couldn't continue his studies in English Literature

and opted for History as a subject. He was closely associated with a famous professor and writer Harold Laski of London School of Economics whose Marxist inclination rubbed on him. This gave him a different perspective on the Indian society.

> *"a strong undercurrent of the early Marxist respect for the liberal humanitarianism and the effects of economic pressures on history runs through all Bhattacharya novels".*

His exposure to the Western world added a lot to his understanding of people.On October 9, 1988 he left this world leaving Indian English Literature at a loss. Bhabani Bhattacharya is one of the four pillars of the Indian novelists in English- the other three being R.K.Narayan, Mulk Raj anand and Raja Rao, belonging to the older and indifferent.

Almost all his novels do make a social document of great value and endorse a vision for the creation of a New society in India that is free from social evils, exploitation, suffering and variegated forms of hunger, both internal and external, thereby creating a human lands cape that stands out as a paradigm of the predicament of a puzzed and even bewildered modern man.

A. *His Life and Influences*

Not only is Bhattacharya an Indo-anglian novelist of considerable merit and destructions but also, like Mulk Raj anand, a highly-educated and widely-travelled person. He has been a journalist, a member of the Indian diplomatic corps and a college teacher, but for more than anything else, he has been

> *"a writer a writer of fiction with a penchant for details, a flair for history and an awareness of social, political and cultural problems" (Singh 2).*

His fictional corpus includes such notable Six novels as (1).So many Hungers (1947), (2).Music for Mohini (1952), (3).He who Rides a Tiger (1955) (4). A Godness Named Gold (1960), (5). Shadow from Ladakh (1966) and (6).A Dream is Hawaii (1978). Besides, he has also written a number of short stories collected in the little Steel Hawk and other Stories (1968), In this edifice of creativity, the foundation rests on the themes of social reality, clash between tradition and modernity, allegorization versus historicity of facts, East-West encounter, progressivism, concern for the common man, Indianness, humanism, exploration of the self and the problem of identity of the post-Independence Indian nation and Indian man.

B. *Works of Bhabhani Bhattacharya*

(1). So Many Hungers (2).Music For Mohini (3).He Who Rides a Tiger (4).a

Goddess Named Gold (5).Shadow From Ladakh (6).a Dream in Hawaii (7).The Golden Boat (8).Indian Cavalcade (9). Steel Hawk and Other Stories (10). Towards Universal Man (11). Gandhi The Writer.

II. Literature Review

T.Ahalya and Dr. N.S. Bindhu (2020) Studying conflict and compromise between two different modes of life in Shadow from Ladakh is the goal of the study. Shadow from Ladakh by Bhabani Bhattacharya explores the various ideologies and approaches that people have in order to live a happy life. Iron civilization and Gandhian life are central themes in the novel.Shadow from Ladakh focuses on social and economic issues, which leads the reader to a different thought process than they would normally have.

So Many Hungers is a heart warming and moving novel, based on the man-made famine of Bengal in 1943. The novel delves into how the humans themselves were them. We see the bravery of Bengali people who took part in the Nationalist Movement. But above all, we witness the sufferings of people.

The author has presented the inhuman conditions of people in a deeply stirring manner. It is almost impossible to read about the plight of poor people without having wet eyes. From burying alive children to showing breasts, people do all that they have to do for the sake of living.Dead bodies lie scattered on the road side, while two groups of people make profit. One is the group of hoarders, the other is of those involved in prostitution. The author has presented spine-chilling picture.

Here I mention few lines from the text:

a soldier... dropped a rupee into the begging bowl... She said no word and rose to her feet Then the arms unfolded, stripping the ragged garment from her breast. So she stood bare... Moments went by, and the girl... drew the sari back to her bosom.... another rupee clinked into the bowl. The girl... rose once more...

"... How can you take by force what is not yours?. you wild beasts?" "Beasts!" shouted the young destitute "Those others who lay by so much food and deny us crumbs- they are the beasts." When you had to choose between the ache of hunger and the ache of indigestion, you would often choose the latter, ...

"No more pain, my godling," she said... The mother snatched it

from its grave."Witch!Murdering a child. Your own! the woman whimpered. "Hungry, he has no sleep in his eye; he stares, only stares.Let me make him sleep- sleep in peace."

Bhattacharya's second novel "Music for Mohini" presents the theme of tradition verus modernity. The novel is set in the Bengal countryside, five years after the Bengal Famine. It highlights their sociological concerns relevant to Indian family life and points to certain direction in which Indians must move if they are to reap the benefits of the political freedom recently won through the freedom struggle. The novels of Bhattacharya show the rural setting as it is found in "Music for Mohini" showing a conflict between the city and the rural life. The heroine Mohini is the daughter of an intellectual in the city. Being motherless, she is reared by her orthodox grandmother, who is keen on getting her married off. Jeyadev, a young intellectual from an illustrious family in the countryside, is chosen as the bridegroom. Going to the village of Behula, Mohini finds that her mother-in-law is more old-fashioned than grandmother. However the village itself is undergoing gradual modernization from tradition, because of the vision of some young men led by jeyadev, whose ambition is to synthesis Indian tradition and western thought. The social revolution targets issues like casteism, untouchability and child-marriage and even advocates widow remarriage motherless daughter. But he ends up in a jail, where an inmate number B-10 be friends him and urges him to retaliate against the boss folk upon his release. Kalo is released and become a pimp in brothel. One day he finds his own daughter in the brothel and saves her honour. He decides to implement B-10's idea.accordingly, he works a miracle, making an idle of Shiva rise from the ground at a designed spot. The hypocritical rich people are easily duped. This arrangement threatens to ruin the happiness and the future of his daughter. Kalo plans to give up and dismount from the back of the tiger. an audience of his victims threatens to lynch him, but the arrival of B-10 and the really poor saves Kalo and his daughter.

Bhattacharya's forth novel "a Goddess Named Gold" is constructed on the lines of a parable. It describes the happenings in the village of Sonamitti during the one hundred days before the attainment of Independence. Meera, a spirited girl of the village, is committed to doing good to us many people as she can help. Her grandfather, a wandering minstrel, returns to the village and plants to teach the villagers the real meaning of freedom and put an end to social evils like profiteering and greed. So he gives Meera a taveez (amulet) and says that it has the power to transform the copper on her body in to gold provided she performs an act of real kindness while wearing the taveez and the copper items. Seth Samsundar, the money lender

of the village, hears of this and his greed is a excited. He sees the taveez as his great opportunity and enters into a contract with Meera for manufacturing gold from copper. He loads her body with copper ornaments and arranges for her to perform several artificial acts of kindness. The villagers also hang copper or ornaments on Meera's body. But no peace of copper is transformed in to gold. Gradually the village women move away from Meera, making her miserable. at this juncture her grandfather returns and reveals that he actually played a trick on the villagers in under to make them realize that freedom is the real taveet and that only honesty and hard work will bring them riches. The villagers are convinced and they prevent Seth Samsundar from contesting in the elections to the District Board.

Bhattacharya's fifth novel "Shadow from Ladakh" is a powerful novelist against the background of the Chinese invasion of India in 1962 and the debate it generated between the adherents of the spinning wheel and those of the steel industry. The characters are also divided between Gandhian ideas and industrialization. The contrasts gradually develop into confrontation, but in the End, The novelist drives home his message that the two are complementary and should work hand in hand with each other. Both Satyajit of Gandhigram and Baskar of Steel down are equally committed to the preservation of the freedom and the dignity of India but through constrating methods. The mutual attraction between Satyajit's daughter Sumati and Baskar complicates the confrontation. Ultimately, however, a solution is found whereby Steeldown gives up its plan to swallow Gandhiram and Sumita sees no reason to reject Baskar. It is worth mentioning that Shadow from Ladakh is one of the few novels depicting a confrontation between Gandhian ideals and Nehruvian idealism.

Bhattacharya's Six and last novel "a Dream in Hawaii" was a sad failure. It depicts the worn-out them of East-West encounter, this time in an exotic setting, namely Hawaii. The attempt to blend the East and the West fails because the East itself is not really conquered the flesh, despite its glorification of its spiritual ideals. On the other hand, the West is too commercialized to really seek any accommodation with the East. Swami possibility of the synthesis they have in mind.

III. Conclusion

To conclude, despite the sordidness of hunger and poverty looming large in his novels, Bhabani Bhattacharya is essentially an optimist. His novels signify a note of triumph that there is a bright future for man. Man according to Bhabani, should make efforts at all levels to bring out a change in the structure and pattern of the society. art, in his opinion, is for life, which has a social purpose to fulfill.

That is why Bhattacharya through his works exposes the cannibalism of man, the cruel stranglehold of tradition, the blind self-deception of orthodoxy, the obstinate unthinking faith in industrialization and the hunger for gold. While presenting the birth pangs of a nation fighting for its freedom, he also presents the agonies and aspirations of his countrymen. His artistic concern encompasses man's physical, mental and spiritual needs. He never emphasizes any one of these at the cost of the other, and so his approach is integral and anthropocentric.

Bhabani Bhattacharya's fiction mirrors the society and vividly captures the social, economic and political conditions of pre and post independence India. His six novels starting from "So Many Hungers" to "a Dream in Hawaii" cover the entire spectrum of society and its being. The previous sections show the vivacity and variety of sub topics in all his novels. Bhattacharya's genius lies in his flawless cohesion of the equally important and interesting subthemes with his main theme.

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*Research Scholar, Dept. of English,
Shri Sakthikailash College for Woman, Ammapet, Salem -636 003.
**Assistant Professor of English,
Shri Sakthikailash College for Woman, Ammapet, Salem -636 003.

Transformation of General English Teacher into an ESP Practitioner

– Dr. Akkara Sherine
–Mr. Stanislaus Ayyadurai

The outcome of the survey provides us some important aspects of transformation of ESP practitioners. 97% of respondents are interested to undergo in-service training or interested in professional development ESP workshops. Most of the respondents realize that it is necessary to transform form a general EL teacher into an ESP practitioner in order to cater the language learning needs of students.

Abstract:

Various English language teachers have transformed into ESP Practitioners over the years due to the place of their work and found it interesting. They were successful in motivating learners and enhanced language learning. This research paper is an empirical study carried out among the general English language teachers who transformed into an ESP practitioners. The reason for this study was carried out due to a have better understanding of the process of transformation of general English language teacher into and an ESP practitioner. The methodology used in this study was in the form of a question for discussion posted in ResearchGate. The answers from various teaching professionals and the practical experience of researchers who have transformed into ESP practitioners have given sufficient inputs.

Keywords: ELT; Teacher Transformation; ESP Practitioner; in-service training; professional development

Introduction

The journey as language learners to general language teachers and then the transformation into ESP practitioners together with the stories of teachers who transformed into ESP practitioners such as Ken Hyland give us a clear picture of how a general English language teacher can transform into an ESP practitioner. Whether it is possible or not is not the question here. Here the discussion is about the transformation and the process. Transformation is needed just because besides being a language teacher the ESP practitioner has to exercise roles such as a needs analyzer, course designer, materials provider,

collaborator, researcher, evaluator and cultural interpreter. Transformation is possible by understanding the roles of an ESP practitioner and by attending special pre-service (teacher training) and in-service training (professional development workshops)/refresher courses which should be arranged for ESP teachers so that they may become equipped to perform challenging tasks related to their job. Net working among the ESP practitioners will also provide needed help. One of the roles of ESP practitioner is 'collaborator'. Collaborating with members of the department will also help in understanding the content language of a particular discipline. It's better to understand the roles of ESP practitioner before transforming an ESP practitioner.

The roles of ESP practitioner

ESP teacher have more roles to play besides the role of a teacher. Dudley-Evans and St John for the first time listed out the roles of ESP practitioner as:

1. Course designer and materials provider
2. Researcher
3. Collaborator
4. Evaluator

In order to be a successful course designer and materials provider it is necessary for an ESP practitioner to be a needs analyst. Each discipline and each career has a different need. An ESP practitioner may not know the content. If he has the knowledge of the content of each discipline he is bound to bring in relevant materials required by the group of learner. The main reason for the CLIL approach is to adapt the content language and have an integrated learning focusing on the skills one is focusing. Therefore, both ESP courses and materials are based on analyzing the learners' needs (Basturkmen, 2006). The teachers also can modify the activities to suit the learners' needs, and in case both possibilities are not in hand, the ESP teachers can generate their own (Dudley-Evans & St John, 1998). Hutchinson and Waters (1987) suggest some tips related to "materials providing". However, teachers and sponsors' needs are also to be taken account of because if the teacher, for example, is not satisfied with the materials he/she provides this would affect the learners by losing and decreasing their motivation (Tomlinson, 1998).

An ESP practitioner is expected to be a non-stop learner. Therefore his role as a researcher seems to be apt and relevant. Hence, the process of teaching ESP is restricted or limited to the findings in linguistic research in the target subject-specialty (Basturkmen 2006). Then, before designing courses or providing materials, the teachers need to do the researches not only in investigating the genres of texts but also the content language required and skills which need to be taught by the specific field of the course.

Coordinating with colleagues are considered to be an essential step in any teaching activities. As a collaborator, an ESP practitioner's role is to collaborate with subject specialists in the department. The objective behind this cooperation is to know about the subject skills, tasks, and syllabus, also discover how the subject integrates with the language to bring the suitable material and courses for the learners (Dudley-Evans & St John, 1998).

Evaluation is part of any course which designed for a specific purpose. An ESP practitioner as an evaluator gets the input on what needs to be redesigned, what changes needs to be adapted so as to enhance learners' learning specific language macro skills. In language teaching, evaluation plays a role as feedback for learners and the course achievement. (Dudley-Evans & St John, 1998). Two types of evaluation have been stated by Bojovic in 2006 in the context of ESP. According to Bojovic the first type of evaluation involves teacher assessing the learners so as to check whether the learners have necessary language and skills and their level of their achievement. The second evaluation is of the course and teaching materials to understand how far these two helps to achieve learners' needs. Cultural interpretener is another role which is not being mentioned by Dudley-Evans and St John. However, it is relevant because the learners are from different cultural backgrounds. The course designed and materials provided should be culturally apt both to the learners and to the institute in which the course is being taught and skills will be practiced. For example, there are institutes which are culturally biased. Cultural sensitiveness is to be kept in mind while designing courses and providing materials. The process of language learning and teaching in no way should degrade and disregard any particular culture. Thus being an ESP practitioner is to should many above mentioned responsibilities with clarity in thought and action and responsibility in practicing passionately.

Transformation of a general English language teacher into an ESP practitioner is a process.
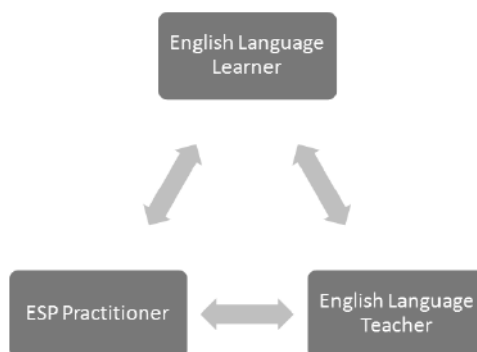
To become an ESP practitioner one must go through a process. The Training or retraining process happens by being motivated and ready to learn new things to adapt. It can be by attending in-service training programmes but most importantly by collaborating with the other subject teachers in a particular discipline. This process has many steps such as:

ESP has always focused on needs analysis, text analysis and the training of learners to communicate effectively in the tasks prescribed by their academic or professional situation (Dudley-Evans & St. John, 1998).

Who should be ESP Practitioner?

Practically, an ESP practitioner should be the one who understands his roles as an ESP practitioner keeping in mind what ESP is all about. He or she should be passionate, highly motivated and practically an on-going researcher. Basically he or she should be flexible in adapting himself or herself in frequently understanding the language needs of the learners, adapting materials and providing a suitable and successful course.

ESP is learner-centered, language centered and objective-oriented. Keeping these in mind the primary of role of the ESP practitioner is to design a syllabus that is goal oriented focusing on language skills that would enhance the learners to practice the language skills successfully in their profession.

Literature Review

Collaboration with field specialists helps the ESP practitioner to design the needed curriculum and the course. It also helps in adapting texts needed for reading comprehension, situations in which they practice speaking such as dialogues etc., listening scripts that are contextual and writing genres based on the learners' writing needs on their profession. One example of the important results that can emerge from such a collaboration is reported by Orr (1995).

It is a fact that becoming an effective ESP teacher requires more experience, additional training, extra effort and a fresh commitment compared with being a teacher of ELT (Stevens, 1988).

Who is an ESP practitioner?

ESP practitioner possesses specialist knowledge of the target language which the learner is interested in acquiring, and he/she may be fortunate enough to possess some familiarity with the subject matter relevant to the learner's area of study or occupation.

Certain recent pedagogical developments have had the effect of placing upon teachers new responsibilities which they did not previously bear...in particular, the analysis of learners' needs, the design (or at least the adaptation or modification) of syllabuses, the writing of teaching materials, even the development of tests, now often fall upon the teachers with little experience- who may be 'instructors' in the sense outlined earlier.

ESP practitioners are not specialists in the teaching field, but they teach English for professions. The success of ESP courses therefore depends on teacher development. The focus of teacher development should be the creation of knowledge about English language learners' needs in a specific discipline or for a profession, about materials and methods for use in ESP classes, and about appropriate evaluation procedures and techniques for certification that could serve as a useful key to the prospective employers. Consequently, it calls for passionate, personal continued commitment on the part of ESP practitioners. Given the speed of knowledge explosion in the core and allied fields and time constraint, they cannot professionally serve two masters: language and literature. (Jesuraj, 2014)

It is also good to have a better understanding the basic features of ESP. It is goal- oriented, based on needs analysis, time-bound; it is for adults and discipline-specific. If one understands what exactly ESP is for and if he is ready to adapt then he or she can be a successful ESP practitioner.

A question was asked in the researchgate.net by the researcher on 3rd December, 2021 whether an EGP teacher be transformed into an ESP practitioner through in- service professional development. Professor Fatemeh Khozaei, a member of EPAEG Research Group University of Bamberg responded that because of the ever-changing patterns of learners' requirements, ESP teachers must assume multifaceted and unexpected duties. They must establish specific goals and objectives, choose and produce effective materials, schedule appropriate courses, and assess the learners' developmental patterns.

While the major responsibility of an ESP teacher is to develop a syllabus based on realistic goals and to evaluate students' performance through the assessment of relevant language skills, the EGP instructor does not always determine the program's goals and objectives.

Professor Virginia Yonkers from University of Albany, The State University

of New York, Department of Communication stated that ESP is more complex because of the professional and discipline communicative practices that are created when being a part of the profession (community of practice). Berkenkotter and Huckin's Genre Knowledge in Disciplinary communication (1995) gives a good insight into this. The term genre knowledge to refer to an individual's repertoire of situationally appropriate responses to recurrent situations [in disciplinary and professional cultures] from immediate encounters to distanced communication through the medium of print, and more recently, the electronic media. One of the authors feel that it is easier to train a person from the profession/discipline to teach ESP than to train an EGP instructor with no background in the profession/discipline to be an ESP instructor. She had an MBA and a background in international development and then got her TESOL. She taught English to officials (central bank, census, and economists) with a high level of English. They needed to not only need the language, but the context for the use of language, the differences in procedures, systems, and protocols, and the different uses to create meaning in those contexts (commands, negotiation strategies, rhetoric of information). She was asked to teach a course for pilots, but turned it down since she had no idea what the norms were for avionic communication.

Professor and a Pediatrician Juraj Mistina from the University of St.Cyril and Methodius in Trnava- Univerzita sv. Cyrila a Metoda stated that the answer to the researcher's question is ambiguous. It depends on many factors, especially the teacher's relationship to the field of teaching (ESP) and his/her willingness (even enthusiasm) to adapt. He is a good example. He taught GE for many years and one day he was offered to teach at a technical university. After 15 years of mastering terminology in mechanical engineering, materials engineering and machine technologies, he began working at the Faculty of Natural Sciences and adopted his English teaching to chemistry, biology and biotechnology. However, one must not forget that ESP is not only about specialized vocabulary, but also about communication competencies in the target professional environment. Needs analysis plays a very important role here. But back to the researcher's question: one can switch from GE to ESP, but it's a permanent, long-running process.

Method and Methodology

The researcher conducted a one-day interactive workshop to ELT professionals, scholars, academicians and teachers on the topic "Transformation general English teacher in to an ESP Practitioner' at an Engineering College to get the feedback from the participants. A questionnaire was also distributed among the EGP teachers

(Language teachers who are teaching students of different discipline). The responses were collected and summed up.

Data Analysis

Ninety teachers out of 120 have responded to the questionnaire in the following way. 80% of the respondents have 5-10 years, 10% have less than five years and 10% of the teachers have more than ten years of teaching experience. Experience as English teacher plays an important role as it would reveal their exposure in ESP field.

When it comes to the question of their highest qualification, 79% of the teachers have PhD, 11% have master's degree with M.Phil. and 10% have master's degree with B.Ed. We can very well say that all the respondents are trained as teachers. It is important to notice that 89% of the respondents did not have any training in ESP neither in the form of in-service training nor in any other form of attending professional development workshops. It suggests that there is a need of in-service or professional development workshops to individuals to understand the role ESP practitioner in order to develop them as ESP practitioners.

Discussion

The outcome of the survey provides us some important aspects of transformation of ESP practitioners. 97% of respondents are interested to undergo in-service training or interested in professional development ESP workshops. Most of the respondents realize that it is necessary to transform form a general EL teacher into an ESP practitioner in order to cater the language learning needs of students.

Only 15% of the respondents are involved in needs analysis. A vast majority didn't feel the need of doing needs analysis because they teach the prescribed course, a well-planned age old course which is based on the given curriculum. Most of them are also not sure whether ESP is in practice at their workplace as they are yet to find the difference between both general English teaching and ESP practitioner's approach. Most of them do agree that they need training as an ESP practitioner. As a great number of respondents do not really aware of the ESP practitioner's role they are not involved in designing the course, preparing or providing materials and collaboration with their colleagues is also not in practice. Regarding adapting texts for reading comprehension, choosing speaking discipline-based contexts, providing discipline-content based writing genre tasks and adapting discipline-based listening scripts- there is a mixed response.

Future Direction

While teacher development refers to those activities which are oriented to

experienced teachers, this is called in-service training (Larsen-Freeman 2001). Such formal training courses are not always available. Most ESP teachers, for instance, seek their own way to develop themselves by saying, reading books, attending courses or workshops (Hutchinson and Waters 1987).

Conclusion

As stated before, the transformation of general English teacher in to an ESP practitioner is a process. This process begins only within by a passionate teacher who is willing to learn, unlearn and relearn. ESP practitioner is not merely a profession but passion to analyze the learners' needs, can bring the relevant materials required by the group of learners in a course. As a teacher, knowing learners' needs, understanding their knowledge of the content provides what is needed to develop their language skills. AS a course designer and materials provider, an ESP practitioner modifies the activities to suit the learners' needs and generate his own materials that motivate the learners. As a researcher, an ESP teacher researches the learners' goal, researches and investigates the genres of texts, language skills specific to their profession. As a researcher he also talks stakeholders and investigates strategies learners need in their learning. As a collaborator, coordinates with colleagues, cooperates with subject specialists, cooperates to know about the subject skills, tasks and syllabus. Finally he also discovers how the subject integrates with the language to bring the suitable material and courses for the learners. As an evaluator, an ESP practitioner knowing the learners' subject specialization and needs of the learners gets feedback from the learners and the course achievement. This process happens from time to time to update and upgrade the ESP method of language teaching and learning.

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*HoD & Professor, Department of Languages, Hindustan Institute of Technology and Science, Padur, Chennai sherinej@hindustanuniv.ac.in

**Research Scholar, Department of Languages, Hindustan Institute of Technology and Science, Padur, Chennai rs.sa0220@hindustanuniv.ac.in

The Resiliency Process: Disruption and Reintegration in Lynn Nottage's *Sweat*

–P. Revathi
–Dr. S. Boopathi

Richardson's Resiliency theory details the process of accessing resilient qualities as a function of conscious or unconscious choice. It is a simple linear model that helps an individual to choose between resilient reintegration, reintegration back to comfort zone, reintegration with loss or dysfunctional reintegration.

Introduction :

Disisruptions or adversities shake people's psyche and attitude. When people are disrupted by economic hardships and devoid of standard jobs, it would be very difficult for them to reintegrate themselves and their livelihood. Reintegration is possible in all cases of disruption, but the choices vary according to the individual. Lynn Nottage's Pulitzer winning play of 2016, Sweat vibrantly picturises the impact of economic crisis in the existential challenges of the blue-collar community of Reading, Pennsylvania, in the United States. The drama addresses a wide range of societal challenges, including economic hardships, racial prejudice, addiction, and strained interpersonal relationships by integrating human experiences and social phenomena. Nottage emphasises on the process, how the lives of the people are disrupted and how they struggle to reintegrate. Based on Richardson's Resiliency theory, highlighting the process of disruption and choices of reintegration, this paper negotiates Nottage's significant portrayal of disruptions faced by major characters of the play and how differentlythey reintegrate- resiliently, homeostatically, with loss or dysfunctionally.

Keywords: Disruption; economic crisis, reintegration; resilient; homeostatic; dysfunctional

The Resiliency Process: Disruption and Reintegration in Lynn Nottage's Sweat

Getting disrupted and reintegrated is a common phenomenon in everyone's life. But the range of disruption, time taken for adaptation and choice of reintegration varies in each case. Because it depends

on the individual's nature of perception, approach to disruption, knowledge over different outcomes of reintegration and also on the quality of disruption. Lynn Nottage, contemporary American women playwright, has exposed her audience to varieties of disruptions and different choices of reintegration based on the disruptions through situations and scenes in her plays. Most scholars tend to analyse feminism, racism and multiculturalism in her works. This paper uses Richardson's Resiliency theory to analyse the process of disruption and reintegration, exploring the characters of Lynn Nottage's award winning play *Sweat.*

Richardson's Resiliency Theory

Richardson's Resiliency theory details the process of accessing resilient qualities as a function of conscious or unconscious choice. It is a simple linear model that helps an individual to choose between resilient reintegration, reintegration back to comfort zone, reintegration with loss or dysfunctional reintegration. The theory describes a person or group passing through the stages of biopsychospiritual homeostasis, interactions with life prompts, disruption, readiness for reintegration and the choice to reintegrate resiliently, back to homeostasis or with loss. Biopsychospiritual homeostasisis an adapted state of mind, body and spirit. It is called 'the comfort zone.' But this balance of life will often be disturbed, as mentioned by Richardson, "Biopsychospiritual homeostasis is routinely bombarded with internal or external life prompts, stressors, adversity, opportunities, and other forms of change" (311). Disruptions lead an individual to disorganise the world view and reestablish a new state of homeostasis in order to function further. According to the Resiliency model, "The solution to disruption may be resilient or dysfunctional (such as committing suicide or using psychoactive substances) but it does come to some resolution" (Richardson et al. 37).

The theory underlines the power and quality of resilient reintegration. A disruptive life event makes an individual strong and skilled as expressed in The Resiliency Model, "The life event, which forces an addition or deletion of a component of the world view, stimulates coping and reintegrating responses, and leaves a person more skilled" (Richardson et al. 37).

Sweat

Nottage has given an exact picture of the attitude of blue-collar Americans when they were jobless and with insecure jobs, through the characters of the play, Sweat. She has highlighted the issues of industrial workers during the economic crisis of America in the turn of the twenty-first century. When there was a decline in the well-paying manufacturing jobs, the middle-class survival is challenged by financial hardships, racial tensions and strained interpersonal relationships. It is an

honest and nuanced portrayal of real-life situation in the American rust belt region. The deindustrial working class life of Rust Belt regions of America has been reflected by different contemporary playwrights, as of the article of Julie Burrell, "Inspired by Lorraine Hansberry's attention to Chicago and August Wilson's poetics of Pittsburgh, Nottage, Morisseau, and Langford explore the labor of workers in the Rust Belt cities of Reading (Pennsylvania), Detroit and Cleveland, respectively" (60).

The plot of the play shifts between 2008 and 2000(flashback scenes). The play tells the story of a group of friends working in a steel mill in Reading, Pennsylvania. Most of the scenes take place in a local bar. As their jobs are threatened by layoffs and outsourcing, the friendships and loyalties among the workers begin to fracture. The play delves into the personal struggles, dreams, and conflicts faced by the characters, highlighting the impact of economic inequality and societal changes on their lives. The play has also been performed as a multimedia storytelling project entitled, 'This Is Reading'. Its impact is noted by Grobman as follows: "Nottage generously gave those who live in and near Reading a unique gift, a moving and aesthetically pleasing rendering of the city's history and hope for the future" (176).

In fact, it is possible to read the play as Nottage's fictional reconstruction of the real situation of individuals and community highlighting the process of disruption and reintegration. Nottage's emphasis on the point of reintegration is noteworthy and highly creditable. Based on Richardson's Theory of Resiliency (2002), the paper argues that, Lynn Nottage's representation of reintegration in the play is marked by genuity and possible message to society to perceive the possibility of reintegration at times of difficulty.

Disruption and Reintegration in Sweat

In Act one, scene two and scene three of Sweat, one can observe the adapted state of the major characters- Tracey, Cynthia, Jessie, Chris and Jason, who later undergo disruptions by losing their job. The three ladies celebrate the birthday of Tracey in the local bar, run by Stan. They enjoy drinking and dancing. Later, they discuss the disruption of joblessness and its impact in the lives of Brucie. Stan exposes the case of Freddy Brunner and Clarence Jones. Brucie, Cynthia's husband, who has lost his job in the textile mill has become drug addict, stealing things from his own house. Stan shares what he read in the newspaper about Freddy, who burnt his house and attempted to commit suicide, as he was without job and left alone by his wife. Clarence Jones has shared his inability to handle the stress of losing the job in the plant to Stan. The ladies discuss the difficulties in their job but they do not believe in the rumours of job dismissal. When Chris and Jason meet in scene three, Jason shares his interest in buying a bike and Chris shares

his interest in joining Albright College. All these men's balance was disrupted by undesirable prompt, losing their job.

Nottage suitably begins the play with an epigraph of Langston Hughes's poem, "Let America Be America Again," which spotlights the disruption in American dream. The news clippings played at the commencement of each scenes describes the disrupted situation in the entire city of Reading, which is one of the prominent American rust belt region. The dismissal of employees in large numbers can be realised even while hearing the news clipping: *The U.S. unemployment rate tumbles to a 30-year low, 3.9%. The City of Reading fires a dozen employees, fearing a deficit of $10,000,000"* (1.6.50). Likewise, the situations are established through news clippings additionally, throughout the play. Nottage has brilliantly brought in the relevance to the disrupted situation, and it takes added credit to the play.

Stan, the bar-keeper, while Brucie shares his disappointment about his factory, shares his experience in Olstead, the plant for which he worked. Stan got severe injury in his leg because of troubled machine. The management had not even regretted the cause and showed concern for its employee, though he had been working there twenty-eight years. Not only Stan, three generations of the family had worked on the same floor, "Loyal as hell, I never imagined working anywhere else." But he feels happy that he got injured, "Getting injured was the best thing that ever happened to me" (1.4.36). His life was disrupted because of the accident, a reactive disruption which changed his thoughts and feelings, the worldview and he has managed somehow to get a job in the bar.

The loss of job in the life of Brucie is highly impactful. It seems that he has been locked out for ninety-three weeks. But he and his union members picket and fight for their job, till the end. Though the workers are ready to offer fifty-percent pay cut, the textile mill wants them to quit their job. He joined when he was eighteen and worked for the same company till forty-nine. Brucie's survival is difficult without proper earning:

> BRUCIE. I don't know what to do? (Meaning: "What's my purpose?")
> You know... I
> don't know anymore. What's the point? You know? I'm being dead serious.
> STAN. You can't think that way.
> BRUCIE. This is me being honest. I mean, what's the... point? (1.4.37)

Brucie requests Cynthia to allow him to be with her: "I feel like if things was good with us, it would be easier to get back on my feet" (1.4.43). But Cynthia rejects his claim. From their conversation, it is obvious that, their son Chris is going to pay himself for his further studies in Albright College. In American families, though they live together, it is the individual's job and economy decides their survival within the family. The family too abandoned him. He became dysfunctional, abused to

drugs. When he meets Chris, his son, after six months, in September 2000, he is in the same situation, staying here and there temporarily, without job. His deprived state continues. With the passing of time and therapy in rehab program, his willingness to recover is obvious. When Chris shares his opinion to fight against the company, Brucie warns him of the future situations and gives suggestions to reintegrate his life with other options like education, sharing his own damn experience.

The friendship among the three ladies of different races- Cynthia, Tracey and Jessie is threaded in the play interestingly. At the beginning, they are adapted to their profession and livelihood. The relationship between Cynthia and Tracey is disrupted when they both compete for the post of warehouse supervisor.

After losing the job, Tracey has become a drug addict, which is obvious in Act two, scene one, while Jason comes to meet her after his release from jail. She behaves irresponsible with Jason, offers five dollars, that too with an intention of getting back from him. Examining the bill on the side, Jason confirms that his mother has become a drug addict. Tracey has reintegrated dysfunctionally. Tracey is less introspective and she requires therapy to fill the holes.

In the case of Cynthia, it seems, she too has lost the job in Olstead, as the plant has been closed. After the release, Chris meets Cynthia, who has shifted to a small apartment, due to poor economy, engaging in different mean -paying jobs: "I got some hours over at the university, maintenance. Also working at the nursing home, on weekends.Piecing things together. You know me, I'm a worker. Get restless otherwise" (2.1.68). Likewise, Cynthia was able to adapt to the new situation and changes. Though disrupted, she has acquired the reintegration by engaging herself in different jobs. Her workaholic nature has helped her to settle down with the new situation.

Jason, son of Tracey and Chris, son of Cynthia represent the younger generation workers of the factory. The relationship between Chris and Jason is considered post-racial friendship and brotherly by Phillips in his recent article, "Here is another superficially post-racial friendship, a relationship as brotherly as their mother's sisterly" (135). Jason's loss of job disrupted him psychologically, and he reflected his hurt, loss and fear by attacking Oscar, and accidentally beating Stan on his head with a baseball bat, causing traumatic brain injury. Jason's arrest conveys that he has failed at the 'poor me' stage. Instead, he should have taken some time to adapt to the jobless situation and would have learnt new skills associated with the change. In the last scene of the play, Jason's compassion is revealed, running and picking cloth for Stan and while he tells Oscar: "It's nice that you take care of him" (2.8.112). This shows his adaptation but after losing eight years in jail.

Chris's case is something different, even before losing the job, he has got accepted into a teaching program at Albright college for further studies. When

Jason and Stan suggest Chris not to leave the well-paying job, he withdraws: "That's cool. Good for them. But, I kinda wanna do something a little different than my moms and pops. Yo, I got aspirations" (1.3.31). Unfortunately, he too was arrested with Jason for engaging in violence in public place. After the release, he struggles to integrate back with the society as he feels ashamed. Evan acts as a therapist or educator, in encouraging both Chris and Jason to leave out their shame and self- blame. Chris was disrupted by the arrest. Though the play ends ambiguously, it gives a hope to fit in a new economic era through Chris who intends to join a degree, and Jason who compassionates Stan and appreciating Oscar for taking care of Stan. Mohler and colleagues observe Chris and Jason, "As representatives of the younger generation, the two men are powerful symbols of the two paths that appear after the proverbial folk in the road" (Mohler et al. 86).

Individuals have the ability to overcome any disruption, as of, "One postulate of resiliency theory is that individuals are genetically predisposed with greater potentials that are generally manifest through the conscious mind" (Richardson 313). People do not continue to be disorganized for a long time. "People feel a need to reestablish a new state of homeostasis in order to function" (Richardson et al. 37). Each characters of the play undergo disruption, losing their job, disorganized, with the passing of time and adaptation, reintegrate differently. In the case of Stan, as there was a permanent physical loss, injury in leg, he recovers with loss. Brucie has become drug addict, reintegrating dysfunctionally, but wills to reintegrate resiliently after a period of time indulging in rehab program. Tracey is entirely dysfunctional, as she becomes a severe drug addict after losing her job. Cynthia has managed to adapt to the new situation engaging herself in doing other minor jobs, moving past the disruption of losing her job in the plant, entering reintegration back to homeostasis (balance). Chris struggles to face the society after the release from jail. Both Chris and Jason feel ashamed of what they did and regret over what they did. Their regret and meeting Oscar in the bar, feeling compassion for Stan, symbolizes a change in their worldview and experience some insight and growth in approach. Thus Nottage motivates the younger generation to get into an introspective experience in identifying, analysing and strengthening their resilient quality.

Nottage has understood the potential of storytelling and its impact as mentioned by Neile, storytelling, "not as a quick fix, but rather as a catalyst for change" (69). Through her art of playwriting, Nottage intends her characters and situations to act as a catalyst and bring in a change in the society and worldview of individuals. By highlighting the common disruption of losing the job in all the characters, Nottage attempts to reflect the entire group or working community passing through the process of disruption and reintegration. The plants and industries should have attempted to keep them from life threatening or permanently damaging. They could

have facilitated them with convenient changes. If they have provided that envirosocial support, it could have caught them and hold them to attain resilient reintegration. They could have reintegrated by building up a new support system and establishing a new social life. Anyhow, disruption has forced the individual characters to modify their worldview and bring in a change in their approach towards people and life. There is growth in the interpersonal skills of Chris and Jason, after the disruption. Reintegration is based on the individual's perception and change in their worldview.

People should understand that 'disruptions have potential for growth.' Though the life prompt is undesirable like losing a job, there are chances to grow and experience some insight. She expects the younger generation to reintegrate resiliently by learning new skills, get more self-understanding and a better comprehension of personal envirosocial influences which "reflects the optimal level of adaptation" (Richardson et al. 37). The play informs the audience to constitute an inhabitable life when there are no jobs.

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*Research Scholar, Department of English, Periyar University, Salem-11
Email: prevathi.eng@gmail.com
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*Assistant Professor, Department of English, Periyar University, Salem-11
Email: bosips@gmail.com

The Search for Identity and Dignity as Themes of Elif Shafak's *10 Minutes and 38 Seconds in This Strange World*

–Ms. A. Sangeetha
–Dr. R. Kannan

To highlight the maxim that' kindness is the best form of humanity' and to infuse rays of hope into readers that they should never lose faith in humanity, Elif Shafak portrays five of Leila's close friends as deciding to give her a decent burial by retrieving her body from the 'cemetery of companionless 'and fulfilling her dream of merging with the ocean

Abstract:

The literary works of Elif Shafak predominantly deal with the themes of dichotomy of the eastern and western cultures and the role of women in society, where the focus is primarily on the issues of motherhood and violence against womanhood. Most of her works have the city of Istanbul as their backdrop where a rich portrayal of the intricacies of a diasporic life, immigrants' plight and family conflicts unravel. The themes of her novels are universal as they reflect the many shades and hues of life situations and human emotions. With a comprehensive and captivating portrayal of characters that refuse to conform to fixed identities dictated by society, the literary works of Elif Shafak give a peek into the rigid societal norms and the struggle of women to be independent in thinking, progressive in outlook and assertive in character. It is the sensitive and skilful portrayal of simple characters that make her novels universally relevant. One of the most critically acclaimed novels of Elif Shafak, '10 Minutes 38 Seconds in The Strange World' belongs to the genre of literary works where the characters manifest life situations of dejections and myriad emotions of despair. This research article proposes to shed light on the identity crisis that Tequila Leila, the protagonist of the novel, encounters and denial of society to accord her a dignified burial.

Key words: LIFE, SOUL, IDENTITY, BURIAL, DISMAY

"One may live as a conqueror, a king or a magistrate, but he must die as a man. The bed of death

brings every human being to his pure individuality, to the intense contemplation of that deepest and most solemn of all relations." The above quotation is anevidence to the unceremonious and undignified burial which the society meets out to the hapless living on the fringes of society has been an evoking and poignant theme of the novel '10 Minutes 38 Seconds In The Strange World by Elif Shafak'. The novel chronicles the traumatic life journey of Tequila Leila, a prostitute who is meted out a derogatory treatment at death. In consonance with the scientific research about the brain activity and the scientific conclusion that even after the body loses life, for 10 minutes and 38 seconds the brain is awake, Shafak projects the character Tequila Leila as recalling the memories of her entire life span. As the life of Leila was of miseries and sufferings in a male dominated society, the memories that her brain travelled through during 10 minutes and 38 seconds, were of tribulations.

Tequila Leila was brutally raped, killed and dumped into a dustbin. Though her heart stops, her mind traverses through the harrowing experiences of her life of dismay. Born to a conservative family, she had a grim childhood and endured sexual abuse by her uncle when she was 6 years old. Later when the same atrocity was informed to her family, their reaction was inhuman and obnoxious as the parents wanted her to marry the son of the same man. Leila, strong willed and not someone to be bowed down by adversities, fled to Istanbul and started to build a life as a prostitute in the streets. But all the while, she intensely yearned for leading a life of dignity and decency. Though she couldnot, she experienced solace in her circle of five friends who wiped of her tears and infused rays of hope in her.

While documenting the life of Leila, the readers are transported to the livid and vivid memories of Corona days, when the plight of the Corona affected dead was the same as that of Leila. Leila's body was numbered and disposed as an unclaimed one.The question of self- identity can rightly be debated here. The basic identity of a person is his/her name. When you are not even given the privilege to be identified and remembered with your name and thrust with a number, the veracity of your existence goes meaningless and the trust in humanity also comes under scanner.

The question of identity runs as an undercurrent throughout the novel '10 Minutes 38 Seconds In The Strange World'. As Leila was born in an orthodox family where her life was entangled in stringent religious regulations and set patterns, she couldnot assert her identity and be self reliant on her own terms. Later at the age of six when she was sexually assaulted by her uncle, she was considered only as an object of satisfaction and not as an individual bearing an identity and self respect. Her identity was again questioned and tarnished when she was asked by her parents to marry the son of the same person who misused her.

Torn apart by her identity, when Leila leaves behind her motherland and takes

asylum in Istanbul, the enormous challenge that she faces is to establish her identity in the new place. But life never extended its merciful hands towards her and even at the moment of death, her identity was not acknowledged when her dead body was denoted with a number. For Leila, when the journey of life took winding paths of sufferings and sadness interspersed with blocks that posed threat to her existence, she might have had the hope that death would be compassionate towards her in her last moments. But in a society where consideration towards human dignity was non-existent, the treatment at the hands of death was not different.

To highlight the maxim that' kindness is the best form of humanity' and to infuse rays of hope into readers that they should never lose faith in humanity, Elif Shafak portrays five of Leila's close friends as deciding to give her a decent burial by retrieving her body from the 'cemetery of companionless 'and fulfilling her dream of merging with the ocean." Far in the distance, beyond the roofs and domes, was the sea, shimmering like glass, and deep in the water, somewhere and everywhere, was Leila – a thousand little Leila's stuck to fish fins and sewed,laughing from inside clam shells." (Shafak,2019:186)

It is again an irony that the ocean of tears which she shed during her life time has come to her rescue by accepting her in its cold and consoling hands with love and longing. The act of determination of those five friends to ensure a dignified burial for Leila and to fulfil her yearn of merging with the infinite ocean is, in fact, an act of revolt against the cruel fate which in connivance with the inhuman society plotted to erase the last traces of her memory from the face of the word. The trampled state where they had been emboldens them and infuses in them the power to rise up. The echoes of empowered womanhood that challenge the dictates of society reverberate here and the readers engrave Leila and her friends as images that rise from the ashes of suppression to the ocean of sublimation.

It is interesting to approach the frame work of this novel in the backdrop of Covid–19 pandemic that lashed out the world with such a rage that life came to a standstill. Due to the pandemic inflicted causalities, dead bodies started to mound and had to be disposed as garbage without rituals. Even family members were not allowed to pay respects to the dead bodies as the threat of the deadly virus was looming large. Dead bodies strewn all around, with piles of them dumped unceremoniously like garbage was the heart–wrenching scenario of the Covid times. It is a common belief in every religion that the dead have to be treated with respect and dignity. Also, the article 21 of the Indian constitution stipulates the right to die with dignity as a fundamental right of every citizen. Though every religion and the constitution assert that the right to die with dignity is a basic human right, there will

be forced compulsions like Covid -19 when the question of according dignity and decent burial to the departed souls is out of bounds. After a life time of sufferings as humanity had been kind to Leila, after trails of torments at the hands of Covid-19, the world still moves on retaining its hope in the kindness of humanity. The following quote by Oscar Wild is an apt one to the traumatic death of Leila:

"Death must be so beautiful. To die in the soft brown yet with the grasses waving above One's head and listen to silence.To have no yesterday and no tomorrow.To forget time, to forget life, to be at peace."

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*Ph.D. Research Scholar,Department of Languages, Hindustan Institute of Technology and SciencePadur, Chennai – 603 103.sangeethags83@gmail.com

**Associate Professor, Research Supervisor, Department of Languages, Hindustan Institute of Technology and Science, Padur, Chennai – 603 103.rkannan@hindustanuniv.ac.in

Eco-Masculinism Perspectives in Amitav Ghosh's *The Hungry Tide*

–N .D. Kaneshka
–Dr. R Kannan

The relationship between humans and nature has evolved significantly over time. They had a deep understanding of the environment and lived in harmony with nature, adapting to its rhythms and cycles. However, as human populations grew, so did the demand for resources, leading to the development of agriculture and settled societies.

Abstract:

Eco masculinism, a rare terminology, emerged during the 21st century. In the beginning, researchers tend to believe that eco-masculinism is a counterpart for the term ecofeminism. But it is not just a counterpart as it also focuses on man's role in the process of ecological exploitation and to re-establish the connection between men and nature. In general, ecology and gender are strongly intertwined in various ways. The basic concept of every eco-feminist points out that nature and women are closely related as they are subjected to oppression and degradation. Literature has depicted ecology as having its relationship only to feminism but has never related to masculinism as it has always been portrayed that nature and men are not inextricably linked due to patriarchal hegemony. Masculinity is not singular rather diverse and plural. According to Raewyn Connell's types of masculinities, both hegemonic and marginalised masculinity has multiple variations. Hegemonic masculine self has created a system of dominance that assures privileges to many men. Whereas, the societal constraints disadvantaged many other men who are marginalised. Besides women and nature, marginalised men too suffer gender inequality. Due to this male-stream dominance facilitated by the hegemonic masculine self, environment is shown in a feminine light. This needs proper reconstruction to prove the existence of environmental sensitive man, by exposing them through the marginalised male characters who are not recognised even by the readers as well as by the society. Men are excluded from the subject of ecology

for a very long time, despite the fact that they share a profound connection with the environment. This study attempts to focus on the eco-masculinism perspective through the characters sketched in Amitav Ghosh's "The Hungry Tide." This research article analyses and interprets the textual and conceptual essence of eco masculinism by focussing on the male characters who are marginalised in the novel.

Keywords

Ecology, Eco masculinism, Ecofeminism, Ecocriticism, Gender studies

Introduction

The relationship between humans and nature has evolved significantly over time. They had a deep understanding of the environment and lived in harmony with nature, adapting to its rhythms and cycles. However, as human populations grew, so did the demand for resources, leading to the development of agriculture and settled societies. This marked the beginning of the agricultural revolution, which brought a shift from a nomadic lifestyle to a sedentary one, and humans started to cultivate crops and domesticate animals. This shift allowed for the development of complex societies, trade, and specialization of labour, leading to the rise of civilizations.In prehistoric times, early humans were hunter-gatherers who relied on natural resources for food, shelter, and clothing.For millennia, people have thought about and pondered the link between man and nature.Gender and ecology are closely linked, as gender roles and expectations play a large role in how humans interact with the environment. For example, traditionally masculine roles such as hunting and fishing tend to be more destructive to the environment than traditionally feminine roles such as gathering and nurturing.

Modern man degrades nature with technology and modern lifestyles under the sway of capitalist market pressures. In that situation, the "Survival of the Fittest" theory from Darwin's theory of evolution holds true. Environmental degradation, the greatest concern of recent times, is a result of modern technology.Humans have been inspired by nature throughout history, finding refuge, knowledge, and spirituality in its beauty and complexity. It examines the way in which man's connection towards nature is not something new. In recent times, as environmental concerns have become more pressing, there has been a growing movement towards redefining masculinity in the context of ecological consciousness, giving rise to the concept of "eco masculinity." Eco masculinity encapsulates the idea of men reconnecting with nature, recognizing their inherent interconnectedness with the environment, and evolving spiritually to restore harmony between humanity and the natural world.

Amitav Ghosh's The Hungry Tide is a novel that explores the complexities of

the Indian Ocean mangrove ecosystem and the ecological and cultural processes that shape it. The novel delves into themes such as identity, cultural clashes, and environmental degradation. It is a story of a young woman named Piyali an American-Indian marine biologist who embarks on a journey to the Sundarbans, a mangrove forest in the delta of the Ganges, to study the rare species of Irrawaddy dolphins. During her journey, she meets Kanai, a successful businessman from Delhi, is visiting Sundarbans to assess the feasibility of a new development project. Fokir, on the other hand is a fishermanand a local guide. Piya and Fokir together navigate through the intricate web of human and non-human relationships that compose the Sundarbans. The Hungry Tide is an exploration of the interconnectedness of the environment and the human societies that inhabit it. The novel portrays the Sundarbans as a fragile and complex ecosystem that is constantly threatened by climate change, rising sea levels, and human activities. The character's relationship with the environment is central to the novel and each character represents a different perspective on the environment. Through a combination of detailed descriptions of the natural environment and the struggles of the people who live in it, the novel brings to life the interconnectedness of nature and culture. One of the critical aspects of the novel is the way it portrays the relationship between the male characters and the environment. This paper seeks to analyse The Hungry Tide from an eco-masculinist perspective.

Eco-masculinism

According to John Beynon's Masculinities and culture, he claimed gender as a complex one. Men are not treated equally in society; they are positioned top and enjoy the privilege of being powerful in all sorts of male-stream norms. These hegemonic men ensure to fit themselves to access the benefits of patriarchal society. In order to validate an inner sense of "feeling good about himself" in comparison to other men, society places pressure on men to be better, higher, stronger, more virile, smarter, richer, more powerful, composed, and adored than their supposed competition. This "internalised" notion of superiority is asign of the subjugation of men.In fact, a lot of males arenot even aware that the same systems that provide their benefits also allow for their subjugation.Many Western men are systematically pushed into hubristic and hegemonic oppressor roles that continue to support the malestream rather than contributing to this vital life-preserving task. These roles are created and maintained by a multitude of structured systems that support men's addictions to their societal privileges, ensuring that some men are privileged more than others while also oppressing women and Nature.

Whereas, the marginalised men who does not fall under the concept of patriarchy

and hegemony undergoes masculine crisis. These men are not identified as a masculine self in a broader sense since the political position of hegemonic masculinity not only oppress women and nature but also marginalised men. In order to overcome issues related to masculinism, men's movement was emerged. The men's movement emerged as a social movement in 1960s and 1970s, particularly in Western countries, and is made up of men and their supporters who focus on gender issues and engage in activities ranging from self-help and support to lobbying and activism. The men's movement is made up of a number of movements with diverse and generally conflicting ideals. Important aspects of the men's movement include masculinism, the pro-feminist men's movement, the mythopoetic men's movement, the men's rights movement, and the Christian men's movement, most notably exemplified by the Promise Keepers.The positionalities within men's studies represent many ideological forms and real-world applications of the contemporary Western masculine identity. One such ideology is Eco-masculinism. The last thirty years have seen the emergence of ecofeminism, a calculated reaction to the pervasive Western link between women and nature. Feminist theorists have long recognised that nature has frequently been feminised, as in myths like "Mother Nature," and that historically, women have been associated with nature.

Eco-masculinism is a relatively new theory that seeks to examine the ways in which gender, ecology and culture intersect to shape our understanding of masculinity. The theory argues that hegemonic masculinity, which is traditionally associated with strength, competitiveness, and dominance, has caused a disconnect between men and nature, resulting in an ecological crisis. Therefore, the goal of eco-masculinism is to create a more balanced and sustainable relationship between men and the environment by exploring new forms of masculinity.The concept of masculinity is a complex one. While traditionally it has been associated with strength, competitiveness and dominance, there are other aspects of masculinity that must also be considered. In exploring eco-masculinism, it is important to look at the ways in which masculinity intersects with ecology and culture in order to better understand how men can participate in creating a sustainable relationship between themselves and the environment.

Kanai

In this novel, Ghosh uses the geographical and ecological elements of the Sundarbans, a region of India, to explore the ideas of gender, power and culture. He does this by focusing on the characters of Nirmal, and Kanai, a man from Delhi.

The novel's primary protagonist, Kanai, a middle-aged businessman from Delhi who was born in Bengal travels to Lusibari to see his aunt Nilima and pick up the

gifts that his uncle Nirmal left for him. Kanai is visiting the Sundarbans region to conduct research on the local environment and the letter he receives describes his uncle's final hours and centres on Kusum and her son Fokir, who are described as being driven off the island of Morichjhapi. He is typical example of traditional masculine figure who views environment as a resource to be exploited for profit. He is insensitive to the environment's need and only sees it as a means to an end. He is driven by his desire to make money and is willing to overlook the environmental damage caused by his development project. While he is initially only interested in his research, he soon begins to develop an understanding of the importance of environmental conservation. As he spends time in the region, Kanai becomes increasingly aware of the dangers of environmental destruction and the need for individuals to take responsibility for the environment. By the end of the novel, Kanai has developed a strong sense of responsibility for the environment and is determined to use his knowledge and influence to help protect the Sundarbans region.

Fokir

Fokir's relationship with the environment is portrayed as one of mutual respect and understanding. He has an intimate knowledge of the Sundarbans and understands its rhythms and patterns. He lives off the land and sea, and his livelihood is dependent on the environment's health.

Fokir sacrifices his life to guide the visitors safely through the forests while simultaneously worshipping Bon Bibi, the goddess of the forest. He embodies the stereotype of the helpless, ignorant native who is constantly in danger from the state's corrupt officials as well as the man-eating tigers, sharks, crocodiles, and snakes that live in the tidal region. However, Ghosh gives him influence on a different level thanks to his acquaintance with the tide nation and its inhabitants as well as the legacy of centuries-old oral tradition, which set him apart from Piya and Kanai. The outsiders are reliant on Fokir to navigate the seas despite having cutting-edge GPS equipment and a degree. Thus, Ghosh's depiction of Fokir defies the stereotypes that would typically patronise him as the noble barbarian, the innocent villager, or even the supreme example of an ecological pioneer. The relationship between Piya and Fokir is remarkable as they share the same interest towards nature. He recognizes the importance of preserving the environment for future generations and is willing to make personal sacrifices to achieve this goal.

Man vs. Nature

When a person experiences nature in one of its awful states, their perception of how superior humans are to nature is destroyed, and they come to understand how

short their time on earth is. It is demonstrated in the book when Piya and Fokir get caught in a hurricane and when Kanai unexpectedly runs into a dangerous tiger.

In the tiger episode, which is referred to as "the horror" in the novel, the incursion of the predator into human routines is deemed a punished crime, while the destruction and slaughter of other species is not widely regarded as a significant crime.

A state of non-equilibrium between human survival and environmental preservation is presented by The Hungry Tide. The vulnerable Ecoregion is threatened by the Sundarbans residents, while the islanders are threatened by the dangerous waves. In this place, the tide is reshaping the soil and uprooting anything enduring. People in this delta's lives are snatched away by a terrible tidal. The writer did an excellent job of capturing Moyna's miserable situation when she loses her spouse Fokir to a cyclone and a tidal wave. Both Piya, a marine biologist, and Fokir, a fisherman, are very connected to nature, but their perspectives on conservation diverge.The author tries to demonstrate how events in human life are influenced by nature. In The Hungry Tide, Piyali Roy describes how she visited Sundarban for her study of Irrawaddy dolphins and encountered both delight and hardship there. She employed a guide and a guard from the forest department, but neither one satisfied her. She encountered problems because they did not know about the aquatic animals and did not offer her any protection. When she met Fokir, her life finally experienced happiness. Although illiterate, he was knowledgeable about dolphins and the area that is safe for people to visit.Piya was relieved that Fokir had prevented her from falling into salt water and drowning during the sea storm. But when Fokir passed away while trying to save her life during an unforeseen storm, happiness changed to agony.

The author has demonstrated how joy and suffering are cyclical, much like how the weather changes in nature. The author highlights the enduring bond between people and nature in this passage.

Conclusion

The Hungry Tide demonstrates the power of eco-masculinism to bridge the divide between gender and the environment. By showing how two men from vastly different backgrounds can come to understand each other's perspectives, Ghosh highlights the potential of eco-masculinism to create a more equitable relationship between gender and the environment.Additionally, eco-masculinism also seeks to challenge traditional masculine roles and expectations, and to promote mental health and well-being. Despite the challenges it faces, eco-masculinism has the potential to create positive change for both men and the environment.

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*Research Scholar, Department of Languages, Hindustan Institute of Technology and Science, Padur, Chennai – 603 103. Email: kanenagesh1425@gmail.com

**Associate Professor, Department of Languages, Hindustan Institute of Technology and Science, Padur, Chennai – 603 103.Email: rkannan@hindustanuniv.ac.in

A Scrutiny of Love and Lust in Girish Karnad's *Nagamandala*

–Kalaiselvi R
–H. Marie Evangeline

Love refers to intense passion for someone. The important features are sexual love, emotional love, affection, and strong feelings. Girish Karnad is one of the most eminent writers in Indian English drama in India. He is also an Indian director, actor as well as playwright. He has enhanced Indian drama in Englishthrough his writings. His plays have prospered to bring out the true self of the present Indian life and its ethos.

Introduction :

This study humbly tries to discuss the Love and Lust in Girish Karnad's *Nagamandala*.His play discusses the relationship between Love and Lust. Usually, lust occurs between two people whereas love is an instinctive emotion felt by anyone or anything, whether it be a person or an object. The Indian dramatist Girish Karnad vividly expresses this design of love and lust among his protagonists. The play *Nagamandala* focus on the woman character in the male society who is misunderstand, raped and suffer from lossof identity in the society.

Traceable to lack of affection in their lives, they frequently surrender to lust, which allows them to satisfy their needs. But later they realize that lying to their family was a mistake. Hence later they can recognize the significance of family and its subjugation. Finally, they learn to appreciate the true love that their family members have really shown. It scrutinizes the pain and suffering endured by women in society and in marriage. The play by Karnad examines the place that women occupy in society and how their representations are viewed from a biological and social perspective.Everyone claims that women live in stereotypical ways, which affects their reputation in the society. Karnad focuses on women who experience conflicts and complexities, both in their families and society.

Keywords: Love, Lust, family, subjugation, identity, conflicts.

Research Context

This paper is based on the select play of Girish

Karnad with remarkable reference to Love and Lust in *Nagamandala*. The research explores the extreme self-indulgence and passionate and companionate characters in *Nagamandala*. Especially, how the charactersstruggle and overcome the problem that impact their lives in the play.

Introduction

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Review of Literature

Smt. Seema Jaysi (2022) in her article, *Gender Issues: A study of Girish Karnad Play Nagamandala,*portrays the gender issues in the play throughthe character, Rani. This play deals with gender issues and exhibits how women struggle in patriarchal Indian conservative family.

Rama Devi (2019) presents her observations about the portrayal of Tradition, Folktale, Culture and Revolt. It mainly focuses on women's deep feelings between past and present. The protagonist Rani lives in four walls like a toy neglected by her husband. Her family never considers about her life.

Vijayalakshmi, D. (2016), discusses the issues of middle class, whereas Karnad explores with Decolonized- Women character. She clearly shows the characters of women's sorrow and suffers agony for perfection. All the woman characters suffer in the male dominated society.

Dr. Apeksha. (2015) magnifies an understanding focused on the portrayal of women's chastity and oppression, patriarchal ideologies, the states of women from the Indian culture, family, and society. Where as Sudha Shastri (2014) emphasizes that the female protagonists in Karnad's plays articulate sexual desire by social convention.

Significance of the study/Theoretical Framework

Understanding of love and lust in Girish Karnad's Naga mandala.

Common picture of love and lust in the play.

Perception about the issues faced by women.

Finally, it will bring the unseen issues of the outside world.

Problem of the study

The problems of love, lust, and sexual desire in family and society in the play

How do the characters of love and lust differ in this play?

What impact does this have on their understanding of love and lust?

How do the themes of love and lust reflect in the family and society?

Hypothesis of the Research

This article aims in analyzing the Lust and Love connected to women and men relationship which is illustrated in the Indian play Naga- Mandala using the concepts of Patriarchy and sexual desire and love.In Indian Writings in English, the great dramatist Girish Karnad,discuss the physical desireand love issues in the Indian society.

Objective of the study

To appreciate the love and lust in the play

To compare love and lust among the characters

To explore the impact of love and lust on culture

Methodology

Journals, books, articles, and internet resources are referred which are relevant to this issue.

Discussion

This play exposes the clash between sexual desire and social norms and prohibition. Physiological needssuch as sexual desire, modern sensibility, which draws its strength from current science and logic, portrays sexual desire as a normal biological need,absolve individual decisions on sex and sexuality as a result. This contemporary perspective views consensual sex as normal, even before marriage or occasionally outside of it. Traditional sensibility, on the other hand, does not accept excessive liberalism in such subjects and prescribes specific rules and even taboos to achieve this goal.

The play extremely illustrates Naga, the King Cobra and Mandala for the triangular connection of the protagonist of Rani's husband and her lover. It also indicates the four parts of the square contributed to the dramatic structure such as the flames, the story, the man, and the audience.

Karnad comments "Appana and Naga consider the two frustrating characters in this play. The character of husband as an intruder and Naga as a lover at night".(3) In the play, the characters Rani and Appana are husband and wife. Appana does

not take care of his wife. He locks her inside the house. He comes only to eat lunch. Appana treats her badly and pretends outside that he loves his wife. In this play, the character of Appana does not show love to his wife. He visits a concubine and becomes an example of lust. He is like a beast and selfish and has contact with another woman and leads a lustful life.

The characters of Naga and Rani are examined to be true love in the play. Cobra comes in disguise as Appana. He loves Rani who was confined to her own husband. Cobra gives his real love to Rani completely that she never received from her own husband. He also recognizes and esteems her love and feelings. But Appana on the other hand does not show love to his wife. Finally, Rani becomes pregnant.However, Naga's true motivation is to somehow save Rani. It horrifies Rani about getting involved in the snake experience.

Karnad discusses the condition of a person who is married but unable to satisfy the sexual desires. She is left with two choices either adhere to societal conventions and suppress sexual desire or defy social conventions and acknowledge the need for sex. One finds themselves in an impossible predicament that seems to offer no final solution to the never-ending difficulty as they struggle with the established social rules and individual sexual wants. When a woman decides to break such social rules, she is blamed and made to endure various ordeals to prove her chastity. In contrast, a man is permitted to go beyond established customs to satisfy his sexual urge. Thisproblemis well explained by the writer.

Karnad gives a new twist for this problem by allowing both the male and female to leave the marriage contract and to satisfy their sexual needs. When society adopts contradictory standards considering the sexual offences performed by Appanna and Rani, the struggle takes on an intriguing quality. Even though Appanna had relationship with his concubine and has no regrets about having extramarital affairs with her, he urges Rani to prove her virginity because she is pregnant. She is beaten, bullied, and sexually neglected. Physically and psychologically tortured by Appanna's ambiguity and disregard. She yearns for love and for independence. She is so isolated that it drives her crazy.

In the words of Simion De Bovior

> "Marriage is not only an honourable career and one less tiring than many others: it alone permits a woman to keep her social dignity intact and at the same time to find sexual fulfilment as lived one and another". (Beauvoir, 62)

An elderly woman named Karudavva, who is being carried around by her son Kappanna, urges Rani to give her husband Appanna a specific potion by putting it in

his meal, which will cause Appanna to fall in love with her. After ingesting the medicine, Kurudavva assures Rani that Appanaa will fall in love with her and "won't go sniffing after the bitch. He will make you his wife instantly pregnant." (Nagamandala, 262). Rani, however, decides to abandon her plan at the last minute of giving the potion.

The snake who consumes the milk with the portion develops feelings for Rani and begins to visit her every night posing as Appanna. As soon as Rani tells Appanna she is pregnant, he questions her virginity and demands she go through the snake ordeal to show it in front of the society's elders. Unexpectedly, the cobra "slides up her shoulder and spreads its hood like an umbrella over her head" (Nagamandala, 58) instead of biting her. Appanna is forced to accept Rani as his wife because she is worshiped as a deity.

The predicament of Rani, as opposed to the name, is more deplorable than that of a maid. Rani's latent power as a wife and mother also remains unrealized. In the shackles of social conventions and bitterness, she gets habituated to acting like a doll. Rani, if translated in English, is termed the "Queen" of dominant power, but suddenly, she is thrashed in the tears and fears of Appanna.

In the words of Krishanamayi, women both within and outside of marriage, are exposed to various forms of detriment, humiliation, abuse, and torture practically in every line of life in one way or another.

The patriarchal system exploits and oppresses women on a variety of levels, including the physical, emotional, intellectual, sexual, and social, by using marriage as a coercive tool.

Rani finds it extremely difficult to communicate her complaints and resentments to Appanna, who keeps her like "shut up as a caged bird". The character of Rani longs to escape Appanna's terrible embrace and be free to fly. She experiences neglect on the sexual level; abuse and beatings on the physical plane; emotional crushing; silence on the intellectual plane; and social exclusion on the verge of being excommunicated. She is ultimately denied the ability to speak up for herself or make decisions as a respectable member of society. But in patriarchal society, Rani is constantly deferred to and considered a 'second sex' by Appanna.

The love potion provided to Rani by Kurudavva tempts the king cobra, painfully luring her own spouse, who avoids her. In contrast to the unpleasant husband during the day, the snake takes on the character of a loving Appanna at night, and makes love to her. When Rani becomes pregnant and Appanna begins to suspect her virginity, the story comes to an end. The village elders' snake ordeal served as a way of proving her innocence, and as a conclusion, she was declared a goddess incarnate.

Appanna, which in its literal sense means 'any guy,' refers to the metaphor of man in general, his chauvinistic attitude, and his towering dominance to the point of suppressing a woman's uniqueness. To escape the sad reality of her situation, Rani searches for her unique identity by finding shelter in dreams, fairy tales, and fantasies. Rani's imaginative journey takes her to a seventh heaven where her parents are waiting for her at an age when the traditional fantasy would be a sultan or prince arriving on horseback. Her body is seen by critics as a place of 'confinement, aggression, regulation, and communication of the wounded gender self.' They also bring attention to how she later uses the same body to rebel, disrupt, and negotiate her place in society. As he himself is enjoying an extramarital affair with a concubine, Appanna describes her as an immortal lady. He doubts the reality of Appanna's ideas and reflects poorly on Rani's chastity, along with his deceitful nature and culture. The patriarchal culture in which we live is hardly portrayed by this little sample. In Indian myth, a woman's purity must be proved with a miracle; usually, a man's word alone is supposed to be true, whether the lady be Sita, Shakuntala, or Rani in this case. Only a woman is forced to prove her chastity and not the man. "Masculinity is associated with superiority; whereas 'feminity' is linked with inferiority in a patriarchal social order, and feminity means weakness, passivity, docility, obedience, and self-negation, whereas masculinity implies power, action, self-assertion, and dominance." (Kaur Iqbal, 3) As the critic states men is considered superior in the family as well as in the society but female is considered to be weak and submissive.

Rani is seeking her love and her identity as a wife after leaving a life without a future or sense of self. During her loneliness, she is swept up in Naga's love, which manifests itself in the form of her husband. As she breaks her silence in response to Naga's questioning, she begins to feel less isolated, and her dread and tears transform into ecstasy.Naga makes up all that Rani had missed out in her married life. It is only society to judge the things and according to it the situation through which Rani passes is against the laws and orders of the society as well as tradition. Suddenly when she gets into problem and her love making becomes a pain for her as she tells Naga: "Yes, there is. Give me poison instead. Kill me right here. At least I'll be spared the humiliation. Won't the cobra bite me the moment I touch it? I'll lie like your dog and your mangoose." (pg. 286).

The character of Rani has understood the distinction between Naga's love and Appanna's power. In this situation, it is notable that she understands the contrast between her husband and her lover. Since she was blindfolded with the societal norms, she barely crosses the barrier of her consciousness. Later she comes out of her cage and realizes the difference between Naga's love and that of her husband.

Even at the last moment, her husband does not support her but her lover Naga supports her and saves her from the society.

The playwright reiterates that any story has a life of its own and survives through interpretation and reinterpretation. Similarly, a woman has her own being and survives through purposeful procreation. As a result, the basic idea of the story's plot and subject are complementary. Roles are flipped when the dramatist (a guy who tells stories) listens to the story, just as Rani's function changes at the conclusion of the story and Appanna also becomes an instrument to show her divinity (a woman). Through him the playwright brings out the innocence of Rani.

Conclusion

Girish Karnad advises the readers that each woman in the family should use her activity to demonstrate her power without minimizing the distinctions; she must have a positive attitude and behavior, whether in her family or in society. Understanding the world's traditions and civilizations prevents the family and ensure positive relationships.

At the end, Girish Karnad gives a message in *Nagamandala*, depicting the love and lust in his play, to overcome oppression and are about to find fulfilment and independence. He also addresses gender equality and sexism, which acts as the major themes in this work.

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*Research Scholar,Department of Languages,Hindustan Institute of Technology and Science, Padur, Chennai.kalaiselvi181992@gmail.com

**Assistant Professor (SG), Research Supervisor,Department of Languages.
Hindustan Institute of Technology and Science, Padur, Chennai.mariee@hindustanuniv.ac.in

Menaces Towards Writing Skills In English Language Faced By Rural Primary School Students

–Lakshmipriya P
–H. Marie Evangeline

Learning to write can be challenging for each learner. Each pupil is exceptional and distinct in their own way. These difficulties will impede students' progress toward producing a quality piece of writing. The upcoming paragraphs discuss the difficulties that students experience when writing.

Abstract:

Writing is the foundation of language acquisition. In the learning process, teaching links both teachers and students to one another. The goal of this topic is to teach pupils about the importance of writing abilities and to face the challenges regarding it. All the four components which is LSRW is related to learning. Writing is given less attention in the Teaching and Learning Process than the other three abilities. The aspect on which to concentrate in order to understand the differences between words is writing. A student who excels academically will be penalised for basic spelling errors. In most schools, marks are deducted for trivial mistakes, particularly spelling errors, where the student believes that losing a few points isn't a big deal. However, it is. This research investigates the necessity and feasibility of strengthening writing abilities among primary school pupils in order to minimise such errors using a combination of more effective quantitative and qualitative methodology.

Keywords: Language acquisition, writing abilities, spelling errors, school pupils, quantitative, qualitative methodology.

Introduction

In India, schools are failing to teach students how to write. Students understand how to produce compressed responses, but they have little knowledge of how to compose essays or Statements of Purposes (SOPs). Until they reach college, the average student does not learn the difference between long responses

and essays. Every Indian student is taught how to utilise language, form phrases, and communicate his or her feelings or message as a part of the learning process. The issue emerges when these habits are imposed on youngsters rather than being made into a pleasurable activity. Our current educational system does not adequately cover all of this ground. Students are taught how to write essays, but it is something that is placed on them towards the conclusion of high school, rather than something that should be considered from an early age. While the existing curriculum teaches kids how to write, it lacks the creative confidence that they require to achieve the desired level of competency.

According to the National Council of Educational Research and Training's (NCERT) 2021 All India School Education Survey, over 65 percent of kids have practically forgotten how to write. One of the most important abilities for English teachers is the ability to effectively teach writing in primary schools. The teaching of English includes a lot of writing. Writing instruction begins in the early years, when students learn how to form letters correctly. If a student's writing foundation is weak, there are a number of ramifications that could negatively impact their academic success. Writing is important not just for improving their academic performance, but also for their social and emotional growth.

Furthermore, in today's competitive world, writing is one of the abilities that is required to succeed in life. Their failure to write adequately could jeopardise their future work prospects. As a result, this problem must be appropriately addressed. However, due to the difficulties kids confront in learning to write, teaching writing has become challenging. Lack of vocabulary, bad grammar, poor spelling, students' preparedness, and lack of exposure to books and reading materials are some of the obstacles that our students confront. Teachers found it difficult to teach writing skills because of the above-mentioned difficulties the children confront day to day. Teachers' concerns in teaching writing skills include motivating their students, especially boost their positive attitude. Students have to be properly guided and make them to move further to have good writing practice. Not only increasing the positive attitude, but also, a teacher must be aware of the difficulties that the students face in their class environment. Consideration must be done not only about the English teachers' difficulties encountered in teaching writing skills in the class room, as well as the difficulties that our students face in learning to write.

Literature Review

Scaffolding is a strategy for teachers to capitalise on a student's abilities. They should be contextual, social, and temporary frameworks for supporting successful learning in a particular academic topic, such as writing (Vygotsky, 1987). Scaffolding

is defined as the use of steps in a process, modelling the steps, and then allowing students to try it for themselves. This technique should be developed with the goal of gradual release once a student has reached a certain point in his writing, which is, of course, under the instructor's supervision. According to Baradaran and Sarfarazi (2011), students who received scaffolding principles outperformed those who did not, indicating that scaffolding had a significant impact on ESL students' academic writing.

Read (2010) recommends the IMSCI (Inquiry, Modelling, Shared, Collaborative, Independent) scaffolding approach for second language learners and finds it to be particularly beneficial. The first stage is inquiry, which facilitates background knowledge, which is important as previously said. The instructor then models drafting the style of writing expected after collecting the past information and activating it. Kids and teacher then collaborate on a piece of writing in which the students have a considerable say about the topic, sentence structure and pattern, vocabulary, grammar, and other components. They are then given the option to collaborate with one or more other students on a single piece of writing. This helps to develop their writings and vocabulary. Students are ready for independent writing after completing the preceding steps, which is the ultimate goal of the scaffolding process. Teachers are constantly under pressure to keep up with new advancements and boost standards in their classrooms (Feiler & Logan, 2007). It not only motivates and encourages ESL students to read and write, but the many ways it is employed, also aids in the development of writing abilities among this group of students (Lee, 2012). Apart from training writing tactics, support can also be supplied as comments tailored to the present degree of experience to help authors improve their texts and enhance their writing talents (Kellogg, 2008). Shute (2008) describes different sorts of feedback, each with varying levels of elaboration, such as try-again feedback with no elaboration and instructive tutoring feedback with extensive elaboration. Try-again feedback indicates that there is a gap between current and intended performance levels and gives the person more time to work on the assignment (Clariana, 1990). The most extensive form of feedback is considered informative tutoring feedback. It includes a review of previous work, the identification of flaws, and strategic advice on how to proceed. The proper solution is rarely given in this process (Narciss and Huth, 2004). Working in a proper way and getting proper feedback is important in teaching learning process. Giving proper feedback to the students then and there will help them to find out the errors and rectify it properly. It is the duty of the teachers to give positive feedback for the students' writings and correct it.

In addition to the Fluency First Approach, Kasper and Petrello (1998) claim

that the type of feedback teachers give ESL students has a major impact on their writing anxiety. Teachers who used shared experiences, reviewed students' opinions, and asked extra information as feedback were most successful in reducing students' dissatisfaction and making them feel more confident, according to Mary Beaven (1977). Task-oriented queries like: Could you provide more information? Could you begin your writing in a way that corresponds to the paper's main purpose? are few examples to get proper feedback. Rather than rectifying common faults, this form of criticism is intended to inspire and provoke further study about concepts. This form of student-teacher collaboration should also provide possibilities for effective outcome. Without teachers support the students cannot proceed in their writing process. Same as, once the students get proper help from the teacher they try to implement it in their writings.

A vocabulary preview is the next step in preparing to write. When asking an ESL student to try any type of writing, pre-viewing vocabulary is a useful tool. Second-language authors have a very different linguistic foundation than native English speakers, who can use the language naturally (Pour-Mohammadi, Zainol Abidin, & Cheong Lai, 2012). As a result, vocabulary is a significant barrier for English learners, necessitating the provision of both definitional and contextual information on keywords by teachers. Instructors should also encourage students to actively elaborate on word meanings (for example, by physically acting out a term) in addition to teacher-led explanations (Stahl, 1985). Most ESL students will be unable to progress past the writing task instructions without this preview. Lack of vocabulary make the students to struggle while writing. Selecting and using the correct and appropriate words in their writing becomes more difficult.

Challenges Faced by Rural Primary School Students

Learning to write can be challenging for each learner. Each pupil is exceptional and distinct in their own way. These difficulties will impede students' progress toward producing a quality piece of writing. The upcoming paragraphs discuss the difficulties that students experience when writing. According to Misbah et al., a lack of vocabulary has made it difficult for kids to learn to write (2017). According to Asep, Vocabulary is the foundation of excellent writing skills since it allows you to form sentences (2014). Students virtually always use spoken and written words to convey their thoughts, opinions, and feelings with those around them on a daily basis. A strong vocabulary base can aid pupils in communicating their ideas verbally or in writing. Application of an electronic dictionary could help students with little vocabulary benefit. Giving more reading exercises also enriches their vocabulary level. Since these students are from the rural side, they don't have an opportunity to

use English words in a proper way and proper situation. They even don't know to use appropriate words in appropriate situations. Their vocabulary knowledge is very much restricted. Hence the teachers play a vital role in improving the students' vocabulary.

Grammar is also a problem for elementary school children. In writing, grammar is really crucial. Grammar gives information that aids in the comprehension of the meaning. It is a structure that reveals to the reader the writer's detailed meaning. Grammar also discusses how words are formed and structured (morphology) and how they are organised in sentences (syntax). Students with little grammar understanding will find it difficult to create sentences with proper grammar. They are not well versed in the components of grammar also. Students tend to make mistakes in subject-verb agreement, pronouns, tenses, articles, prepositions, and basic sentence constructions, according to Muhammad Fareed et al. (2016). Reading and grammar-related activities can help to enhance their grammatical skills. Even though it is a writing-based task it is very important to give reading a lot. Through this alone student may learn simple usage of grammar components. This will help them to learn about the word order, grammar structure and even few vocabularies. Poor spelling is another source of concern for youngsters learning to write, according to Nyang'au Benard (2014). Having solid spelling skills will help you learn to write more effectively. If kids are having difficulty with spelling, they will be unable to progress. Students have a habit of spelling according to their pronunciation, which leads to incorrect spelling, as Afrin points out (2016). Pronunciation differs according to their environment. The words they often hear in their surroundings will stick to their mind and they will tend to use it in their speech without knowing whether it is correct or not. Students can either add or remove letters from the words. For instance, instead of "balloon," they use "ballon." According to Nyang'au Benard (2014), students who memorise their spelling would have better spelling. Students who tend to learn spelling will do it by force and just mug up. But this helps them up to certain extent, because simple words can be spelled since they are aware of it. When bigger words are made to utter they struggle in their spelling.

Another problem in learning to write is students' readiness, as Foster acknowledged (2015). According to Winarso (2016), preparedness is critical for completing a task successfully. Physical and mental readiness is two different types of readiness. Students will have difficulty in writing if this does not happen. If students are not mentally prepared, they will not be able to learn in the classroom. It is critical for students to be prepared before entering the classroom. Foster (2015) claims that stimulating and attracting students' attention can aid their preparedness to learn how to writing.

Other problems for elementary school pupils learning to write include a lack of exposure to books and reading resources, according to Foster (2015). According to Muhammad Fareed et. al. (2016), many students find it difficult to obtain sufficient and relevant information. Students will not be able to create decent phrases or paragraphs if they do not read extensively, because reading and writing are inter-linked. If pupils do not read books or other reading resources, they will be lacking in writing ideas and terminology. If they read more and integrate the ideas with their past knowledge, their brain neurons will be connected and they will produce good writing. They tend to recollect the vocabularies from their memory and use them to enrich their writing. Foster (2015) explained that exposing kids to a variety of reading materials can help them become more aware of language awareness. The teacher can take initiative in inculcating the reading habits of the students and make them to read simple books of different genres which is very interesting for the students.

Last but not least, a lack of motivation is another issue that students confront. If pupils are not motivated, they may not be interested in continuing their education. According to Gbollie and Keamu, motivation is vital in increasing students' learning outcomes (2017). Teachers can motivate pupils by using basic motivating phrases such as "Good job!" "Good try!" "Keep it up!" and so on. Positive reinforcement will motivate pupils to continue their education.

Teachers' most difficult task has always been teaching. Teaching English at the primary level is obviously very different from teaching English at the secondary and tertiary levels. The challenge will render the teachers' instruction ineffective in some way. The following are some of the difficulties that teachers confront. Teachers nowadays are having difficulty motivating their students. Not because of misbehaviour on the part of the pupils, but because they are uninterested in learning to write, as Asep claims (2014). Because their parents have given them so much freedom, the younger generation believes that they can do whatever they want. It is an indication of lack of motivation when students choose to be hesitant in their learning (Abrar, 2016).

Another issue that teachers encounter when teaching writing is having pupils of various levels in the classroom. Students from different levels are grouped together in many elementary classrooms. Different levels of students will make it tough for teachers to cater to all of their levels at the same time (Asep, 2014). Teachers will need to take different approaches depending on the students' writing abilities. As a result, teachers find it difficult to design lessons and prepare appropriate student activities.

Conclusion

It may be stated that school pupils have numerous problems in learning writing

skills, and that teaching writing skills to them is difficult for English teachers. Demands on writing skills in English, the purpose of students' writing by using various writing strategies, challenges faced by both students and teachers in learning and teaching writing skills, and previous studies on the challenges faced by students and teachers to learn and teach writing skills among ESL school students have all been identified in the literature. Teachers could choose the best possible way to teaching writing skills by giving feedback and assistance if they understood both the students' and teachers' obstacles in learning and teaching writing skills. Furthermore, the school administration should take the required steps to address the difficulties. Finally, teachers may emphasise the necessity of students mastering writing skills in order to urge them to do so.

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*Research Scholar, Department of Languages, Hindustan Institute of Technology and Science (Deemed to be University) Chennai, Tamil Nadu, India

**Assistant Professor (SG), Research Supervisor, Department of languages,
Hindustan Institute of Technology and Science, (Deemed to be University) Chennai,
Tamil Nadu, India

The Structure of Thanatos towards Trauma in the major characters of Khaled Hosseini's Select Novels.

–M.Anu
– Dr. S. Boopathi

Hosseini's have made his main characters suffered from Post-traumatic stress disorder (PTSD) which haunts them towards the end of their life. Their past memories and the sins that they have commit irks them and thus throughout the end Amir and Mariam had a quest of finding themselves in the chaotic society which finally gave them to attain the death drive, Nirvana.

Abstract:

The phenomena of Death drive is a natural entity and is an outcome of psychological guilt. Death instinct comes under some associated emotions like fear, anger, and hate. Freud uses Thanatos as the death instinct and death drive which are related with negative aspect of psyche. Thanatos develops the risk of self-destruction. Khaled Hosseini, an Afghan- American writer who is a Goodwill Envoy for the United Nations High Commissioner for Refugees and the United Nations Refugee Agency. His two novels, *The Kite Runner* and *A Thousand Splendid Suns's* protagonist Amir and Mariam are haunted by death drive of their sins. The characters of Hosseini's have suffered from Post-traumatic stress disorder (PTSD) which haunts them towards the end of their life. Their past memories and the sins that they have commit irks them and thus throughout the end Amir and Mariam had a quest of finding themselves in the chaotic society which finally gave them to attain the death drive, Nirvana. This study mainly focuses on the major characters struggle in their habitual life and their sins which haunts them. The present study also focuses on the fear of being hurt which made the characters to behave aggressive towards the external world and retain their nirvana stage at the end to constrain their purpose.

Keywords: Death Drive, Hosseini, Nirvana, Amir and Mariam.

Khaled Hosseini, just like the novel's protagonist Amir in *The Kite Runner*, was born in Kabul, Afghanistan. He moved to the United States of

America in 1980.He is one of the most well-known writers in the world today, having written three New York Times Bestsellers: *The Kite Runner, A Thousand Splendid Suns,* and*And the Mountains Echoed.*Khaled Hosseini opened a window to world about the trauma of the Afghans. He knows that English is global language where he can let to the world of their suffering with effective reflection. All most all the characters in the novel *A Thousand Splendid suns* suffered a lot with their own Karma. Hosseini believes in karma it seems so he mentioned it in all his Novels .He is also a Goodwill Envoy for the United Nations High Commissioner for Refugees and the United Nations Refugee Agency.He is also the founder of "The Khaled Hosseini Foundation," a non-profit organization that gives humanitarian aid to the Afghan people.

Amir towards Death Drive

Freud says, "Death is the aim of all our life " (156). Freud takes death as self-destructive. Death also comes under some associated emotion like fear, anger, andhate. He further says, "The Death drive is the opposite of Eros, Libido, and other creative, life-producing drives." (162). Death drive is referred to as "Thanatos" in post Freudianthought. Freud uses Thanatos as the death instinct and death drive. Thanatos is relatedwith negative aspect of psyche. Thanatos develops the risk of self-destruction. This issynonymous to suicide tendency (Kalliopi II). Freud says that death drive is intrinsic.It is a universal feeling. Death drive is naturally developed in human and is theoutcome of psychological guilt to trauma.

Beyond the Pleasure Principle Sigmund Freud expressed that: People repeat traumatic events over and over again. This entails reproducing the incident or placing oneself in circumstances where a recurrence of the incident is likely. This "Re-Living" can also take the form of dreams, repeating thestory of what happened, and even hallucination" (Rettew II). Freud believes there are two ways to relive the past. Onethrough memory and the other through action, the latter was the basis of repetition compulsion. These are several schools of thought on the causeof repetitive reliving of negative experiences, and many are specific to certainsituations. Amir is born and raised in Kabul, Afghanistan, in *The Kite Runner.*His mother dies while giving birth to him, leaving his father, Baba, to raise him.Baba has a home worker who helps take care of the property and raise Amir because of his financial savvy.This man's son becomes Amir's best friend, Hassan. When Amir sent Hassan out of his house with undue blame, he was haunted with death drive remorse for the rest of his life.Hassan's zeal for Amir irritated him even more. "Hassan couldn't read his first grade textbooks, but he read a lot to me." (*The Kite Runner*, 58) Amir was frustrated that he couldn't help one of his classmates, Hassan, who was attacked

by Assef. As a result, Amir planned to assassinate Hassan from his home.As his plan to send him away, he felt even more guilty that Hassan had never complained about Amir even in that situation. The fundamental cause of death drive was hatred and rage, and it was the beginning step for Amir's death drive. "In that moment, I loved him more than ever, and I wanted to let everyone know that I was a snake in the grass and a monster in the lake." (*The Kite Runner*,98)".

Later, due to the war conflict, he fled to America and began to put his past behind him.Despite the fact that he has attained all his desires, he remains the same without any courage to accept his sins. His subconscious death drive made him think that . "America served as a place for me to bury my past. The lines that follow describe Amir's relationship with death drive.America flowed like a river, oblivious to the past. I could enter this river, allow my sins to sink to the bottom, and let the water carry me to a faraway location free of ghosts, memories, and sins.(*The Kite Runner*, 120).

Later Amir was married to Soroya who shared all her feelings about the past and Amir thought that she has a courage that he failed to have. "I envied her. Her secret was out. Spoken.Dealt with. I opened my mouth and almost told her how I'd betrayed Hassan, lied, driven him out(*The Kite Runner* 152)". Rahkim Khan who is positive guide for Amir used to visit him often to America. Amir who is haunted by his old memories, his unconscious death instinct evoked the guilty Amir when Rahkim spoke about Hassan's brutal death in Kabul. When had I last used his name in a sentence? As though speaking his name had broken a spell, those sharp, painful barbs of guilt pierced me once more and tormented me once more.(*The Kite Runner*, 186)

To all the crimes and sins that he had done to Hassan and his brutal death made him to feel more guilty and frustrated when he read Hassan letter which introduces Sorab , his half brother's son. Through out the novel Amir was haunted by guilt of sin which drives him to death instincts. But at one point he wants to be good again so he tried correct all his sins trying to save sorab from the hands of Assef who assaults young boys and girls in the orphanage. While the way to save Sohrab he was driven to death instincts . He believed that the pain he is suffering now will be the redemption to his own sins.

I lay on the floor, blood from my upper lip staining the mauve carpet, a rippling pain in my stomach, and wondering when I would be able to breathe again. It hurt to laugh, my jaw, ribs and throat hurt. But I laughed and laughed. And the more I laughed, the harder he kicked, punched, and scratched me. I wouldn't learn how severely my body had been broken until much later, but I felt whole. Finally recovered. I laughed. (*The Kite Runner,*266)

He believed that the hurts and wounds he attained was a way to redeem his sins. Amir was haunted by his old memories with Hassan and suffered from PTSD and at the end after he retained from his sin he attained Nirvana Stage which is a final stage of Thanathos.

Mariam's Death Drives

Mariam is the illegitimate son of Jalil, one of the most successful businessmen in Herat city. But as a child she fell for the sugarcoated words of her father rather than her mother who used to scold her for her good being. On her fifteenth birthday Mariam wished to spend her time with her half sisters and brothers and left her home. Her mother Nana, explained Mariam about the truth face of her father "Let me tell you something. A man's heart is a wrentched….. it isn't like a mother's womb…. I'm the only one who loves you. I'm all you have in this world.(*A Thousand Splendid Suns*, 27) but she lied to her mother that she wants to take a walk she flee o Herat where her father lives. But she realized later that all the words that her mother said was true. She spent her whole night in Jalil's street and his drives forced and took her to home where she felt that "There were tears of grief, of anger, of disillusionment. But most of them were tears of deep, deep shame for the foolishness of her indulgence with Jalil... shame for ignoring her mother's desperate stares and warnings" (*AThousand Splendid Suns*. 35)

She lost her mother as she left her home and never returned at that night. When the people consoled her she felt "Mariam could not hear comfort in god's words. All she could hear was Nana saying I'll die if you go. I'll just die"(*A Thousand Splendid Suns*, 38). The guilt of being Harami and that she was the reason for her death haunts Mariam throughout the novel. Later Mariam was forced to marry Rashid who was fifteen years older than her which made Mariam hate her father, Jalil even more. The fact that Nana was dead was all because of Jalil deceived her. And the last thing that she spoke to father was as follows

He gave her a wounded look.

"It ends here for you and me. Say your good-byes".

"Don't leave like this", he said in a thin voice.(*A Thousand Splendid Suns*,55)

Even after her marriage Mariam was haunted by birth name Harami and hallucinated "She imagined they all knew that she'd been born a Harami,a source of shame to her family. They all knew that she'd betrayed her mother and disgraced herself.(*A Thousand Splendid Suns*, 65) . Fear and guilt was the primary reason that guides death drive. Mariam who was haunted by her past memory and imagined herself that she is shameful and believed that "The Burqa, she learned to her surprise,

was also comforting. It was like a one-way window…. She no longer fears that people will discover the shameful secrets of her past at a glance." (*A Thousand Splendid Suns*,72)

At the end Mariam attained her Nirvana stage when she killed her own husband Rashid which is an External aggressiveness in death drive "Mariam wished for so much in those final moments. She closed her eyes, but instead of feeling regret, she felt an overwhelming sense of peace.(*A Thousand Splendid Suns*,361)"

Conclusion

Hosseini's have made his main characters suffered from Post-traumatic stress disorder (PTSD) which haunts them towards the end of their life. Their past memories and the sins that they have commit irks them and thus throughout the end Amir and Mariam had a quest of finding themselves in the chaotic society which finally gave them to attain the death drive, Nirvana.

Amir who felt worst whenever he remembers Hassan and the sins which he commits haunts him even he flee to America. Post-traumatic stress disorder (PTSD) was the symptoms of Death Drive which made Amir to stress himself towards his past life. The Re-Living past memories made Amir miserable. And he attains his Nirvana, an organic Peaceful state when he finds his Hassan's son sorab to America.

Mariam who was haunted by shame of her birth Harami has symptoms of PTSD. She hallucinated that everyone around her knew that she was not pure. And the primary sin which haunts her is her mother Nana's death. She was the reason of her mother's Suicide as she believed that her father words were true. She was impure by birth, betrayed by her own father, deceived by husband who thinks her only purpose is to give birth to a boy and incapable women who failed to have a kids made her frustrated towards her life so at the end she killed husband which is a external aggressive death drive. And at the end she attained her nirvana as a punishment to killed her husband.

In both the Novels there are similar situation which makes them miserable. Amir in *The Kite Runner* suffers from his childhood sins. It is same in Mariam, *A Thousand Splendid Sun*, She suffered from her haunting memory of her mother whom she misunderstood in the past and Mariam's father undergone many psychological pain because of what he did in past to Mariam. It has made the ethos to move towards death drive and finally helps him to attain Nirvana.

Hosseini had made his primary characters suffers from PTSD and later they attain their peaceful stage when they done some deeds to others.

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*Ph.D Research Scholar,Department of English, Periyar University, Salem.

**Assistant Professor,Department of English, Periyar University, Salem.

Evils of Caste Discrimination and The Predicament of The Indian Women Arunthathi Roy's *God of Small Things*

–M. Sivaprakasam

Indian women novelists have share their admiration for and focus on strong Indian women who already know who they are and what they need. They also embody a shift from plain spoken stories and focus on external situational conflicts. Their novels demonstrate an equal awareness of the pathway opened for them by earlier writers and contemporary social and artistic challenges they and their characters face.

Abstract:

Women of Indian origin have always been keenly aware of the impact of caste, class gender and oppression upon their lives. Since casteism, they have struggled individually and in groups, spontaneously and in formal organizations to eradicate the multiple injustices that they and their communities face. It is only the memories of the painful and agonizing activities experienced by their people in India which make us accept the violence and bitterness that has characterized Indian writing of recent past. The Indian writers are now speaking for the people as never before. The first 'Indian' of Indian writing came in the late twenties and early thirties of the twentieth century. It was called the 'Indian' or 'New Indian Movement' or 'Indian' the writers of the Indian were concerned with numerous social and economic problems but they basically turned to the problems of Indians.

Women also played an important role during the Indian. Women like Arunthathi Roy employed the medium of fiction quite successfully. *God of Small Things* employing characters from poor families she created a new setting in the treatment of the Indians in literary works. Among other women writers of the times was Roy who sought to explore the innumerable social problems of young Indian women in their efforts to struggle upwards both in India and in Europe. The Indian tradition was followed by the late twentieth century Indian women writers who charged with the cultural and artistic representation of life and Folk story of their people, finally are now casting off the

shackles of casteism and segregation wherein, they were defined in terms of other s, rather , than their own. They are now confidently defining themselves and their people. These women novelists appear to have a voice, they found voice as a new series of concerns. Their work are committed to the survival and wholeness of the entire people male and female, as well as valorization of women's work in all their varieties and multitude.

Introduction:

Indian women novelists have share their admiration for and focus on strong Indian women who already know who they are and what they need. They also embody a shift from plain spoken stories and focus on external situational conflicts. Their novels demonstrate an equal awareness of the pathway opened for them by earlier writers and contemporary social and artistic challenges they and their characters face. They have taken up the various problems pertaining to the identity of women and have analyzed them against different cultural and social milieus. Some of these writers are, Anita Nair, Bama, Jhumba Lahiri and Manju Kapur.

Arunthathi Roy is best known as a major contributor to the Indian literature of the 1990's. Not only was she a major contributor, but also she did much to characterize the style and temperament of the period; indeed, she is often referred to as the most colorful figure of the Indian. Though the short stories and short plays that she generated during the 1985's are fine works in their right, they are nevertheless apprentice works when compared to her most productive period. During the 1980's, Roy produced three novels, all telling examples of her creative genius, as well as two collections of folklore, the fruits of her training in anthropology and her many years of fieldwork. It is Roy interest in preserving the culture of the Indian South that remains among her most valuable contributions. Not only did she collect and preserve folklore outright, but also she used folklore, native drama, and the Indian idiom and dialect in most of her fiction.

Roy achieved recognition at a time when, as Langston Hughes declared, "the Indian was in vogue". The Indian, the Indian literary and cultural movement of the 1980's, created an interracial audiences for her novels. Enthusiasm for her work extended through the 1930's, although that decade also marked the beginning of critical attacks. Roy did not portray Indians as victims stunted by a racist society. Such a view, she believed, implies that Indian life is only a defensive reaction to

woman racism. Indian and left-wing critics, however, complained that her unwillingness to represent the oppression on Indians and her focus, instead, on an autonomous, uneventful Indian folk culture served to perpetuate minstrel stereotypes and thus fueled woman racism. The radical, racial protest literature of Richard Wright, one of Roy's strongest critics, became the model for Indian literature in the 1940's, and publisher s on the lookout for protest works showed less and less interest in Roy strongest critics, became the model for Indian literature. She believes in fact that Indian women perhaps more than any other group in the Indiansociety have the ability to see the world as a whole and to understand the weaknesses, the complexities, and the potential of its humanity. They see the world with inner vision. Roy says. "Their knowing is deep. Indian women are the touchtone by whom all that is humanity can be measured".

Key Perception: In all Arunthathi Roy's novels, the eccentrics and the rejected, the mentally ill the evil, share centre stage with the stable and responsible. The objective of her writing brings the lives of those who got lost in the statistics of the forefront to create a genuine Indian Folk story that simply recollected life as lived. The familiar themes analyzed and emphasis on the values of nurturing community, the ultimate allegiance to the ethnic community.

Arunthathi Roy's first novel, *God of Small Things* explores the problems of establishing self worth in a society where one is the victim of both racism and classicism. The novel details the lives of three young girls and their families and the way in which they struggle and sometimes lose their battle for self affirmation in a world that sets forth Anglo Saxon standards of physical beauty. The novel gender and castes the story of Estha and the Rahel who tolerate the forces of racism and classicism the Estha become tragic victims. The result of Ammu is most acutely demonstrated through their daughter Ammu who is ridiculed by her teachers, classmates for her ugliness, Ammu prays for blue eyes as a solution as they fit in the Anglo-Saxon standards of physical beauty. Ammu seeks the power of a spiritual healer and finally she believes that he has given her blue eyes.

Thus, Roy criticizes both the larger society that holds up physical standards of beauty as a measure of self worth, and Indian community which endorses them. Critically, Ammu novel also establishes the great potential of Arunthathi Roy narrative voice which represents Arunthathi Roy understanding of Indian consciousness of how Indian must simultaneously see themselves on their own terms and through the eyes of other s. She understands the weakness that causes Indians to accept Anglo-Saxon beauty as a standard, she points out the ultimate

destruction to self and family inherent in accepting values from outside.

In her novel, *God of Small Things,* Arunthathi Roy moves away from the passive victims who cannot achieve self actualization because of imposed forces that distance them from the values of their own culture. The story of two important women characters and *God of Small Things* is strengthened by the character's desire to rebel against the wishes of their parents. Velutha submits to the community standards of acceptable female beahviour. She marries, has children rebels and keeps their distance from her but despite her defiance of their values; she is not put outside the community completely because they treat evil the same way as the treat gender and caste.

In the characeritzation of *God of Small Things*, Roy makes a significant statement about the evil and its acceptance by Indian community. The novel is praised for the prose style, dialogues, characterization and was analyzed by feminist critics, who see a conflict between self realization and community allegiance which is dramatically played in the novel. *God of Small Things* is one of the most celebrated novel which gender and castes a story of a woman protagonist Ammu who executed her baby girl to save her from the clutches of casteism. But the apparition of the baby keeps on haunting her who returns in flesh as a young woman and calls herself as '*God of Small Things*' seeking revenge on its killer. The ghost which who comes to life in Ammu and the novel provides a way for Roy to use supernatural to give voice to those who died at the hands of casteism. Roy wants to say the people should mourn for the ancestors, who died at the hands of casteism towards future. The novel is working out of mother s grief and forgiveness to a more symbolic representation who lost their lives to casteism.

Conclusion:

Arunthathi Roy's art of characterization is highly admirable no matter how evil she portrays her characters, they always exhibit a balance of virtues and vices. The characters in her early novels never really find peace or seek forgiveness or have an affirming opportunity of self realization she exorcised the element of guilt and grief from their lives. The language is musical as the story woman. As the critics, says, "*God of Small Things* is written is a prose that is by turns nice, gender and caste, rough, lyrical, sinuous, colloquial and very much to the point".

Arunthathi Roy is not apolitical feminist who is attacking men or devising ways to exchange dominance. But large measure of her works involves an exploration of the evolution of self in Indian women. As a feminist, she celebrates the strength of

Indian women despite the charges of racism and sexism leveled against them. She not only explores the issues that concern physical standard of beauty, the nature of female friendships male female relationship but also a solution for Indian women to their problems.

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Asst. Professor of English, Salem Sowdeswari College for Women, Kondalampatty -Salem -10 Tamilnadu

Environmental Devastation and Mistreatment of Women in Jane Smiley's *A Thousand Acres*

–Dr. Regin Sam S.

Smiley's A Thousand Acres concludes as Larry describes the presumptions that permit and even encourage the abuse of land and daughters since she speaks for Western patriarchy. Themes of ecology and family are intertwined throughout Smiley's writings; damage to the daughters and damage to the land are intertwined as a result of the patriarch's "will to power."

Abstract:

This study focuses on Jane Smiley's *A Thousand Acres* a Pulitzer Prize winning novel, which deals with sexual abuse within the family and ecological issues. The protagonist recovering long repressed memory of paternal incest and discovering that her history of persistent miscarriage is the result of this novel. Jane Smiley argues that "a few accidents" "precipitated" her novel *A Thousand Acres*. The accident involved "a visit to McDonald's in Delhi, New York, in the summer of 1987," not the kind that impacts the novel's Harold Clark, a neighboring farmer who loses his vision by anhydrous ammonia, or Pete Lewis, who gets drunk, drives his car into a nearby quarry, and drowns. Within two decades, this story of the Midwest family's breakdown in the late 1970s with the separation of its patriarch's estate and subsequent discoveries of sexual abuse had spawned a rich critical apparatus curious about the novel's treatment of gender, violence, and trauma, adaptation, and human and ecological interpenetrations.

Key words: Sexual abuse, Ecological issue, Gender, Violence, Trauma.

Introduction

Jane Smiley was born on September 26, 1949, in Los Angeles, California. She was brought up by her mother, Frances. On September 26, 1949, Smiley was born in Los Angeles, California. She was brought up by her journalist mother, Frances. After her parents' divorce when she was a year old, James, a soldier

who had mental illness after serving in World War II, was rarely seen by his daughter. Smiley has been married three times. She got married for the first time when she was very young, and it only lasted for two years. She had two kids from her second marriage, but it ended unhappily, inspiring her to write the short story collection The Age of Grief (1987). The romantic breakdown and the anguish that follows are topics covered in the title novella. Smiley has a son with her current husband, a screenwriter. In 1971, Smiley graduated with a Bachelor of Arts from Vassar. She also earned an M.A., an M.F.A., and a Ph.D. from the University of Iowa, all in 1975, 1976, and 1978, respectively. She is currently a professor at Iowa State University. *A Thousand Acres*, Smiley has published in 1991. It is an adaptation of Shakespeare's King Lear from 1998.

Smiley's *A Thousand Acres* raises the voice of repressed people to resist the dominant power. Larry Cook, who is the leading member of the family, physically and psychologically abuses his own daughters. At the beginning of the novel, they do not raise the question against him. But as the novel proceeds towards the climax, the daughters choose to resist him and thus break the long history of silence and tolerance. Here, Larry Cook represents the power holder of that Midwest farming family. Ginny, the eldest daughter and the most oppressed member of the family, is the epitome of a subaltern character. Not only Ginny but also Rose, Caroline, Ty, and Pete are the subaltern characters in this novel. Larry treats Ginny and Rose as his own personal property. Caroline remains unaware of her father's abusive behaviour, having been protected throughout her childhood by Ginny and Rose. In this way, marginalized characters in the latter part of the novel produce their sounds and go against the dominating power. Thus, this novel depicts the bitter and tragic reality of an American Midwestern family.

Family farms are the subject of both A Thousand Acres and its sequel, which exposes the violence that may exist within a farm family. The former seeks to glorify family farmers and raise money to support them in remaining on the land. Additionally, both couples run environmentally friendly family farms. Smiley's novel reveals complex relationships between family members, friends, and lovers while providing detailed character studies of her protagonists. She discusses the problem of marginalized people and speaks in favour of them. Her novel also deals with deeper issues like loss and recovery. Shakespeare's King Lear is retold in Smiley's novel A Thousand Acres, which is set in the Iowan countryside.With an iron fist, Lawrence Cook, who is the head of his household, has chosen to distribute the family farm among his three daughters. Ginny and Rose gladly take what they believe to be their fair share, but Caroline, a lawyer from Des Moines, refuses and

is expelled. Soon after, Cook, who is mentally unstable, changes his mind and sues Ginny and Rose. Later, Caroline joins him. In order to explain the daughters' sentiments towards their father, Smiley adds the additional dimension of past sexual abuse to the narrative from the perspective of Ginny, the Goneril character.

Although Smiley has received a lot of critical praise during her career, A Thousand Acres is her most well-known and regarded novel. The novel uses families and their interactions as a way to explore the universal aspects of the human experience, much like Smiley's previous works do. Through criticisms, its depth and literary stance can be discerned. Susan Strehle interprets the novel as a genuine expression of patriarchal ideals in which the daughters' own father abuses them physically and psychologically. In light of this, she says:

> A Thousand Acres seems as a novel in which loyal daughters and sons are bound to honored fathers with unbreakable chains of affiliation. Two confident patriarchs, Larry Cook and his neighbor Harold Clark, feel securely in possession of their children and their acreage, trusting in the permanence of both those holdings, the two farmers compete to extend their ownership of tractors, furniture, and other durable goods. (4)

Both Harold Clark and Larry Cook serve as exemplars of patriarchal culture. Larry Cook uses his daughters for his personal gain and takes them as his own. Daughters should follow his directions because they are nothing more than objects in his eyes. Harold Clark, on the other hand, also treats his son like his own private property. These two neighbors are vying for dominance by utilizing their sons and daughters as personal property.

Kessel Tyler read the book from the viewpoint of power dynamics. He asserts that those in positions of power frequently abuse the helpless. When Tyler says:

> Larry Cook, the principal antagonist of Jane Smiley's *A Thousand Acres*, remained invisible to his daughter Ginny because she had blocked out the memory of Larry's rape and beating for many years. Unable to identify him as the source of her misery, Ginny could not resist her father. Ultimately, however, Ginny is able to resist her father and carve out a livable-existence because she comes to see Larry as the center of the power exerted over her. (242)

Ginny loses herself as a result of suppressing these traumatic memories. Ginny first only views herself in relation to her father, saying, "The biggest farm farmed by the biggest farmer. That fit, or may be formed, my (Ginny's) own sense of the

right order of things" (20). However, she is able to fight back against the oppressor thanks to her realization and awareness of being ruled.

The representation of subaltern and rebellion are the major issues against the ideology of mid-western America in Jane Smiley's novel *A Thousand Acres*. In this novel, powerful people control the majority of the characters. The main antagonist of this novel, Larry Cook, was invisible to his daughter Ginny since she had long since forgotten about Larry's rape and beating. Ginny was unable to rebuff her father because she was unable to identify him as the cause of her suffering. Ginny eventually recognizes Larry as the source of her father's control over her, which enables her to rebel against him and forge a life that is bearable.

The grim tale of a corrupt patriarchal society that functions covertly is told in Jane Smiley's A Thousand Acres. In this tale, the characters try to control one another by using the secrets they each hold and the subsequent disclosure of those secrets. In her novel, women who continue to be emotionally and financially dependent on males degenerate, while those who are able to break free grow both as women and as people. Thus, the fight against underprivileged individuals to define their identity is covered throughout the entire novel.

Many of the male characters in the novel could be said to have a form of virgin/ whore syndrome. Women are viewed as "good" as long as they are submissive vessels; however, when they challenge or even challenge the authority of men, they are viewed as "bad." Rose complains, "When we are good girls and accept our circumstances, we're glad about it... when we are bad girls, it drives us crazy" (99). The women have received so much indoctrination that they initially regard these moral norms as valid. The kind of patriarchy Smiley describes only serves to highlight how men's marginalization of women is reflected in the novel.

The novel's handling of secrets and outward appearances makes it strong. The characters in A Thousand Acres are similar to those in a Lewis or Bellows novel in that they are more concerned with maintaining the appearance of social respectability than they are with dealing with reality. For them, life takes on the appearance of a façade. Everything is not as it seems, and almost everyone has a secret. The narrator tells us, "They all looked happy" (38), and later, "most issues on a farm return to the issue of keeping up appearances" (199).

A Thousand Acres has a multitude of mini-plots and sub-plots, but one repeating issue that leaps out is Smiley's disapproval of a culture that is dominated by men. The quietness of women is one quality that is obviously prized in this patriarchal society: "The girls sat quietly" (95), and they are excellent girls. In the book, it can be dangerous for a woman to communicate her own emotions. Ginny consequently

mutes her voice. Her incapacity and unwillingness to speak out against her father and even Tly (in particular with regard to the babies) demonstrate how she largely permits herself to be marginalized throughout the narrative.

Ginny is able to fight her father and start to see him for the evil patriarch that he is when Rose discloses or obtains the secret for Ginny, right? She initially recalls being silenced when her father secretly entered her room at night to have sex with her. Her father says, "Quiet, now girl" (280). She is unable to resist, so she doesn't. Ginny doesn't discover the self that should have never been hidden until she starts reconstructing her identity using memory retrieval. After everyone has left or passed away in her father's home, where she was beaten and sexually abused, Ginny is able to speak in her own loud, unmasked, and unneutralized voice.

Smiley's tragedy connects the patriarch's story to national myths of identity and value that erase women and authorize their abuse. Ginny's story practically starts with her father's perception of women as useful objects. Regarding the position of women in the overall scheme of things, Larry Cook offers "a whole theoretical system": Because "Daddy says it's almost too late to breed her," Caroline, who is twenty-eight, is failing her job. He'll tell you all about sows and heifers and things drying up and empty chambers" (10). He automatically views Ginny as a "barren whore," since she is sexual but has never given birth, deeming her to be "not really a woman." (181) According to Larry, having children and caring for them are the means of achieving womanhood. Larry views women as property. Women are only valuable for the labour they put into caring for their dads and husbands, not for the children they bear. Larry has high expectations for mealtime etiquette and substance.

Conclusion

Smiley's *A Thousand Acres* concludes as Larry describes the presumptions that permit and even encourage the abuse of land and daughters since she speaks for Western patriarchy. Themes of ecology and family are intertwined throughout Smiley's writings; damage to the daughters and damage to the land are intertwined as a result of the patriarch's "will to power." According to sociologist Ellen Bass, "The sexual abuse of children is part of a culture in which violence against life is condoned; our forests, our rivers, our oceans, our air, our earth, this entire biosphere, all are invaded with poison and raped just as our children are raped" (118). The outcomes include ecological catastrophe, a concern that was highlighted in Smiley but underplayed in Shakespeare. Environmental catastrophe is one of the outcomes, an issue that Smiley emphasizes and Shakespeare very briefly mentions.

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Assistant Professor in English, Department of English, St. Jude's college, Thoothoor

Re-Imaging History and Religion in Ishmael Reed's *Yellow Back Radio Broke-down* and *Mumbo Jumbo*

–J. Partheban
–Dr. T. Gangadharan

Yellow Back Radio is an unspecified town in the mythical West. The children have overthrown their elders and have begun their own community. They are entertained by a visiting Black Circus that features Zozo Labrique, a Hoodoo maman. However their celebration is short lived.

Abstract:

The forced migration of Blacks as slaves from the West Coast of Africa to America and the repressive White supremacy of Americans made a substantial change in their lives. Though slavery was abolished and racial equality was ascertained constitutionally, identity crisis of the Blacks still exists. The identity crisis, which has been characterised since slave narratives, eventually led Black writers to the dilemma of double consciousness as an American and a Black. Ishmael Reed unbound himself from the tradition of double consciousness and autobiographical atmosphere. He introduced a syncretic religion the HooDoo, an offshoot of Haitian Voodoo, in the Black American literature. His *Yellow Back Radio Broke-Down* and *Mumbo Jumbo* are set with African religion as backdrop which reconnoitre the History with modern sense. With the Great Migration of African-Americans during twentieth century, Hoodoo spread throughout the United States. The Haitian Revolution and the conjure used during the revolution inspired other slave revolts in the United States. This essay attempts to explore History and Religion of African Americans through the select novels of Ishmael Reed.

Keywords: History, Slavery, Racial Identity, HooDoo, VooDoo

History and literature have been seen as different and distinct narrative forms since the early eighteenth century. As a result, authors have regarded history either reverently or cautiously. Historical novelists were wary of changing the "reality" that historians had given

them since historians venerated the past and dedicated their careers to uncovering its "truth." This hesitant view of history persisted throughout the modern era. Amnesia and historical ignorance thus become prevalent viewpoints. Not all contemporary novels have an ahistorical viewpoint,however, the 1960s and 1970s provided a catalyst for the concept of reincorporation as to the historical nature of the self.

Authors have advanced the blending of history into modern fiction and bring in innovative new voices along the way. The practice of "fictionalizing" history has recently provided novelists with fresh chances. And postmodern historical novelists have seized these chances by deploying their occasionally contentious theories about both history and fiction with extraordinary vivacity and innovation, changing the entire field of historical writing.Langston Hughes came to reawaken the Blacks during the Harlem Renaissance. His poems clamoured for attention. He urged the black people to let go of their dread because their history had been misrepresented. Before the Civil War, histories depicted them as content and submissive slaves and as cunning and ruthless freemen.

Ishmael Reed has incorporated history into modern fiction, generating inventive new ideas. He added to the historical record by examining the "dark areas" and restoring what had been lost in his revisions of history. Because he is aware of how American historians have frequently changed history, he violated the "dark areas" and proposed an alternate history.Although it took some time, Reed has earned a spot at the top of the list of modern African American writers. He posits Neo-Hoodooism as one possible method with which an African American writer can acknowledge and engage connections to African literary, oral and other cultural traditions

Yellow Back Radio Broke-Down, despite being even more unconventional than its predecessor,*The Free-Lance Pallbearers*, attracted a lot more critical acclaim and became the topic of extensive debate. Many critics applauded the novel's inventive satire and technical inventiveness, while others criticized it for being unduly brilliant, caustic, or opaque. Characters from history and fiction interact in his composite storylines in a shifting, retroactive era. Reed combines colloquialisms and knowledge in novels that are derived from a folk tradition in an effort to transform the life and spontaneity of the oral, literary tradition into literature that might serve as the foundation for an alternative culture. The novel was enlightening in a way which subverted and satirised the legacy of westward expansion, history of the American Wes, the novel writing process and the images generated by media.

Yellow Back Radio Broke-Down depicts the emergence of the American Neo-Hoodoo as an embodiment of the African myths and loas interchangeably named "Eshu, Elegbara, or signifying Monkey" (Schmitz 228). Loop Garoo Kid, a Neo-Hoodoo trickster and a houngman, is an African-American cowboy. He combats the imperialism and monopolistic greed of Drag Gibson, the land owner, and organized religion by casting spells and summoning Loa to assist him. His struggle against Gibson symbolizes his fight against the power structure and repressive elements of white culture.

Yellow Back Radio is an unspecified town in the mythical West. The children have overthrown their elders and have begun their own community. They are entertained by a visiting Black Circus that features Zozo Labrique, a Hoodoo maman. However their celebration is short lived. The subdued elders with the support of Drag execute a bloody repression. Only a few children and Loop survive. The children go in search of a Marcusian utopia, the " Seven Cities of Cibola, magnificent legendary American paradise where tranquilized and smiling machines gladly did all of the work so man could be free to dream" (YBRBW 24). From a cave in the hills, Loop fights Drag Gibson's egomaniacal use of technology, his political and economic power, with spells, charms, ecstasy and magic from Hoodoo, "an American version of the Ju-Jureligion that originated in Africa—you know, that strange continent whichserves as the subconscious of our planet—where we've found the earliestremains of man. Ju-Ju originated in Dahomey and Angola" (YBRBW 152).

As Loop Garoo Kid embodies African-American culture and religion in *Yellow Back Radio Broke Down*, LaBas, the investigator in *Mumbo Jumbo*, is primarily intuitive, in contrast to the gloomy, hard-boiled detectives of American fiction. As Gates has pointed out, his name is reminiscent of both the pan-African trickster figure known as Legba in Haiti and the Voudou deity Esu. LaBas is a term used in jazz recordings from New Orleans during the 1920s and 1930s. LaBas, a "Two-headed man" (or hoodoo), eschews empirical evidence and instead prefers to comprehend phenomena through dreams and his feelings.With its emphasis on realism, linearity, and ratiocination, *Mumbo Jumbo* reveals Reed's attempt to dismantle the detective subgenre's epistemology. He operates out of Mumbo Jumbo Kathedral where the Western monologue is intolerable. It must be replaced with a polyphonic, heteroglossia discussion.

Reed has an optimistic view of American culture. Opening up to Jes Grew would prevent life from becoming a permanent lent, as the Atonists appear to favour, even though life would not be an unending Madrigal as a result.The Wall Flower Order, directed by Hierophant One, opposes the Jes Grew movement by hiring

Hinckle Von Vampton, a Knights Templar, and his goons, BififMuscIe White and Hubert safe cracker Gould, to put an end to Jes Grew before it destroys Western Civilization. These forces have slammed together previously. The conflict in the 1920s, and consequently in the 1960s, is a reenactment of the historic conflict between Osiris and the sect, as well as the different cults that emerged from that myth.

The Book of Thoth, which is based on Osirian dances and litanies, was entrusted to Isis to keep Osiris' spirit alive in Reed's intricate meta-history, but the forces of the set, known as Atonists, suppress the text and replace it with their own rigid, life-stifling regulations.The conflict between Osirian spontaneity and Atonist rigidity has existed throughout history.In his tale, the West evolved into a primarily Atonist civilisation because of dread of the genuinely creative and joyful forces of darkness, and Plato was an Atonist. Christ served as the atoning sacrifice.There are no depictions or accounts of Christ laughing (MJ 97). Moses turned into "a 2 - bit sorcerer practicing the Left hand" after selling away Jethro's gift (MJ 179).The Knights Templar developed in the twelfth and thirteenth centuries to defend the West against the pagans, but they had to be suppressed when they grew too powerful and independent.

In his conflict with Jes Grew, Hinckle makes an attempt to revive the Knights, but he and his goons are caught and banished to Haiti as punishment. Haiti serves as a storehouse for prehistoric pantheistic practices in Reed's mythology.The island is under siege by the Wallflower Order utilizing American armed forces, a situation that was virtually realized in the American conquest of Haiti in 1994. Numerous Haitians are trying to flee the political dictatorship of their own military rulers. Haiti "becomes a worldwide symbol for religious and aesthetic freedom" (Mumbo Jumbo64). The work, which is more of a verb outlining liturgies of appropriate deeds and words to invoke the gods, is in the ownership of the Haitians. It is the task that LaBas and Black Herman do in their pursuit of Jes Grew's adversaries. He represents the polytheism of Osiris in America. It has "a mighty influence; it is blind to consciousness, class, race, or other factors." It began in America during the 1890s with ragtime music, but it petered out in World War 1. It is self-propagating and you never know when it will hit," (MJ 5) it is "electric as life," (MJ 6) and it rose again during the war.

Atheists, Christians, and Muslims worry about a movement that is "becoming pantheistic, one that generously permits 1000s of Spirits, as many as the imagination can hold." Infinite Gods and Spirits" (MJ 35). The victory of monotheism over polytheism has not been a good thing, according to Reed's plan. It resulted in hardship

and loss as well as estrangement from nature's generative energies. Instead of seeing blackness as the wellspring of life, the West came to associate it with evil and the demonic. Reed describes Milton as an atonist who is "afraid of the boogie" (MJ 208) despite being adored by English professors. Freud is a hater of the Atonist Jes Grew as well; he becomes dizzy at the sight of American energies, which he referred to as "The Black Tide of Mud" (MJ 209).

The force known as the Mu' tafikahs—a term that sounds similar to a pretty well-known epithet—serves the Jes Grew if the Wall Flower Order and the Knights Templar are the Atonists' military ring. This multiracial or ethnic group is committed to infiltrating Western museums, which they refer to as "Centers of Art Detention" (MJ 42), in order to free the treasures that have been pillaged and stolen from colonized countries. They want to take possession of the artwork and return it to the owners. One of his followers is given a brief explanation of the Faust legend by leader Berbelang. His rendition. The person who learned to do the labor but did not know when to stop is called Faust.

The fundamental flaw of Western man is his inability to distinguish between real information and fake knowledge. He has evolved into an always talking head. Western man has to reclaim this knowledge, but only the mystery of Jes Grew can do so, and that mystery cannot be accessed logically or conventionally.The novel's premise revolves around a scheme to prevent Jes Grew from reclaiming an old document, which links Jes Grew to a primordial force and a long-ago struggle that has been mythologized but suppressed throughout history. LaBas, Reed's Hoodoo detective, must look into certain deaths. Reed is more focused on the larger scale criminal activity, the religious and philosophical treachery at its core. In the epilogue of the book, which is set in the late 1960s, LaBas claims that "1 was a jack legged detective of the metaphysical who was the case" (MJ 212).He refers to this as necromancy: going back in time to find a metaphor from the past to explain the present or the future, in the form of prophecy.

Reed believed that the cultural politics of the 1960s mirrored those of the 1920s. There was a lot of political corruption in both decades. The level of racial consciousness is really high. The 1960s were a time of both the Aquarian Age and Law and Order politics. Jazz or prohibition, doing the Eagle Rock or standing on the Plymouth Rock are all cultural decisions that have an impact on what an age is called. According to him, one of the functions of art is to demonstrate the options available to the reader in this story.He reflects on the prevalence of conspiracy ideas in the 1960s and exaggerates this trend in Mumbo Jumbo. In the opening pages of the book, he claims: "Someone said that beneath or behind all political and

cultural war fare lies a struggle between secret societies"* (MJ 18).The confrontation between Jes Grew, who is searching for its words, and Western civilization is developed in the book. Who gets to keep Jes Grew's sacred scripture is the main source of contention.

The Atonists, represented by the Wall Flower Order, or the hoodoo detective LaBas, leader of the Mumbo Jumbo Kathedral, prefer to maintain the text.Hinkle Von Vampton, a sarcastic homage to the white Harlem Renaissance benefactor and author, is employed by the Wall Flower Order, who is. in fact, hundreds of years oldand a member of the medieval order of the Knights Templar.Near the book's conclusion, LaBas gives a historical exposition that links the conflict's beginnings to the mythical prince Osiris and his brothers, who were the first foe of Jes Grew's soul. The Book of Thoth is a text that is a choreography of Osiris's dance steps. From beginning to end, Christ, the Apostles, the Knights Templar, and the Wall flower Order are all in a line of people who have misinterpreted and concealed the sacred scripture. To create a collage, take various or incongruous parts and give them the same kind of organic coherence. Reed in the mud Jumbo combines romance, jazz from New Orleans, necromancy, historical theories based on voodoo, American civilization, Western history, filmmaking techniques, black dance, and a science fiction taleand a fantasy tale with the detective story.

The reader might be unaware whether*Yellow Back Radio Broke-Down* and*Mumbo Jumbo*are a book of history, a spell, a Voodoo story, or a novel. Reed claimed that the book uses a variety of strategies. There are several paragraphs that combine factual information with the fantastical, much like painters use, to explain an incident. It is mentioned that there were "61 lynchings in 1920 alone, and 62 in 1921. Some of the victims were soldiers who had just returned from the Great War after participating in battle and achieving notable successes" (MJ 30). He is making reference to historical events, or at the very least, anything that can be confirmed in the records of the past.However, he combines these historically accurate individuals and events with a sort of alternative fantastical history. Moses, an Egyptian god and goddess, a Knight Templar who never ages, and a strange ship from Haiti are all included.

Ishmael Reed mixes colloquialisms and erudition in novels which are synchronized from a series of sub-texts. His novels compel the reader to accept an improvised or "suspect" truth due to the non-hierarchical juxtaposition of fact and fiction. The ambiguity of textual beginnings is echoed in his beautiful and delicious combinations and his dance with fact and fiction. In fictions like *Yellow Back Radio Broke-Down* and *Mumbo Jumbo*, Reed repeatedly challenges Western, Judeo-

Christian metaphysics and detective narrative tropes, undermining the idea of linearity as a structure that dismisses certain types of experience.

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*Research Scholar, Government Arts College (Autonomous) Salem – 636007
Tamil Nadu, India. Email: parthilit@gmail.com
**Associate Professor & Head, Department of English, Government Arts College (Autonomous), Salem – 636007, Tamil Nadu, India. Email: drteegee5@gmail.com

Managing Challenges in Learning English Language Through Social Media

–Gayathri Paliath
–H. Marie Evangeline

Challenges of learning English have been studied and universally acknowledged by many researchers. As Kukulska_Hulme, et al. (2017) describe, languagelearningis alife- longcommitment, achieved inmyriad waystomeetsocial, occupational educational and personal needs. While this is true about every language learning, learning of English poses additional challenges.

Abstract:

Online language learning with the use of social media has gained prominence and acceptance in recent years, especially after the Covid 19 pandemic restricted classroom education. While it has many advantages for both students and teachers, social media as a tool for English learning has also been facing a lot of criticism. This paper reviews some of the benefits and challenges cited by researchers across the globe, especially in South East Asia, in recent times.

The present study attempts to understand the important challenges perceived by students and teachers in Chennai in using social media for English language learning, and the relative importance cited by them for each of the challenges. Analysis of primary data collected from a sample of respondents clearly establishes that despite some challenges, social media is definitely found as attractive tools for ELT. Most of the respondents have their own views on how best to mitigate some of the challenges of social media to make better use of it for learning.

Key Words: E-learning, Social Media, English Language Learning

1. Introduction

Learning any foreign language is challenging, especially the foreign language, English is in question. The importance of English as a global communication language and its elitist image adds extra pressure on most students for learning the language. This phenomenon of foreign language anxiety - especially for learning English - has been found to be a universal truth as evidenced in a number of studies across the world.

Addressing this challenge requires careful attention and efforts by the teachers, students and the academic institutions. It needs a comprehensive and multi-pronged approach: teacher's proactive approach and competence, learner's attitude and efforts, use of evolving and appropriate technology for teaching, and an enabling classroom are all essential ingredients for successfully to solve this complex issue. E-learning is already established as a useful tool for education and it is especially popular for teaching languages like English. It became indispensable during the recent Covid-19 pandemic when physical classroom teaching became impossible. Social media is an important element in the use of E-learning, though not the only one. Apps like WhatsApp, FaceTime, and YouTube along with conferencing apps like Zoom, MS Teams, and Google Meet came to the rescue during this period. While online education started before the pandemic, more people started familiarising themselves with the process and started using them during this pandemic period. Online language education with the help of social media has many attractive features and also poses challenges. This paper analyses the challenges in learning English language through social media and methods to effectively manage them.

2. Literary Review

Challenges of learning English have been studied and universally acknowledged by many researchers. As Kukulska_Hulme, et al. (2017) describe, languagelearningis alife-longcommitment,achieved inmyriad waystomeetsocial,occupational educational and personal needs. While this is true about every language learning, learning of English poses additional challenges. As per Khasbani (2018), learningEnglishas a second language will take a collaborative, and extraordinary effort from both learners and teachers (p.2).

In any language learning, the essential skills needed are Listening, Speaking, Reading and Writing (LSRW). As Yen and Mohamad (2018) observed, speaking competence generally takes precedence over the others sinceoral communication occurs frequently in one's everyday life (p.1223). Social media offers plenty of opportunities to hear others speak in good English without fear. It enables one to learn the words, idioms and phrases, their proper use in sentences, correct pronunciation and accent. Student have plenty of opportunities to hear the language spoken by people from different countries in structured online classes, as well as through lectures, news discussions, documentaries and movies.

However, unless the learners actually speak in English, their learning will be incomplete. One needs to practice speaking in order to gain competence and confidence. Toquero (2020) observed that learners need two-way communication which can be difficult to achieve online. Conferencing apps like Zoom or Google

Chat provides the apt solution to address this problem. Now a days it is possible for a teacher to have individual or one-on-many audio or video chats through such conferencing apps so that the learners can actually practice two-way communication in English.

Social media can also be of immense help in improving one's language skills. Blogs are excellent tools to express one's thoughts and ideas on various topics. Good blogs not only provide different viewpoints on various topics, but also helps to gain the confidence to start writing own blogs. Toquero asserts that providing teachers with proper training can enable them to effectively implement the courses through electronic delivery.

Social media and conferencing apps provide a good environment for online learning of a language. Apart from the words, sentences and grammar learning, social media brings in an element of fun and entertainment into English language learning. As Ghounane (2020) observed in the Algerian context, learners are thrilled to learn English in social media platforms such as Facebook, WhatsApp, Instagram and YouTube. Muftah (2022) argues that in terms of personal relationships too, social networking can be very crucial in educational help. Support groups can be created from which learners can get information.

A study by Faryadi (2017)in Malaysia revealed that Facebook helped students improve their English-speaking skills, learn new terms and creates an environment that encouragesEnglish language learning. It also demonstrated improvements in the learners' confidence and speaking skills.

Research by Rahaded, et. al. (2020) on EFL students' learning in Indonesia showedthatWhatsAppenables learning, develops problem solving skills, and helps improvetheir communication skills. In another Indonesian study, Manan (2017) demonstrated that using WhatsApp supports and increases learners' conversational abilities.

YouTube is another good means for English language learning. It provides a number of excellent audio and video learning resources. It also provides facilities for rewinding and watching it again. Other social media platforms like LinkedIn, Twitter or Instagram can be used for English language learning but to a lesser extent since their platforms are different.

While social media provides many positive features to English language learners and teachers, they also pose many challenges. Some of the challenges include
- Distraction from studies,
- Lack of motivation,
- Costs,
- Network coverage and speed issues,

- Feeling of isolation and lack of human contact,
- Addiction and time wastage,
- Errors in some online information
- Learning bad English due to the emojis and local slang.

Allam et. al. (2020) observed that without assistance and support from friends, families, and schools, students find e-learning to betedious. Hence, they losetheirinterestsandmotivationtolearn. Somestudents pointed out thattheydonot have a comfortable learning atmosphere at home and the fact that they are forced to engage in household chores during the lockdown, bring about negative impact on their studies and leaving them depressed and despondent (Mishra,et. al.,2020). It's a fact that there are so many challenges in the Indian context. It is necessary to understand that these problems are not insurmountable. This study also probes into the solutions to face these challenges.

3. Research Objectives

The research focus on undergraduate level students and teachers of English language. Three key research objectives were chosen for this study.

a) What are the differences, in the perspective of the students and teachers in terms of the relative significance of the various challenges of using social media for English language learning.

b) In the light of the challenges of using social media for English language learning

c) If they would still like to use social media for English learning, what are the key tools they propose to mitigate the challenges of social media usage.

4. Methodology

Initially, a literature survey was done on the experiences and findings of researchers in different countries use of social media for learning. This phase was predominantly based on online searches and resent studies were also included. A sample survey through a structured questionnaire was the tool selected for collecting primary data. The survey was done by administering the questionnaire in Ethiraj College, in Chennai, India. The sample comprised eighty-seven Under Graduate students and twenty-four teachers of English Department. All were female students of age group 18 to 20 and the teachers from 25 to 50.

The questionnaires included multiple choice questions as well as some open-ended questions. The first part was primarily to collect demographic data about the respondents. The next of the questions were essentially to cover the study objectives. While collecting the perspective of the respondents on social media the positive features felt by them were collected in addition to the challenges. The

questionnaire was checked for validity and reliability. The final part of the questionnaire was open-ended to get their views on their individual solutions for mitigating each of the challenges.

The data collected was analyzed about the views of the respondents on how severe are the challenges and how it can be mitigated.

5. Findings

As the college chosen was exclusively for women, the students and the teachers were female. The age profile of the student respondents was in a narrow band of 18 to 20 years; however, the teachers were from a broader age profile, with 33% in the range of 25 to 35 years, and 50% between 35 and 45.

Figure 1 depicts the break-up of the students who think that social media influences learning English positively. The results indicate that the majority of the participants use social media as a language learning tool. However, a greater proportion of teachers perceive the impact as negative.

Almost 77% of the students believe that social media can affect learning English positively, while 20% of them think that it has a negative effect on the language learning process. Among the teacher respondents, one-third (33%) perceive the impact of social media on English learning as negative.
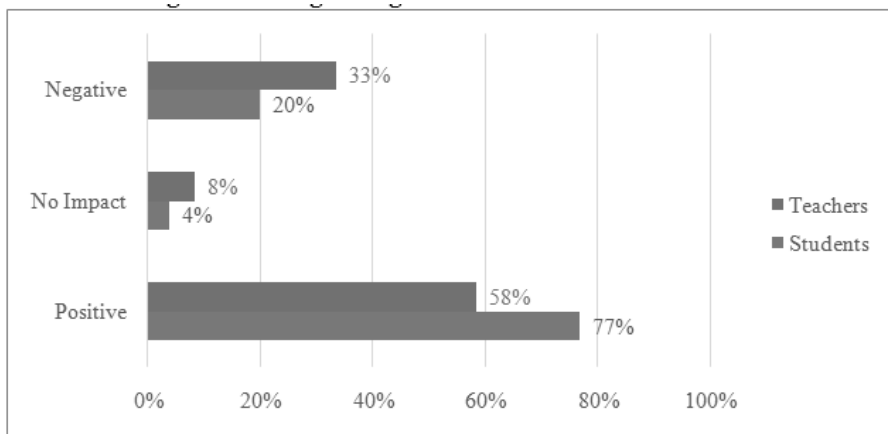
Fig.1 Respondents' Perception Regarding Impact of Social Media on English Learning

The social media platforms used by most students were FaceBook, Whatsapp, and YouTube, few used LinkedIn and Twitter. Whatsapp was used not only for communication but also to convey documents, tables and presentations for English language learning, test results and research analysis. YouTube was used for audio and video lessons and support material. The choice of teachers was also similar.

MS Teams was the preferred conferencing app for both the teachers and students. However, for informal discussions among the students, Zoom and Whatsapp audio or video were more often used.

In the light of the overwhelming positive endorsement of the use of social media, despite some challenges perceived by the respondents, neither the students nor the teachers want to avoid its use as the benefits clearly outweigh the challenges. Of course, they want to minimise the effects of the challenges observed in the use of social media for English learning/teaching.
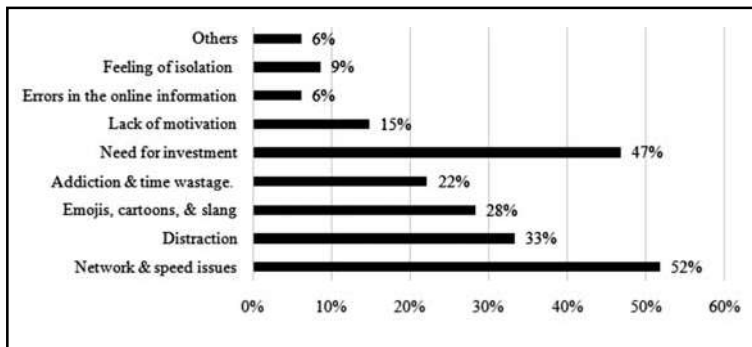
Fig. 2 Major Challenges Perceived by the Students for the Use of Social Media for English Learning.

The specific challenges cited by the respondents were tabulated and the frequency of occurrence of each challenge in the responses from the students and the teachers are depicted in Fig.2 and Fig.3.

The top five concerns of the students for the use of social media for English language learning were a) Network and speed issues, b) Need for investment in a good computer, mobile, speakers, etc., c) Distraction from studies, d) Tendency
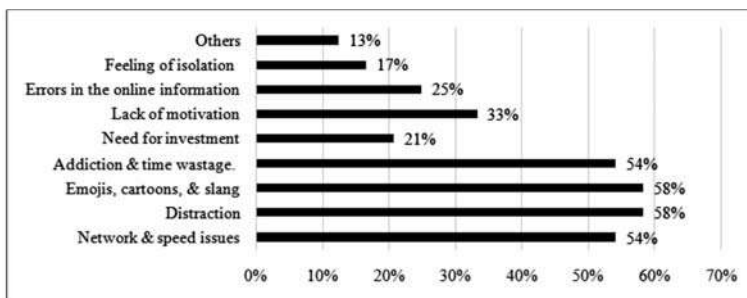
Fig. 3 Major Challenges Perceived by the Teachers for the Use of Social Media for English Teaching

to forget formal language and use slang, abbreviations and emojis which are common in social media, and e) Addiction to social media and time wastage. Even serious students tend to waste a lot of time searching as they do not know where and how to search for information.

The top five concerns of the teachers for the use of social media for English language learning were a) Distraction from studies b) Tendency to forget formal language and use slang, abbreviations and emojis which are common in social media, c) Addiction and time waste, d) Network and speed issues, and e) lack of motivation for self-study. Investment needs for effective usage of social media for language learning scored relatively low.

To better understand the relative importance of these challenges from the respective viewpoints of the students and teachers, Fig.4 portrays a comparative bar graph.
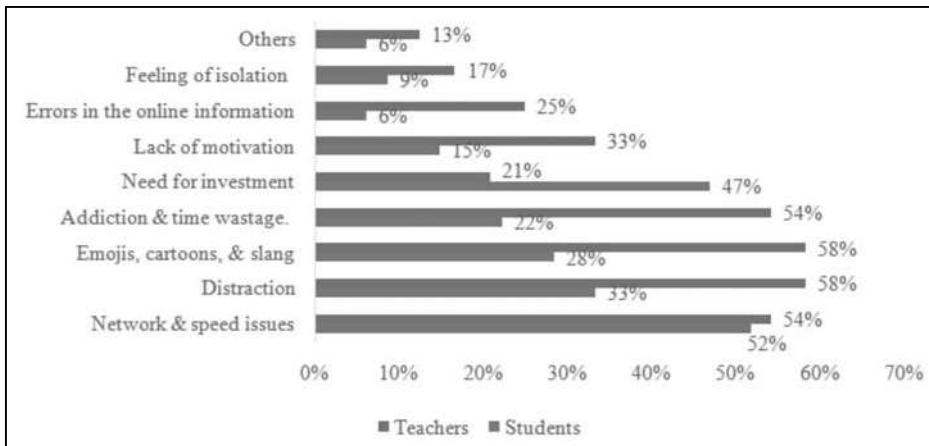
Fig.4 Relative Importance of the Challenges in Using Social Media for English Learning - Perspective of Students vs. Teachers.

Teachers perceive investment needs as a relatively lower challenge, presumably because they are employed and have lesser financial issues than the students. However, the teachers consider the reliability of online information to be more of a challenge than do the students. The better level of knowledge of English language among the teachers help them identify the mistakes present in the online data used by the students.

The question is how significant are these challenges cited by the respondents to the use of social media for language learning. As seen in Fig.1, both students and teachers are convinced that the benefits of social media are definitely more than the challenges. Even in terms of the perceived challenges mentioned, many

respondents felt that distraction and addiction are essentially issues of self-control. Also, people are anyway exposed to many other distractions and sources of addiction – reading habits of youth can lead to good literature or pornography; friends in classrooms can distract a student from the lectures. Thus, the solutions suggested by many of the students as well as teachers to mitigate these issues of social media include building/inculcating self-control.

Network coverage and speed in India is not comparable to the western world. However, many of the respondents felt that India has made rapid strides in the mobile technology and it is likely to improve even further in the years ahead. So, rather than abandon a useful tool, it is better to take extra effort now and become more familiar with the technology and its tools.

The need for investment is a genuine concern in developing countries like India. As regards the concern about usage of informal language with slang, emojis, and short forms in formal English communication, it seems to be an unjustified concern of the teachers. The students are quite clear of the distinction between formal and informal language and they seldom mix the two. A similar observation was made in a study in Malaysia by Thurairaj et al. (2015) who found that the style and content of the language used on social media had not influenced the learners' English language proficiency as they were aware of the distinction.

6. Conclusions and Way Forward

With regard to the first research question, the perspective of the students of English language and the teachers in terms of the relative significance of the various challenges of using social media for English learning are almost similar in terms of ranking. Teachers have more concern than the students that the students will learn the informal communication styles of the social media and using them in formal English communication. Students are more concerned about investment needs than the teachers.

On whether the students/teachers prefer to avoid using social media for English learning due to the challenges, the study clearly establishes that an overwhelming majority find social media as a positive tool for ELT.

The study also brings out the key tools that the students and the teachers propose to mitigate the challenges of social media usage for English language learning. Further studies with respondents of mixed genders and at school or post graduate levels, as well as from a wider geographical spread within India may give greater insights to future researchers.

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*Research Scholar, Hindustan Institute of Technology and Science, Chennai, Tamil Nadu, India
**Assistant Professor (SG), Hindustan Institute of Technology and Science, Chennai, Tamil Nadu, India

The Characterisation of Tughlaq as portrayed by Girish Karnad and Cho Ramasamy

–Dr. P. Deepalakshmi
–Dr. M. Senthil Kumar

Cho does not speak in favour or against learning Hindi but he suggests that language of majority ought to be its national language. Cho raises a war cry against poverty and political oppression. The politicians are presented as self-crooks who try to escape the food crisis by their foreign tours under the pretext of bilateral issues by leaving the citizens at the mercy of poverty.

Abstract:

Comparative literature is an academic field that deals with the study of literature and cultural expression across linguistic, national, geographic and disciplinary boundaries. Drama is a representation of life in little. The English Dramaunderwent a remarkable change in the previous year's hands of great writers. Girish Karnad's *Tughlaq* has explored the paradox of the idealistic Sultan Muhammad Tuglaq whose reign is considered as one of the more spectacular failures in Indian history. Cho Ramasamy's play *Muhannad bin Tughlak* exposes man's search for identity and contribution of his potentialities to develop human values to the world. Both the writers use the historical Tughlaq to initiate their own images and ideas about the form of contemporary Indian Government independently in their works. The paper compares and contrasts the elements prevalent in *Tughlaq* by Girish Karnad and that of Cho Ramasamy.

Keywords:

Drama is a representation of life in little. Drama in the western countries has had an enormous and varied growth. The English drama witnessed a remarkable development in the hands of great authors like Marlowe, Shakespeare, Ben Johnson, Wessex, Congreve, Dryden, Goldsmith and Sheridan. In the 19th century, the British Theatre was dominated by the plays known for their thematic and lingual importance. In the 20th century, the theatre was dominated by T.W. Robertson, Henry Arthur Jones, Henrick Ibsen, Harold Pinter and Samuel Beckett. They criticised sentimental comedies and hence, they got accustomed to the social issues of the contemporary society.

Unlike the English dramas, the Tamil drama is a recently developed discipline. In Ancient Sangam Literature in Tamil it is learnt that Cilapatikaram contains some characteristic features of a drama. In 1881, having Shakespeare's *Hamlet* as a model, Pammal Sambandha *Mudaliar* staged his famous play *Manohara* which enjoyed an immense success.

Based on the model of Lory Litton's *The Secret Way*, Sundaram Pillai wrote *Manonmaniyam*. With the advent of the 20th century, Tamil theatre gained an impetus under the guidance of Sankaradas Swamigal and Kandasamy Mudaliar who were responsible for the establishment of a number of "Boys Companies". Nawab Rajmanickam and R.S. Manohar exacted dramas with spectacular settings. T.K. Shnamugam Brothers, N.S. Krishnan, S.V. Sahasranamam and M.R. Radha and C.N. Annadurai focussed attention on the social issues of their days. After indepence, the tendency of criticising the government and its policies came into vogue in many dramas. After 1960, political instability, opportunism, corruption and nepotism were rampant. In order to guide the nation in the proper direction, many educated statesmen turned their attention to politics.

Girish Karnad is one of the foremost playwrights of the contemporary India. *Tughlag*, Karnard's second play, written in 1964, won popularity among his readers. It explored the paradox of the idealistic Sultan Muhammad Tuglaq whose reign is still considered as one of the worst failures in India's history.

The play written in Kannada was later translated into English. It won him the recognition as a front rank dramatist in contemporary Indian Literature. This play is highly welcomed and appreciated for its excellent dramatic technique.

Cho Ramaswamy was a lawyer by profession. He chose drama as a tool to expose the ugly face of the corruption. He was an actor, politician, pamphleteer, essayist, novelist and journalist but the only field untouched by him was poetry.

Muhamed-bin-Tuglaq, the Eighteenth Sultan of Delhi (1325 – 1351) was considered as a "Man of Knowledge" and he had interest in subjects like philosophy, medicine, mathematics, religion and Persian, Urudu and Hindustan poetry. The character of Tughlaq found a remarkable place in the discussion of the learned societies. He was undoubtedly a versatile genius.

No ethicist or a commoner could brand the Sultan neither as a monster nor a lunatic as he was definitely 'a mixture of opposites'. He might have had good ideas but he was not shrewd enough to execute them. His character and his failed policies largely contributed to the decline of the Delhi Empire.

Girish Karnad introduces the protagonist Tughlaq and his opponents, the tension and conflict existed during his reign. All the elements and action of characters

intensify the conflict until it reaches the climax and denouncement at the end of the drama.

Tughlaq is introduced as the warrior in the path of God, the defender of the world of the prophet, the friend of Khalif Majesty. When the play opens, an old man and a young man who are found among a crowd of citizens converse with each other. All of a sudden, the Sultan, according to the one among the crowd, has announced his decision of changing the capital from Delhi to Daulatabad.

Girish Karnad's characters are shown conversing with one another about the parricide and fratricide that have taken place among the subjects of Tuglaq. They also speak about the merciless death of Sheikh Imam-Ud-din.Tthousands of men and woman on their way to Daulatabad lost their valuable lives. Their conversation next focuses on the murder of Najib, the Sultan's political advisers. Only the gruesome murder of the trusted lieutenant of Shihas Imam- Ud- din is enacted on the stage. The step-mother of the Sultan is shown being dragged by the soldiers for her involvement in the murder of Najib and Abbasid. The gruesome murders enacted on the stage have made the audience shudder. It is no doubt that the play is a horrible tragedy.

Karnad clearly weaves the story of Aziz and Aazam with the main tragic story of Tughlaq, the idealistic monarch. The playwright makes Tughlaq aware of the irony of his life when Aziz, the only character in the play has skillfully used all the schemes of the Sultan for his own benefits. He kills ghiyas- Ud- din in his disguise as a holy messenger of peace to purify the land and revive the banned prayer.

Karnad's character Sultan Muhammad Tughlaq is a visionary and an idealist. Tughlaq, a typical existentialist proclaims that justice in his kingdom is offered "without any consideration to migrant or weakness, religion or creed." He earnestly wishes to attain "grater justice, equality, progress and peace-not just peace but a more purposeful life." The above statement throws light on the king's utmost concern for the well-being of his citizens. Karnad, through his imaginary characters, advocates freedom, choice and meaningful existence to subjects Tughlaq addresses 'God' not as 'Allah' but as 'Almighty' and 'Lord' that exposes his character not as a religious frantic but a philanthropist. He visualises order, social harmony and economic progress of his people and country.

In spite of his strenuous efforts, Tughlaq is not able to materialise his ideal vision. He does not succeed either in maintaining Hindu-Muslim unity or winning the confidence of the people. He remains so desolate as all his attempts to achieve his goals, maintain power and gain social acceptance have ended in vain.

Tughlaq: But how can I explain tomorrow

To those who haven't even

opened their eyes to

the eight of today.

Tughlaq represents the typical mental attitudes of a forbidden ruler. His life is marked by patterns of hope and despair and success and failures. He is presented as an existentialist who has been influenced by Aristotle, Plato and Buddha who were the Pioneers of Existentialism. He wishes to give concrete shape to his ideals and emphasises the importance of man's will power and creativity.

Tughlaq is defeated for and by his idealisitic principles that are no way possible to execute in action. Karnad portrays that the man's concern is not the problem of contemplation or sterile abstraction but the problem of action. Man is given ample freedom to choose, decide and act as an active participant to decide the direction of journey to reach his destination. The next thing that the traveller should focus is to travel with proper planning, clear foresight and confidence in spite of facing the complexities of life that may pull down his resilient spirit.

Tughlaq is not only alienated from the society but also from the individuals around him. His interpersonal alienation manifests itself in two ways. First of all, he is known for manipulating things for his own benefits and treating people around him as mere objects. Second, he is unable to establish meaningful communication with others as he is not true to himself and others.

Tughlaq realises the vast self that exists between aspiration and fulfillment and ideals and reality. Thus, Karnad's Tughlaq is portrayed as an alienated protoganist who experiences interpersonal, social and existential alienation in addition to self-estrangement.

As for as Cho Ramaamy's Muhannad-bin-Tughlak is concerned, it is not absolutely packed with existential philosophy but traces of existentialism are found here and there. It exposes man's search for identity and his potentialities to develop his own values in the world. Cho depicts the harsh reality of condition and his life is a stupid political environment. His chief aims are to bring an awareness among the citizens, to raise their self-consciousness and inspire them to lead meaningful and sensible life. Cho illustrates with ample evidences that the stupidity of the citizens is the root cause of their ridiculous life-style. The people are misled and deceived by the gimmicks of the pretentious politicians and their impractical election manifesto. The best way to overcome such political atmosphere is to be wise and sensible. Cho vividly portrays how the destiny of a nation is ruined by an inefficient ruler like Mahadevan under the guise of Tughlaq.

The existential choice made by Raghavan and Mahadevan is to act as Tughlaq and Bathusha. In the game of life, the fittest person survives. Raghavan is defeated whereas Mahadevan, the opportunist succeeds in his life attempt. Mahadevan's

choice of deeds crown him with success. He exploits the stupidity and ignorance of the citizens and gains power and popularity. He proves that the political climate is such that even a dull head of affluence can become the leader. Tughlaq represents the selfish politicians. Certain issues are exaggerated to intensify the dramatic interest. Cho Ramasamy's aim is to throw satirical remarks against the dubious of democracy. The administration of our government is the replica of the administration of Sultan Muhammad- bin- Tughlak of the 14th century. Cho's Tughlak attacks immorality, modern manners and fashion in the guise of novelity and modernity. He emphasises the importance of self-knowledge and rationality. He wants real freedom and proper democracy to blossom in India. The novelist, through his characters, mocks at the duplicity and corruption prevalent in Indian society, medical field and social media. At the same time, Cho does not advocate inter-caste marriages. The dramatist opines that people do not even feel guilty after committing heinous crimes. The dramatist also offers solutions to many problems. He suggests that all false social setups, systems, marriage patterns, political rules, judicial and political system be checked and revised now and then. Cho's Tughlak says that people need self-knowledge and wisdom to distinguish between good and bad and the valour to oppose foolishness and exploitation.

Cho does not speak in favour or against learning Hindi but he suggests that language of majority ought to be its national language. Cho raises a war cry against poverty and political oppression. The politicians are presented as self-crooks who try to escape the food crisis by their foreign tours under the pretext of bilateral issues by leaving the citizens at the mercy of poverty. He criticises the Parliament House as a place where great and irreparable liars meet: Cho's Muhammad-bin-Tughlaq is a mirror of modern politics. The playwright is not against democracy but he raises his voice against the misuse of democracy. He sounds his trumphet to ignite the slumbering minds of the Indian citizens through the characters of Tughlak. There are a few similarities between Karnad and Cho Ramasamy in the form and content of their dramas. They are well-versed in English and are sensitive to the socio-political problems. Their aim is to create social awareness through criticism. Girish Karnad's *Tughlaq* reproduces an atmosphere of Sultan Muhammed-bin-Tughlaq's reign. Its plot is deep rooted in history. The playwright succeeds in endowing the dead skeletons of history with flesh and blood and also creating new characters that are more real than living men. The historical background is not found in Cho's version. He has just picked up the name of Sultan to attribute his proverbial stupidity to the modern politicians. The dialogues of both the versions are natural, dramatic, lucid, precise, crisp and pointed.

Cho has developed a style of his own to criticise and satirise politics. His Tughlak

has also faced stiff opposition from the politicians and he has been the target of attack many times. These attacks have brought Cho and his works name and fame in the national and the international level.

Karnad's Tughlaq criticizes Jawaharlal Nehru's government that failed to frame the essential rules and regulations that could avoid with China. It is well known that both writers have characterised the historical 'Tughlaq' to imitate the images and the ideas of the contemporary Indian Government.

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*Assistant Professor of English, Ambai Arts College, Ambasamudram, Tamilnadu, India (Affiliated to Manonmaniam Sundaranar University) E-mail: smpdeepalakshmi@gmail.com.

**Associate Professor, Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India (Affiliated to Manonmaniam Sundaranar University)
E-mail: senthilenglish1982@gmail.com.

Black and White Racial Dynamics: Problems of Racism in Mamet's Race

–Ms.A. Reshmathi
–Dr. S. Raja Prabha

In "Race, Rape, and White Victimhood: David Mamet's 'Race,'" Cynthia A. Young reaches this same conclusion as regards Mamet's piece: "Rather than a complex interrogation of black and white racial dynamics, the play is an expression of white, male disaffection in the Age of Obama, a theme that is neither novel nor particularly surprising in its contours"

Abstract:

Mamet's play *Race* centres upon four characters, two white men in their forties, Jack and Charles, and two Black characters, Henry, forties, and Susan, twenties. In Race, the audience is immediately oriented within a world in which there is similar trepidation surrounding the language employed to speak of sensitive subject matter. However, Mamet exceeds the imposition of political correctness with the outright declaration of an alleged double-standard: black people can offer their insight regarding the subject of race whereas white people neither can nor should attempt likewise. This paper attempts to trace the race issues in Mamet's play *Race.*

Keywords: Race, Oriented, Imposition, Sensitive, Issues.

Henry and Jack are partners of a boutique New York City law firm at which Susan was recently hired by Jack, as is established early on in the play when Henry dismissively sneers, "She's your science project, Jacky, she's not mine" (Mamet 26, italic's author's own). Inspiring this ire are the circumstances surrounding the decision to take the case that the partners are considering at the beginning of the play: egregiously wealthy Charles is accused of raping a Black prostitute with whom he was having an affair but allegedly loved. Because of the racial makeup of the law firm as well as the fact that no one else will try his case, he seeks out Henry and Jack. From the start, and true to the title of the work, the topic of race will be discussed at length. By way of greeting and

after a brief monologue that begins with, "You want to tell me about black folks?" does Henry rhetorically ask, "Do you know what you can say? To a black man.On the subject of race?" Lest there be any doubt—and which Charles correctly suppliesthe answer is "'nothing,'" before he adds that unlike white people, "[b]lack people can talk about Race" (Mamet 5-6).

In "Race, Rape, and White Victimhood: David Mamet's 'Race,'" Cynthia A. Young reaches this same conclusion as regards Mamet's piece: "Rather than a complex interrogation of black and white racial dynamics, the play is an expression of white, male disaffection in the Age of Obama, a theme that is neither novel nor particularly surprising in its contours" (1013). As the play progresses, it will be rife with racial epithets put into the mouths of the characters in an effort to demonstrate just how far from post-racialism we remain, and time and again will there be declarations regarding what can or cannot be said about race. However, Mamet's outright disregard for a societal mandate of political correctness as well as his suggestion that white men are somehow victimized betray an egregious attitude of white privilege. To be clear, Race is not a work that indicts reverse racism; rather, it is designed to present it as a legitimate issue with which white people now contend. The fact that Henry, who is Black, is the one who needs to educate Charles on the meaning of racespecifically Blacknesspoints to this white "ignorance about race" (Pascale 33, italics author's own). That white people neither know nor can speak of race is tantamount to declaring that such is owed to the fact that white is not a racial category: race is something that white people do not possess. To corroborate as much, Jack will remind Susan of this later in the play with, "There is nothing. A white person.Can say to a black person.About Race.Which is not both incorrect and offensive.Nothing" (Mamet 44). The more careful phrasing would opt for a white refusal to speak on behalf of Black people. However, this would be disingenuous since Mamet has no problem doing as much.

The story continues with Jack and Henry deliberating whether or not they are to take the case, summoning the newly hired Susan to keep Charles occupied while they reach their decision. Jack goads Susan into offering her opinion of Charles, and she declares he seems guilty and desirous of "punishment," case in point being that he flirted with her, a Black woman aware of the accusation that he raped another Black woman, upon arriving at the office (Mamet 20). Such prompts an exchange in which Jack declares that "blacks. Know things no white man knows," chief among them "[t]hat the whites will screw you. Any chance we get. We cannot help ourselves." As to why, Jack finishes, "Because we know you hate us" (20-1). Awash with requests to track down relevant documentation so that Jack and Henry can be as informed as possible prior to accepting the case, Susan takes a check

from Charles that serves as a retainer fee as she simultaneously makes a request that results in Jack and Henry being listed as Charles's attorneys of record.

The timing is unfortunate, as Henry has almost persuaded Jack not to take the case since the former believes it impossible to win and detrimental to their firm in the long run. Consequently incensed, Henry expresses his distaste for Susan, severely reprimanding her for letting "her color jump on her intellect" (Mamet 27). The first scene ends as they consider how they can approach the case, particularly since a white preacher in the adjacent room allegedly heard Charles tell the woman, "'I'm going to fuck you now, you little nigger bitch,'" which was the admission that tipped the scales prior to Susan's mishap in favor of passing on the case (Mamet 24). However, it occurs to Jack that the case has potential because there was an important omission from the hotel cleaning report. In the newspaper article in which the woman is claiming assault, she is quoted as saying, "'He threw me down. He ripped off my red sequined dress'" (29). However, as Jack observes: "He ripped the dress off, the room would be covered in sequins. It has to be. Tell him. A sequined dress, you look at it wrong, they start to fall off" (30).Jack brainstorms how to spin the story: "They heard 'My nigger bitch.' (Pause; to Susan) Anybody ever call you that, while he was fucking you? Crazy with love?" (31)

Susan contends, "This isn't about sex, it's about Race," to which Jack smarmily sneers, "What's the difference?" (31) Never mind, at this point, that cynically conflating sex and race presents those marked other—in this case, the sexualized (women) and non-white—as two interchangeable and whiny populations with whom the overburdened white man, Jack, has to contend. The white savior has just come up with a plan to save the day but even he is skeptical that he will have success since race, like sexuality or genderanother conflation Mamet commitsis an issue with which the white man just cannot win. This martyrdom thinly veils his privilege. The second scene begins with Jack and Henry detailing their secret plan for a live, in-court performance in which a woman, wearing a mock-up of the exact same red sequined dress of the alleged victim, is thrown onto a mattress so as to demonstrate that the absence of sequins equates with an absence of violence: thus, the sex must have been consensual.

Jack suggests that Susan could wear the dress since she is Black and the same size as the victim. Charles decides he wants to issue a statement to the press, as he claims that he exploited his mistress by making her promises that he failed to keep. Meanwhile, Susan recalls that Jack identified a trip she took to Venice in the first scene, leading her to ask how he knew she had visited the city being that she failed to disclose it on her employment application. As she interrogates Jack, it emerges that he had her investigated and hired her despite the fact that she lied, which

upsets Susan for a few reasons, one of which is the fact that it appears he investigated her and another Black applicant to a greater extent than others. Jack explains he did so to preempt a lawsuit if he ever fired her and when she expresses her dismay as to how wrong this is, he replies with, "But on the other hand it's wrong, you understand? It's "wrong" that folks of different colors are treated differently under the law. It was wrong then, and it's wrong now. Bullshit aside—you are accorded special treatment, I have to take that into account" (Mamet 45).

The second scene ends with still another revelation at the expense of Jack and Henry: Charles wrote a racist postcard. As the third scene begins, Charles admits that, to make matters worse, the recipient of the postcard in which he equated the heat of the Caribbean to being in "'a hot black cunt'" which Henry reads aloud—was his Black college roommate (Mamet 50). Charles initially cannot understand what he did wrong but as the scene progresses, grows horrified by his behavior and brings up making a statement to the press once more. Henry tells Charles, "We all have to put up with a lot. From each other" (55). With this, Mamet sets up Charles to be a tragic hero. Jack receives word from Susan that the cleaning woman at the hotel has now amended her statement to recall the inclusion of the sequins in the room. Throughout the play, Jack has dodged accusations of racism with the refrain that he believes all people to be stupid, not any one particular racial group. This moment, however, renders him far more explicit as to his prejudice:

> JACK: […] You're telling me, some half-literate illegal hotel maid, suddenly, takes it upon herself: to go back to the police…
> SUSAN: "Half-literate…"
> JACK: (Referring to sheet of paper): Rosa fucking Gonzales. (To phone) I have to call you back.
> SUSAN: "Half-literate." Hotel Maid. JACK: Can we call things: by their name? Her social security number is false, her employment application is written in a misspelled scrawl, she is illegal. God bless her, that's what she is. (Pause) When, in a million years, is this woman going of her own free will back to the police. In a case, she probably can't even understand. To call their attention to a fact that she cannot possibly feel is important. (Pause) You tell me that. Our client, did our client talk to someone 'cause if not Somebody told the other side, and there's our fucking case, and an innocent man's going to jail. (Pause) I do not understand. (Pause) Alright… (Mamet 56) Henry asks Susan to get his briefcase from his car so he can speak to Jack privately, at which point he claims that she is staging "the postmodern equivalent of a 'nigger' act" (Mamet 58). He explains, "For the right response, when you ask her to put on the dress, is not, 'Fuck you, whitey,'

but, 'I'd rather not, and thank you for the job'" (58).

Henry claims that Jack is unable to see this because she is Black and he is white, and then adds that he cautioned Jack not to hire her, leading to the admission that the latter did so because he was concerned, she would sue them if he failed to given her impressive educational background. In true Mametian fashion since women are always the cog in the machine, Henry declares, "That girl, do you see, black or white, doesn't make a difference, she's trouble…" (59). To quell any possible misinterpretation as to this play's negative, if not hostile, perspective on affirmative action, it is spelled out a second time, this time by Henry: "[…] her privileged, Affirmative Action self is here on a pass, Jack, on a motherfucking pass. Which you gave her. However smart she is. (Pause) I would be mortified, to go through life, thinking that I'd received a dispensation because of my race. And I am ashamed of her that she is not" (59).

Initially, it was Jack who admitted to succumbing to affirmative action out of fear that if he ever fired Susan or passed on her candidacy, she would be able to sue him. Mamet employs verbatim the same language utilized in the public forum in an ongoing effort by some to denounce affirmative action: that it awards "special treatment" on the basis of skin color (45). He then projects onto Susan by means of her outrage his own white resentment towards affirmative action before doing so anew via the character of Henry. As Eduardo Bonilla-Silva notes regarding his study, projection is a common "rhetorical tool" used by white respondents in an attempt to displace "racism or racial motivations onto blacks and other minorities as a way of avoiding responsibility and feeling good about themselves" (64). Projection was especially pronounced in BonillaSilva's study when affirmative action was the topic at hand: "Although most students [in the study] expressed open resentment on this subject, a few projected the idea that blacks feel 'terrible' if they are hired because of their race" (64). This is quite literally what Henry expresses: "I would be mortified, to go through life, thinking that I'd received a dispensation because of my race" (Mamet 59).

Mamet posits affirmative action as a malevolent force with which to be reckoned, the pressures of which result in Charles's false confession vis-à-vis the hiring of the duplicitous Susan, and he legitimizes a claim as to its demerits by scripting a Black character upon whom he projects his "'concern on how blacks feel about affirmative action'" (Bonilla-Silva 65). In Bonilla-Silva's words, this is trulyalbeit facetiously, a feat of "'rhetorical beauty'" (65). Jack and Henry summon Susan back to the office to elicit a confession that she tipped off the opposition and called up Charles's college roommate. Lest there be any doubt, the misogyny of these characters also runs rampant at this point as Susan, from here on out, is referred to as a girl instead

of a woman time and again: muses Jack, "The girl sold us out" (Mamet 57).

In one exchange, Jack admits to hiring Susan because she is Black, all the while suppressing the doubt inspired by her lie on her employment application. He ultimately orders her to "[g]et out of my sight. Get out of my sight, you fucking ingrate," to which she responds, "You forgot to say 'nigger'" (63). After it is revealed that Charles confessed to raping the woman upon the first responding police officer producing a forgotten page of his report in which he "describes the room 'covered in sequins,'" the final moments of the play see a brief understanding, if not alliance, between Susan and Henry (63). The former asks the latter, 'Didn't this fool know that man raped that girl? (Pause) Didn't you know? … You knew—didn't you care? …" (63) Continuing along these lines, Henry still calls her out, with an allusion to what they both know to be self-evident: that the roommate could not have been that offended by Charles's comments given what Black people routinely endure at the hands of their white brethren, and with this, the play concludes:

> HENRY: Man of that age? Shit he's had to eat? That fucking "slight" was nothing to him.
> SUSAN: It was his college roommate.
> HENRY: It was some white boy who he knew in college. He didn't even remember till you called him up. You called the roommate up. You ginned him up. Didn't you?
> SUSAN: Is that what I did?
> HENRY: And your act. Was a violation of the law.
> SUSAN: As was yours, when you had me investigated.
> JACK: Did you betray me? SUSAN: In any event it would have had no bearing on the justice of the case. JACK: You tell me why. SUSAN: Because, White Man, he was guilty. (64) As was established, Charles wants to go to the press earlier in the play, which at the time, appears to be a convenient means for Mamet to exorcise his animosity towards it: "The press, Mr. Strickland is the pillory, it is the stocks. It exists to license and gratify envy and greed. It cannot serve you. If you appeal to the press they will tear you apart" (Mamet 37).

This leads to still another circular discussion in which Charles feels guilty because he is white and "exploited" the prostitute with whom he was cavorting, making her promises upon which he reneged (40). While Charles's white guilt is mocked by the other characters in the play, it is eventually his downfall when he confesses to a crime that he did not commit. Mamet does not even feign a desire for ambiguity: the amended first responding officer and hotel maid reports are hardly serendipitous, especially when coupled with the college roommate coming forward after thirty

years; Susan's early admission that she believes Charles to be guilty; the suspicious nature of her entrapping 'mistakes' that force Jack and Henry to accept the case; and even her college thesis that Henry just so happens to conveniently have on hand from which to read: "'The nexus of oppression is ineluctable…' (Pause) You think, Jacky, you are immune. Because you understand the problem. What you don't see is, that, to her, you are the problem" (59).

Race is premised upon the assumption that Black and white people are on "a mostly equal playing field" (Young 1018). Shortly before its premiere, Mamet authored and published in the New York Times an opinion editorial entitled "We Can't Stop Talking About Race in America" in which he writes, "Most contemporary debate on race is nothing but sanctimony—efforts at exploitation and efforts at restitution seeking, equally, to enlarge and prolong dissent and rancor." With this, Young concludes, "To speak of race, really racial discrimination, is to use the past to gain present advantage," which does not square with the "mostly equal playing field" in Mametworld (1018).

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*(Reg. No. 21123274012004) Ph.D. Research Scholar (Part-Time), Research Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India.
(Affliated to Manonmaniam Sundaranar University)
E-mail:reshmathisumiram96@gmail.com

**Assistant Professorof English and Research Supervisor, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India (Affiliated to Manonmaniam Sundaranar University)

Eco – Criticism in Amitav Ghosh's *The Hungry Tide*

–Mr. S. Abiraham Dev
–Dr. M. Senthil Kumar

The Hungry Tide (2004) is one of the maximum books connected to the environmental and eco-critical book written by Ghosh, It's a modern tale of disjunctions, dislocations and deterioration. It has been well known about environmental work of fiction.

Abstract:

In current times, literary writers have been strained to the previously unseen strapping interactive association between humans and scenery. This association throws glow upon the revise of ecosystem and eco-critical reading. Now, legendary writers center upon the main ecological issues in their writing to emphasize the problems of ecosystem. Amitav Ghosh is one of them. His novel *The Hungry Tide* is set in the Sundarbans meaning "Beautiful forest" which comprises of more than ten thousand square kilometers, the surge nation- narrates the narration of the forced assessment of refugees from the island of Morichjhapi. Conservationism and Destabilisation are some of the predominant themes in the novel. In this original the corporal surroundings is a depiction of a lively power that connects the plant, creature and individual existence together and one is affected by the additional unswervingly or it circuitously. The objective of my paper is to effort an environmental study and the eco-critical reading of Amitav Ghosh's *The Hungry Tide*.

Keywords- Eco-criticism, Ecology, Ecocritical, Refugees, Nature.

Introduction

Amitav Ghosh is one of the supreme novelists of Indian English Literature of contemporary times. He was born on 11 July, 1956 in Kolkata and grew up in India, Sri Lanka and Bangladesh. He finished his schooling from the Doon School in Dehradun. After schooling, he finished his additional teaching from St. Stephen's College, Delhi University, and Delhi School

of Economics. Firstly he worked in Indian Express newspaper in Delhi. Subsequently, he worked as a faculty in college and university. Indian administration has awarded him Padam Shri in 2007. His involvement in Indian English Literature is extraordinary. His works may be categorized into two part Fiction and Non-fiction. Like, in fiction, *The shadow Lines, The Calcutta Chromosome, The Glass Palace, The Hungry Tide, The Ibis trilogy* and *Gun Island* are admired work. In Non- fiction, *In an antique Land, Dancing in Cambodia and at large in Burma*, *Countdown, The Imam and Indiaand The Great Derangement: Climate Change and the Unthinkable.*

Man and scenery are the two parts of one coin. Since the development of man, there is a secure poignant and bodily bonding between them. It has been proven by our Rishis and spiritual scriptures as well as contemporary discipline that the existence power of gentleman is dependent on usual forces and the vegetation and fauna. Ecology is the term first coined by a German Biologist Ernest Hackel in 1866. The term ecology is derived from Greek words 'Oikos' which means home and logos refers to the learn of. Majorly ecology is concerned with natural relations and procedure of organisms, atmosphere, waters and earth etc.

Eco-criticism and green studies both terms are used to indicate a serious advance which began in the USA in 1980s and it began in UK in 1990s. In USA eco-criticism founded by Cheryll Glotfelty with the co-editor Harold Fromm, an input compilation of obliging and ultimate essays, *The Eco-criticism Reader: Landmarks in Literary Ecology.* Eco-criticism is a bough of fictional erudition that tries to discover touchable connections between the surroundings and text. The ecological trouble is one of the mainly famous issues of existing creation. It can be illustrious in two phases, primary is rubs on scenery writing, environment verse and backwoods novel. The following is Eco-criticism or the Revisionist Eco-criticism is inclined towards an ecological fairness to the issues of communal censure, urban. The major aspire of eco-criticism is to demonstrate how the works of writers worried to surroundings, and helpful in solving and pressing environmental apprehension.

Method and Structure

The Hungry Tide (2004) is one of the maximum books connected to the environmental and eco- critical book written by Ghosh, It's a modern tale of disjunctions, dislocations and deterioration. It has been well known about environmental work of fiction. It is extraordinary story with the combination of anthropology, conservationism, relocation, journey, ethnography, and scenery wrapped under the covering of English literature. It has incomplete variety of characters create it more attractive to booklover.

At the start of the work of fiction Ghosh reveals the authority of natural world. In this work of fiction, Ghosh tries to depict the image of disagreement between gentleman and scenery. Sometimes Man gets conquest over natural world and occasionally scenery control its attendance upon man. Man deals with scenery as a Helot. Man has been thoughts since extended juncture that natural world exists to complete their wish so they develop environment at wide stage. As populace of Morichjhapi are doing in the work of fiction. They are destroying Natural resources to, plug their abdomen and construct home for living. Overuse of surroundings resulted of weather modify and reduction of Natural reserve in Morichjhapi.

It is careful that if we use ordinary resources there will be no normal reserve for our prospect cohort and reduction of natural world brings dangerous for gentleman. Nature also takes vengeance with men in the shape of storm, tropical storm, tempest, Earthquake, Landslide etc. As in the work of fiction we observer an immense cyclone which results in the death of Fokir. Nature has ongoing to take its correct in harsh way. Human beings shall have to redesign their repression with natural world by admitting that natural world and Human beings are two fraction of one coin and one is not greater to other.

The location of *The Hungry Tide* is in the spirit of scenery. Novel intentionally deals with environmental issues of the Sunderbans, the mangrove forests between the plains and the ocean of Bengal. Biodiversity of Sunderbans is leisurely imbalanced due to contemporary movement of human being to create living themselves and their family. As in work of fiction Moyna explains the Nilima's sight about the novel nylon nets which is use to grasp tiger in sunderban. The rich and fair usual resources of Sunderbans of West Bengal (India), are intensely being influenced by amateurish poor man of the Island. They think Natural resources are only for them and they can use it at some price. So, Government has to get solemn act to run away them from the isle to put aside nature's riches and to uphold appropriate sequence of biodiversity of Sundarbans.

Ghosh tries to make known the regulation of Nature in this exacting novel. Wherever he is mocking upon human being is measured as the majority thinker being of terrain and he does not pursue any rules awaiting he feels require of scheme for their appropriate nourishment. But Nature does its work categorically.

In spite of adore story Ghosh includes ecological issues, verbal communication difficulty and complicated relationships among Piyali, Fokir and Kanai. He cleverly solves this perplex dealings by the climatic ending in the narrative with a tropical storm which kills Foir, while reduction the life of Piya. Climate modify is the distinguished obsession in the work of fiction. Due to climatic chaos in the surroundings of Sunderbans that uncommon species of Dolphins and additional fishes are

languishing. At the similar occasion the inhabitants of tigers is dwindling day by day. Ecosystem of Morichjapi Island is at alarming stage. Due to misbalance in ecology of the Sunderbans guide to unsafe conditions. Submersion of Islands is genuine ecosystem are the famous fraction of the surroundings. A miniature misbalanced in ecology leads to unsafe in environmental sequence.

Nature is the benefit for human beings which deity has been given as present since the delivery of man. Ghosh portrays the image of natural world as nurse. Without Natural resources human being can't be nurtured in appropriate mode. He has to obtain assist of Nature for contented existence. As in the narrative, Kusum expresses when her priest returned from a extended and winning fishing journey, there was cash in the home and foodstuff. In this method natural world complete the essential needs of human being. Anyone can live with the assist of Nature. But the needs of human being turned into gluttony. Therefore, they have to countenance the anger of Animals as well as scenery. Kusum's father wanted to consume tasty foodstuff. So, Kusum's protect cooks rice, dal and vegetables. But, logs ran out when it came occasion to heat a few fish. His priest became annoyed when he heard about ran out of logs. So, he stormed out of the home and went to transport a few wood. Here, Amitav Ghosh depicts that man doesn't desire to cooperation and this leads to injure for their existence. As Kusum's father ended his existence, when he went to transport only a few logs.

Ghosh tries to demonstrate the authority of Humans and Animals. Sometimes human being came in authority and occasionally men besieged upon animals but there are the losses of together. Human being is careful as the majority academic being of the ground, they should be measured about the equilibrium of ecology and thinks about creature that they too have feeling and emotion and they will act according to their natural world. But difficulty is that Human being known the whole thing but he ignores. As Kusum's father went to carry logs in annoyed disposition and failed to distinguish the circumstances which resulted in his bereavement.

Nobody wants to get irritated other persons in his country. Therefore Animals also desire to exist gratis at their position. Due to overpopulation human being intentionally destroys the woods and constructs their house. These all activities result the emotions of animals since forest and caves are secure rest for them and they can effortlessly get the whole thing what a needs for their continued existence. Animal feels powerless and some they obtain annoyed when he saw their opponent in the shape of human being and attempt to take vengeance from them as they believe that they came to slay him or obliterate their region. That's why Animals employ their authority to put away their existence and every so often to make

human being as their foodstuff. Ghosh depicts the series of natural world in the work of fiction. Ghosh wants to obtain conscious to the populace about the usual calamities of surroundings in prospect which will be the consequence of human's possess karma.

Ghosh very cleverly intermingle the Indian legend with environmental problems of Sunderbans. People of Lusibari think about 'Bon bibi'- 'the divinity of the woods,' who system over all the animals of the Sunderbans. People of Lusibari employ to phase do of the magnificence of Bon bibi. People consider that tigers, crocodiles and additional animals do her bidding. It is measured by the people that Bon bibi is very compassionate and she tries to put away the existence of populace in dangerous ordinary calamities. Thus, Born Bibi demonstrate the rule of the woods that gluttonous would be punished and deprived were always rewarded by her.

Piyali Roy comes to do review of the maritime mammals of the Sundarbans. She is interested in Gangetic Dolphins and Irrawaddy Dolphins. Piya tries to portray the account of dolphins- their detection, narration, and problems faced by them. Piya lived in Lusibari for little days but owing to dangerous event in the existence and region of Lusibari she absent for a month, but returned to labor for Badabon faith. She decided to go the faith in the way of protection of the Gangatic Dolphins, in discussion with the restricted fisherman of Lusibari: she is also helped by financing a home for Moyna and College teaching for Tutal. She asks Nilima for the rental fee of Upper floor of her house to put guest house.

The Hungry Tide is locate in the Sundarbans meaning "good-looking jungle" which comprises of more ten thousand square kilometers. Climate alter in the Sundarbans affected together human being and Animals. Flora is also in hazard. Due to augment in the inhabitants mangroves of Sunderbans start to wrinkle. Sudden, growing of irrigate stage add to the option deluge and Tsunamis. People of the islands are inexpert and need of consciousness which leads to unfair biodiversity in Sunderbans- tide country.

Results

The narrative recounts the occasion of the Morichjhapi event that took position in 1979 and it depicts the utilization faced by the refugees from Bangladesh. The administration of India has taken steps to conserve its normal resources which comprise the endangered species like the Royal Bengal Tiger and the Gangetics Dolphins called as Oracella.

Conservationism and Deterioration are several of the main themes in the work of fiction. The physical site of the Sundarbans serves as an important symbol in the narrative. The corporeal surroundings are a symbol of a lively power that connects

the sow, creature and individual life together and one is affected by the additional unswervingly or circuitously. The topographic features habitats of the populace, professions of this surge nation are accountable for the configuration of their communities. In the work of fiction, we observe a co-existence amongst a variety of kinds of populace countenance the similar result while encountering with the surroundings which include of opaque forests, rivers, snakes and crocodiles, fishes, tigers and also the usual disasters like the tropical storm and awful storms.

The surroundings are not only significant to form the narratives arrangement but also its highlights the secrecy and fates of an individual's survival still in the middle of an unsafe but at the similar occasion a loveliness of scenery. Here in this work of fiction we have the Bon Bibi legend that is needed in the configuration of individuality for the populace of this surge state who consider so much in the myths, customs and rituals of the Sunderbans tropical forest and its power upon their lives. The idea of the tropical forest is a separate example which shows the differences between the cultured and the unsophisticated populace.

In *The Hungry Tide*, Ghosh has depicted nature's confrontation towards its regimentation and severe category. We obviously see that scenery has its own workings that are further than human run. In the Sunderbans the boundaries crumple and rivers combine with each other. Amitav Ghosh's novel explores the subject of deterioration mostly caused by globalization. It is based on a factual chronological event; the occasion of Morichjhapi and also anxiety the issues of the surroundings, its defense and protection of the Sunderbans. Ghosh shows the disagreement between the refugees and the administration establishment and also focuses on the distress of the settlers in aggressive surroundings where they have no extra position to go. Through the work of fiction, Ghosh hints at the information that globalization far-reaching crash upon the populace who are measured rearward and uncultured. Through the globalization, even these sections of public have benefitted a lot and the relocate of information and consequence of announcement will cover the method for added culture and progress in technologies and thoughts. However, Ghosh shows the unenthusiastic aspects of globalization as well. This is seen in the cruel and dissimilar approach shown by the city populace towards the settlers of the Morichjhapi.

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*(Reg. No. 21213274011003) Ph.D. Research Scholar (Full- Time)), Research Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University) E-mail:abrahamdev1997@gmail.com
**Associate Professor of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University)
E-mail:senthilenglish1982@gmail.com

Tolkien's Analysis of Convention in *The Silmarillion*

–Mr. C. Vignesh
Dr. P. Santhi

One of the majority significant figures of Tolkien analysis, Tom Shippey, in his determining monograph The Road to Middle-earth showed the significance of the regulation of philologyin approaching Tolkien's novel. Even though Shippey meant to provide a direct to Tolkien'sfictional chronological precedents (in medieval languages and literature) and the relations to them, with the persistent importance on texts and their versions running during both the quantity of uncompleted stories and Tolkien's last conceptionalizations of the 'Silmarillion' substance, philology can be taken as a hypothetical principle too.

Abstract:

The function of thispaper isto create andcarry on theworkon J.R.R. Tolkien's The Silmarillion (1977). Tolkien's workshave enjoyed a number of serious notice ever while their publication in the mid-20th century, butlately more concentrated serious movement has brought Tolkien studies toa new stage: thisis evidenced in significant scholastic publishers' notice to the subject matter, abetter curiosity in him at conferences and universities, and in his gradually shifting location in equally the mythical standard and in discussions of the20th-century fictional incredible. The paper sets itself the mission of remedying the virtual need of significant spotlight on currentacademic readings of Tolkien. Even though some studies have appeared that become accustomed such aninterpretive framework, theorizing Tolkien has mostly focused on personality concepts and The Lord of the Rings, leaving out Tolkien's other works and failing to give a logical imaginary frame work with in which the compositional reason of the author could be approached.

Keywords- Manuscript, Fantastic, Hypothetical, Legendary, Chronological, Imaginary.

Introduction

This is partially the consequence of the peculiarities of the published Tolkien quantity. In his life span, Tolkien failed to end and print the stories he first started writing in the 1910s, and which he kept returning to and rewriting awaiting the end of his life: the general idea of the history of his fictional world that ultimately

became The Silmarillion. While writing hisadmired classics The Hobbit and The Lord of the Rings, he never gave up on polishing thefabric that he hoped to issue one day: but at his death in 1973, he still did not go away aconsistent and reliable version of these. It fell to his youngest son and legendary executor, Christopher Tolkien, to supervise their publication. Christopher Tolkien undertook the chore of processing his father's (mostly unfinished) manuscripts, and to prepare for publication an account of Tolkien's Middle-earth stories that would robust within the covers of one volume. This became the primary of the post humous publications in 1977, the book entitled The Silmarillion, and was followed by Unfinished Tales (1980) and a twelve-volume sequence between 1984 and 1996, The History of Middle-earth. In additional imminent into Tolkien's manuscripts was gained in 2007, when JohnRateliff published his two-volume examination of the Hobbit manuscripts. The post humous publications show that Tolkien was an author who very hardly ever produced something finished and prepared to produce: most of his work is uncompleted versions of essentially the same stories that hestarted writing in the 1910s, and in which he fore most started creating the fabricated world of Middle-earth. Even his two novels, The Hobbit and The Lord of the Rings were modified between editions. This changeable, plural, unsettled scenery of his work, however, makes ideal serious intellect if it is placed in an appropriate outline, and even enhances readings of his completed novels.

The 1977 Silmarillion is, as I quarrel, both middle and challenging in Tolkien's composition. Being an editorial text, put jointly from (part of) the manuscript quantity, it represents that diversity and plurality in an available and decipherable form; but it is difficult as a 'Tolkientext' since it was not ended and published by the author himself. The 1977 text's relative to the definite document quantity has been mapped out fairly lengthily by the versionspublished in The History of Middle-earth, and in Douglas Charles Kane's new monograph Arda Reconstructed. Since part of Tolkien's previous known appearance plan for the 'Silmarillion' material was built on instituting in the novel a conjured document, collecting and translating the (fictitious) texts about the past of the world, the 1977 Silmarillion textcan sensibly be taken as a pale symbol of that location, and examined in its next of kinbothto the alternative quantityand the endedtexts.

The paper thus aims at supplying the dangerous assessment of The Silmarillion that takes into explanation its relations to the extra parts of the corpus and its forceful fictionality; but it is also amongst its purposes to use these conclusions in a better imaginary discussion.Both Tolkien's handling of what fictional narration classifies as the 'fantastic' and of what is normally called 'mythopoesis' come up for inspection in the hypothetical fraction of the paper, to identify and purify Tolkien's

relative to fictionality and in general estimate of the 'fantastic', and to reach a earlier, more precise explanation of 'mythopoesis', improved grounded in enlightening narration than before.

Method and Structure

One of the majority significant figures of Tolkien analysis, Tom Shippey, in his determining monograph *The Road to Middle-earth* showed the significance of the regulation of philologyin approaching Tolkien's novel. Even though Shippey meant to provide a direct to Tolkien'sfictional chronological precedents (in medieval languages and literature) and the relations to them, with the persistent importance on texts and their versions running during both the quantity of uncompleted stories and Tolkien's last conceptionalizations of the 'Silmarillion' substance, philology can be taken as a hypothetical principle too. Tolkien's persistence on 'doubling' the textuality of his works serves to emphasize that philological relations are not only an essential fraction of the novel, but also that philology is a technique that can gainfullybeappliedwithintheimaginaryearthaswell,tomake clear the points that make The Silmarillion difficult.Both works demonstrate that the position of the document quantity is currently a more and more significant decisivequery of Tolkien studies, but to date no learn of how exactly *The Silmarillion* is situated in this background has been published. Certainly, *The Silmarillion* started to like the concentration ofcritics only in the previous decade: before that, only very small of published Tolkien condemnationengaged with it. Beyond question the end of the *History* series motivated more cram; but the generally assessment of the universal uniqueness of the document quantity and the *Silmarillion's* relative to it was also sluggish to approach.

This paper remedies the need in two parts, combining the methods of textual criticism and modern hypothesis. Tolkien's trait beginning of the text, the 'duplication' of his texts into the imaginary word (here termed 'metatextuality' because it serves to emphasize the considerations of textuality and also as a very effectual metafictional tool to sketch concentration to the position of texts in the operations of civilization) is the code whichdefines the levels of the advance. Since with the periodical of the document quantity, a verygenuine 'Tolkien philology' became probable, I distinguish the assessment of the philological relations between Tolkien's texts/ manuscripts from the deliberation of the fictitious texts and manuscripts the metatextual importance creates.

This is termed 'secondaryphilology', as opposed to?mainphilology', the learning of Tolkien's texts as 'Tolkientexts' in the "mainworld".

The *Silmarillion* is claimed by the fiction to be a compendious document

containing the" Translations from the Elvish" of a renowned Tolkien character, Bilbo Baggins, champion of *The Hobbit.* By the request of the principles of medieval document textuality and textual condemnation, this imaginary compendium can be opened up to provide 'philological depth' to theeffort: the proposal that not only stories but also forcefully, textual, unavoidably chronologicalnetworks situate following the present manuscript. It has forever been a serious ordinary about Tolkien's work that one of its visual principiesls 'depth': Shippey describesthisasa" intelligence that the author knew more than he was telling, that following his instant narrative therewas a logical, reliable, intensely fascinating humanity about which he had no occasion (then) toconverse".The system of fictionalized texts suggested after a imaginary collection justextends this into an openly philological measurement, inviting the concentration of the textualopponent.

The structural doubts and unpredictability of *The Silmarillion* generate it, likewise, as a meadow where a variety of languages, subjects, and discourses move toward together to discuss significance in a fundamentally unsettled and uncompleted procedure. But aslately the philological perform itself came to be reexamined and methodically theorized, thenotion of discrepancy can also be seen as a feature of Tolkien's illustration of textualoperations in civilization, where the discourses of contemporary philology and its concepts are notsuitable any more, and clearly medieval models of significance require to be brought in toprecisely symbolize what Tolkien's novel models. As Cerquiglini writes, "medieval writingdoes not create variants; it isdiscrepancy" – the surplus that the contemporary editing procedure removes is accuratelywhat Tolkien's philological deepness re-inscribes into the text with its metafictional devices.

In additional,the discoursesofcivilizationthat inferiorphilologycandetectin *The Silmarillion* can be approached from diverse artistic chronological directions as well. The modernrethinkingofthe carry out of historiography also shows that the building and writing of history happensin a gap that Tolkien's fiction models very sensibly, while Michel Foucault's theoriesabout the function of philosophy, the predictable association between positions of authority and verbal communicationuse show how Tolkien's fictionalization of the scheme of texts in fact also encodes ideologicalrelations that unavoidably guide to an explanation of narration positioned in prefabricated ways. The philosophy recoverable from the imaginary texts of Tolkien's illusory world emphasize the makeup and collection of that human kind too, in the procedure showing how an epistemology is created and maintained in the organization of manuscript.

The unsurprising instructive biases clarify the spot Tolkien assigns to subjects and subject positions, and thus invites the terms and methods of the theories of

partisanship, even though these are more profitably suitable to *The Lord of the Rings* than *The Silmarillion.* Still, the implication of the person meaning-producingtopic, embedded in the diverse discourses of society surrounding it, is also a fundamental idea of *The Silmarillion,* and this is well seen in examining the positions of the personality producers of connotation that the minor philological study uncovered with thelanguage of newer conceptions of medieval authorship and power. Finally, Tolkien'squality formation of enlightening backdrop with the structure of textual networks whichat the same time outlineout and authenticate such backgrounds, evolving ability and itsuses, can be seen in relative to traditional and medieval legendary systems and their culturaluses.Greek and Norselegends are today seenase normous intertextual systems, where approval depends less on textual influence, but more on the participation with custom, the acts of community commemoration that legend seems to be in a fundamentally verbal background. Tolkien's philological novel productively implies a fundamental spokenen lightening situation too, and his metafictional stress allowsus to carry such modern approaches to the reading and understanding of *The Silmarillion,* thus showing that one of the major focuses of the vocation is a comprehensive and responsive illustration of how cultures createsenseinascheme of texts.

Results

The conclusion of the paper, which applies the technique of textual disapproval to the imaginary document of *The Silmarillion,* is itself made up of twoparts. Therefore, this first unit yields *textually* and *culturally* oriented conclusions (bearing in intellect that what are 'textually oriented conclusions' within Tolkien's imaginary humanity are in reality interpretive/decisive points about how the Tolkien transcript is structured and generates its meaning). The assessment of the *Silmarillion* transcript highlights the concepts of *authorship* and asequence of *author positions,* elaborating on the diverse authorial activities thatcan be attributed tothem. This is closely linked to the feature of *transmission,* constructing not only a pretended origin for all parts of the imagined document and its manuscript, but also refining the authorial actions that occur a long the communication sequence. The greatly compound manuscript, through the importance on authorial positions/actions and the procedure of broadcast unavoidably fictionalizes *a network of sources* for itself,creating a network of (fabricated) texts prepared around philological principles. The meaning is seen here as a relative between innovative and imitative, the textual relation (genuine or imaginary) between the units and elements of the text. *The Silmarillion* text posits not only untrue *texts and compositions* as sources, butentire *conventions* of writing/storytelling as well, an exemplar for which is the

well-describable poetic remnants. This organization of texts comprise what can be termed *'philological depth',* a well apparent consequence of *The Silmarillion,* to be set alongside the artistic standard of depth' his more well-liked works are forever seen to generate. In this scheme, Tolkien evolves an idea of *authority* very compar able to that of medieval document textuality. He also signals an inescapable cultural embeddedness for such textualsystems. The merged text's diverse parts and units build *cultural horizons* and *points of view,* intimately connected withaut horial positions and acts. Such representations are for ever unavoidably *ideologically* determined, and the *Silmarillion* text shows an all right portrayal of ideological positions and their relations. As the center of the tale moves from one civilization to the other, Tolkien gains thechance to portray how such positions also move, alter, and suppose places in ahierarchicalscheme. The academic part of the dissertation takes over the terms and concepts that emergedfrom the philological assessment, and proceeds to put these in a modern hypothetical construction. This offers not only a high-quality chance to observe how notional approaches caneffortlessly contain Tolkien's major concerns, but also to draft out the notional route where Tolkien's mainly imperative concerns are situated.

With taking over the structure of a medieval, document textuality, Tolkien makes the concepts of *variance* and *plurality* a necessary issue in his imaginaryhumanity. This scheme, together with the position assigned to understanding, results in theimportance on the incomplete, unfixed scenery of connotation in both textual and artisticsystems, always depending on the different contexts of the signifying acts in which itemerges. The position of the personality the meispossibly few erexamined in *The Silmarillion,* but the discourses and ideologies of civilization are presented as in escapable products of custom and its conservation. With the employ of this fundamentally plural break that Tolkien's workcreates, and the position and interior dynamics of the philological novel,a few educational chronological considerations assist elucidate the thought of mythopoesis. On the similarity of traditional and medieval legendary systems, grounded in spoken civilization, Tolkien is here seen to replica precisely that scheme of society that 'represents' theworkings of traditional myths for us in the 20th century. His novel thus turns outto be 'prolific of myth' not in the intelligence that his stories someway attain or reflectthe rank of myths, but in constructing a scheme which be have smuchas the textualized systems built upon the base of early Greek or Norse religions. Mythology is the absent, implied settingthat these systems entail; this is one more motive to obtain into serious deliberation Tolkien's plural, variable and uncompleted quantity, and not only his more acceptedworks.

To conclude, Tolkien's own semi-theoretical essay, 'On Fairy-stories' previously

argued that the 'fantastic' consequence in literature depends for a very great degree on the orderlydivisionof the humanity of the novel and the agreementrealism of the booklover. The paper thus contributes considerably to Tolkien studies and chiefly to the studies of *The Silmarillion* by the unparalleled fictionalized feature it uncovers in the manuscript, which is a nearly completely narrative come close to this significant Tolkien effort. But it also creates the fundaments of a extra universal hypothetical reaction than has hither to be enproduced, enabling additional work on not only this meticulous transcript, but also on Tolkien's superior-recognized and more extensively read novels, *The Hobbit* and *The Lord of the Rings.* As well, itcomes up with a practicable and educational traditionally acceptable enlightenment of what constitutes the mythopoeic' result in Tolkien, and identifies the author's inner concern as evolving a very multifaceteddepictionofhowrepresentations compriseethnicity and enriching operations.

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* Ph.D Research Scholar in English (Part Time),
Kandaswami Kandar's College, Velur, Namakkal, Tamilnadu,India.
(Affiliated to Periyar University) E-mail: vignesh.nnp@gmail.com

**Research Supervisor, Associate professor, Department of English,
Kandaswami Kandar's College, Velur, Namakkal,Tamilnadu, India.
(Affiliated to Periyar University) E-mail: drsanthi24@gmail.com

Parvana's Struggles against Gender Inequalityin Deborah Ellis' *The Bread winner*

–Ms. A. Shagy
–Dr. M. Senthil Kumar

Inregard to children's empowerment in children's literature, broods are viewed to be immobilized entities because of their weakness. This sight exists due to the estimation that childrenhave fewer ability and information than adults. Childhood is an ideal time to study.

Abstract:

This study aims to recognize the harms that gender variation place on feminine children in Taliban civilization, Parvana's struggles along side gender dissimilarity in Taliban culture, and the important meanings of Parvana's struggles in Taliban humanity. This investigates used qualitative-descriptive satisfied examination. The results of this study demonstrate that there are three harms that gender disparity set on female brood in Taliban humanity: terror and need of self-assurance, extreme anxiety and reluctance to resist, and enslavement. Parvana does some struggles along side gender dissimilarity in Taliban society, specifically disguising as a young man to turn out to be a breadwinner and complete additional needs of the relations, optimizing her attempts to keep her family,encouraging her family, and helping other women to endure. The cram also reveals that there are three important meanings of Parvana's struggles in Taliban culture: boosting herself-worth, improving an intellect of arrogance on her self and arousingan emotion of approval of her efforts.

Keywords: Gender inequality, brood, struggle, female adults, Taliban, male-dominated

Introduction

Gender in equality has become a difficulty faced by women from antique occasion until at the present. They are harshly restricted to admittance the activities completed by men. Gender dissimilarity is notonly a difficulty for women. Yet, feminine brood also practices the similar difficulty. One of feminine child who experience gender in equality is Parvana who lives

in Taliban civilization. It is the culture ruled by the Taliban collection which extremely limits women's liberty exterior of their home.Parvana and the additional feminine brood have to move violently harder to cope with gender disparity as they are motionl essimmature. Definitely, gender in equality place so meharms to them. Therefore, gender disparity in children's text gender disparity inchildren text is significant to revise deeper in order to make an imminent for thereaders that gender parity for female brood is value fighting for.

Feminism forever deals with the struggles to fight for women's parity. Struggle is an effort that needs several hard efforts in achieving the aim. Inrelated to genderd is parity, the main obstruction fought is male-dominated scheme in a civilization. Taliban culture isoneofhumanitywhichholdsamale-dominated scheme. In the Taliban society,women are prohibited to leave to train and labor. Women are demanded to wait at house and for bade going outside abode. If they actually have to leave exterior,women in Taliban civilization should be accompanied their mahram, their gentleman relatives. They also have to dress in burqa when they leave exterior. Burqa is the total obligation for women tobeat hand in the communal region. It is a type of clothes that totally wrap women's corpse from their head to toe with only two spaces of unlock parts the eyes and the nose doctor for Human Right emale brood may practice the similar difficulty to female adults. It can be portrayed in the majority children's literature. Never theless, children's text is not only a means to appreciate an occasion during tale. Yet, it gives children's an enjoyment as well. Lukens (1999:9) states," Children, too, look for enjoyment from a narrative, but thesources of their pleasure are more limited. Since their experiences are more imperfect, childrenmay not appreciate the similar difficulty of thoughts."The quote above intends to speak that brood experience shorter procedure of existence compared to adults. Consequently, they obtain less knowledge thanadults. Unlike adults, they are not that able to appreciate the complex thoughts personified in the narrative. However, they motionless can increase enjoyment and sympathetic.

Children are dissimilar thing than adults.However,it does not reduce the truth that children also have the aptitude to believe and appreciate exacting subject now like adults do. It intends to speak that together adults and brood are all human being that require recognizing about the information, issues and phenomenon of existence. The dissimilarity between the mis that brood has limited experiences compared to the adults.So, it is rational that the method of children's thoughts is unmoving limited because they do not have many experiences like adults. It is owing to the thought that knowledge can form and decide the method of people's philosophy.

Children are clever to cognitively expand. Piaget (in Cook,2005:5-6) says that

citizens including kids will build their thinking and understanding from side to side what they have known and unspoken in order to understand their no velunder standing and surroundings. When family inter relates with their surroundings, they will have multifaceted method of thoughts. When families are more grown-up, they will practice more multifaceted consideration.

Inregard to children's empowerment in children's literature, broods are viewed to be immobilized entities because of their weakness. This sight exists due to the estimation that childrenhave fewer ability and information than adults. Childhood is an ideal time to study. Thus, from learning, children can decide their possess act and it is how children can alter. Furthermore, the experiences of children can be better down the procedure of knowledge. Then, children can really generate their possess empowerment.

Deborah Ellis' *The Bread winner* is a children's literature which tries to travel around how Parvana lives in a conflicted country ruled by the Taliban. Parvanain fact faces varied problemsin this tale. First, Parvana suffers from a scarcity and need of resources possessions. Second, Parvana also experiences prejudiced view point about Western thought from the Taliban. Lastly, incompanionship, as a child, Parvana has to sense for lorn because she hardly ever makes a pal in the conflicted region. Though, the main difficulty that Parvana has to countenance is femininity disparity. The manuscript explores more how female child, Parvana, lives in a Taliban civilization and how she struggles next to gender disparity. Consequently, the investigator decides to center on Parvana's struggles as a female youngster along side femininity disparity in asevere Taliban civilization.

The objectives of this investigate are to recognize the harms that gender dissimilarity does to the feminine brood in Taliban civilization, Parvana's struggles next to femininity disparity in Taliban society, and the important meanings of Parvana's struggles in Taliban civilization.

This investigate can give significances to the readers in charitable more in turn and information about the study of female children who countenance the problems of gender variation; what kinds of harms they obtain and the struggles that the major outline of female children does next to it. The judgment of this investigate is also expected toadd to the consciousness of populace that female brood have the similarabilitytomalebrood or male mature. In addition, this investigatealso can provide unders tanding that the cram about children's literature is commendable to behavior.

Method

This study used qualitative explore plan. It is since the information of this study

are in the shape of words, phrases, clauses and sentences embedded in Ellis' *The Bread winner*. Therefore, quantitative investigate plan is impossible to be relevant because the information are not qualified in the numeric typical. Vander stop and Johnston (2009:167) condition that qualitative explore has are as on of descriptive.S in ce people's understanding is the major constituent of qualitative study, its products are in the shape of explanation. In order to examine the information, contented psychoanalys is was used in this explore.

The facts basis in this explore was Ellis' *The Bread winner* published in 2000. The information used were the words, phrases, clauses and sentences related to the harms that gender dissimilarity does to the female brood in Taliban society, Parvana's struggles against gender variation in Taliban society and the important meanings of Parvana's struggles in Taliban culture which are embedded in Deborah Ellis' *The Bread winner*.

There were two investigate instruments used in this explore. In qualitative examine, the main tool is the investigator herself. The next tool was a secondary gadget. The minor instruments in this investigate wereany medium and devices which give to the information compilation and figures analysis. The media anddevices included spreadsheet, ballpoint, fountain pen and supercomputer.

There were two steps in collecting the informationin this study. The primary pace was the procedure ofinterpretation and reread the information sources in order to obtain under standing in the bottomless mode. The next pace was collecting, classifying and categorizing the information. Initially, the information was tinted and renowned. The noting procedure wascompleted by rewriting the major thought ofthe words,phrases,clausesandsentencesrelatedtoParvana's struggles next to femininity dissimilarity in Taliban Society and the sheet where it belongs to.Secondly, the information were classified based on the objectives of the research.

To examine the information, the important look of words, phrases, clauses and sentences which have the comparable con notation were categorized in to one group. The information were interpretedandanalyzed. To attain the information dependability, triangulation was applied.

Findings

Living under the power of Taliban cluster is not simple for everybody, chiefly for female brood. Taliban collection places them as better performer in the civilization. As a consequence, female children in the society which is ruled and controlled by Taliban group knowledge lesser feelings in the shape of terror and need of self-assurance.

The datum on top of shows two things. First, itshows the gender disparity that

female broodcountenance. Female children are not supposed to follow their instruction. Furthermore, they are grateful to only wait at residence and do no matter which with in the house. Second, it shows the emotion of terror that Parvana has. The limit made by the Taliban collection causes at error on Parvana. She feels frightened to speak something louder because she worries that the Taliban populace heed her. Therefore, she merely whispers to state her consideration.In addition, Parvana actually tries to conceal her countenance with herchador. She does not desire the Taliban people be acquainted with her countenance. She is also frightened if the Taliban citizens recognize there is a girl who goes exterior on her possess, she will be punished by them.

Discussions

Ellis' *The Bread winner* is a children's literature which tries to smash this insight. Parvana's struggles alongside gender disparity or the Taliban's system that tremendously limit women's group demonstrate a number of qualities that female children in fact have. Thes equalities mean that parity can be achieved by femalebrood. The primary excellence is having ability in taking the choice and the actualact. From Parvana's struggles,it can be seen that she is clever to get a choice as well as genuine act. She isclever to choose what obsession that she can do. Shedecides to mask as a young man because she thinksthat her relations require herand the simply obsession shecan do to assist them is disguising as a young man. She is also clever to do a genuine deed to make cash by becoming a correspondence book lover,vendor, and bones digger. She takes actual act toleave to the prison to put aside her father. She protects the additional woman by bringing her house. These actions are the proofs that Parvana is able in taking the choice and the authentic actions.

The second excellence is becoming self-governing youngster. Parvana struggles separately with no any helps from additional populace. Every day, she goes to the market place and does her activities un accompanied. Even though she has acompanion, Shauzia, in the marketplace, it does not denotethat she is needy on her. Both of them work autonomously. Yet, they are jointly in working. She uses her individual attempt in selling the cigarette,digging up the bones and reading the letters. Shestill becomes the one whom everybody dependson. Her relations cannot leave exterior, so they obtain thefoodstuff and other needs from Parvana. Her relationscan leave exterior merely if they are escorted by her. It shows that she is self-governing to do a lot of activities different her extra family's members. The third excellence is becoming courageous and sure child. Parvana's happens to be a youngster who is frightened to still demonstrate her countenance in facade

of the Taliban soldiers. Her struggles create her increase hercourageousness. She is convinced and courageous sufficient to shout at the Talibans oldiers in order to keeper.

She still self-assuredly stays by herself in Kabul to stay for her father to approach reverse to her residence while the respite of her relations leave to Mazar.Further more, she is not frightened to leave to Mazar tokeepherrelations.

Conclusion

Afteranalyzing Deborah Ellis' The Breadwinner based on feminism and children'sempowerment theories, the conclusions that canbepinchedareexplained underneath. There gulations of Taliban cluster which very boundary women's actions are surely damaging to women usually and female children particularly. There are three harms that gender disparity put on female brood in Taliban civilization. The primary damage is terror and requireof self-assurance. The Taliban's firm penalty to the women and female brood who defy the law create them frightened and fewer sure in taking the choiceanda fewactions. The next damage is extreme anxiety and reluctance to move violently. Female children in Taliban civilization typically are not capable to observe an improved prospect for them. There is no possibility for female o men to do an actsince the Taliban extremely limit their movements. Further more, the constraint causes them to have reluctance to move violently. The third damageis dependence. Gender disparity has place menin the superior hierarchy rather than women andfemale brood. Therefore, in order to stay alive,themerely obsession they canperformisdepending onmento obtain them their every dayneeds.

Parvana does some struggles to create her relations and extra populace stay alive in Taliban society.Firstly,shedisguisesasaboytoturn out to be a breadwinner and complete other needs of the relations. Secondly, she optimizes her attempts to hoardher relations. Thirdly, sheencourages her relations. Lastly, she helps additional women to stay alive. Under the Taliban law, these jobs are supposed to be completeby justmen. Yet, Parvana is the single who is considered to be clever to put back her father's accountability. Therefore, in her mask as ayoung man, she does several struggles next to gender disparity in Taliban civilization. She struggles beside the system of the Taliban that boundary women's movements.

Parvana's struggles also make numerous importantmeanings that can be noted. Firstly, her strugglescan increase her self-worth. Secondly, her strugglescan get better a sense of arrogance on herself. Thirdly, her struggles also can stimulate a emotion of approval of her efforts.

Inconclusion, Parvana's struggles demonstratethat living in the restricted Taliban

civilization doesnotgrow weaker female children. As female broodin additional civilization, they are able of taking the choice and the genuine actions to sprint their existence. They are also self-governing, courageous and secure. Thes equalities show those female broods are evenly commendable and able to male brood and male adults.

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*(Reg. No. 23113274012004) Ph.D. Research Scholar (Full- Time), Research Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India.
(Affliated to Manonmaniam Sundaranar University) E-mail: shagyantony14@gmail.com

**Associate Professor of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University)
E-mail:senthilenglish1982@gmail.com

A Study on the Crime and Mystery in the Select Novels of Agatha Christie

– Mr. P. Sundaram
–Dr. P. Santhi

The dynamics of supremacy gives significance to the examination and understanding of authorityrelations based on the detective and his procedures of investigating crime. The detective in Christie's novels procedures of investigating crime rests mostly on his authority and the liberty hepossesses.

Abstract:

This paper proposes to scrutinize and examine Agatha Christie's novels namely *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934) and *Death on theNile* (1937). This will spotlight on the brief bio data of the author by denoting her personal life, the great efforts he has faced as a writer and her involvement to detective novel as a field. Besides, the paper will provide a consistent vision of the backdrop of the era by highlighting the significance of the period in which the three selected works were written. It willsignify a complete investigation of the three selected works by highlighting the themes andconceptsthat theauthorhas explored in hernovels.

Keywords- Supremacy, Crime, Mystery, Puzzle, Detective, Dynamics.

Introduction

Agatha Christie is one of the most respected contemporary British detective writers who arecalled "The Queen of Crime", "The Mistress of Fair Deceit", "The First Lady of Crime", "TheMistress of Misdirection", "The Detective Story Writer's Detective Story". Her body of worksconsists of sixty seven novels and one hundred and seventeen short stories of crime andmystery. She was born just outside Torquay, England, on September 25, 1980 to Federick Alvahand Clarissa Margaret Boehme Miller and died in 1976 in Wallingford, England (Kellegham154). Christie has established a model of unexpected pliability with the publication of *The Mysterious Affairs at Styles* which was published in 1920. She has contributed hugely for

thegrowthofthedetectivenovel,whichincludestheexpansionofthecountry houseslay. In Christie's works the settings of her novels get strange environment in exactlocales which are frequently inaccessible. The major insinuation of the lonely settings is to bind thenumeral of suspects. The secure circles highlight the irregularity of the crime by isolating it from each day matter soft he human kind approximately it which routinely creates anxiety and anticipation (Bargainnier, *The Gentle Art of Murder* 22).

The learning has explored the dynamics of supremacy in Agatha Christie's novels namely *TheMurder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934) and *Death on the Nile*(1937). In Christie's detective novel, authority is represented to be the root, which has a generating power that circulates from end to end all levels of civilization and the entire communal relationships. Authority in Christie's detective novel becomes an essential fraction in formulating meaning which is exercisedsomewhatthanbeingpossessed.Christiehasdepictedthewayin which power is reciprocally constitutive and which designates relationships between partners. Christie's advance towards supremacy aims to announce that authority has a mutual request, a continuous linking and an everlasting problem.

The detective novel is a field of literature that deals with crime, which is consequentlyfollowedby examination,andthe exposureof the illegal. It has contributed hugely towards the enlargement and expansion of literature. It has served as a manuscript that has depicted the result of crime and therefore discouraged others from unlawful activities by suggesting that crime is not only extensive but is containable in culture. In the detective novel, the majorprotagonist of the novel is the confidential detective who serves as a personal eye. They centersolely on the detective in order to locate the perpetrator of crime. The genre serves as a routein mirroring society. Most of the incidents and motifs that are portrayed in Christie's novels arethe type of events that are undergone and experienced in each civilization. Apart from the offensecommitted, the incidence of mystery and anticipation has gripped the reader's thoughts but it hasinversely served as a characteristic trait of the field. The type serves not only in terms ofentertaining the readers but it has prepared the readers to police the current situation of thecivilizationand it has becomeaphilosophical communal text.

Method and Structure

Supremacy is an essential fraction of the explanation of communal realism. It exhibits the ability tohit a harmony in numerous populaces because it has the capability to overcome everything in its trail, to riverrevolve not only the rule, but financial system, civilization as well as administration. Supremacy is lively and it does not

stand only one solitary manner is mortrait. Since it encapsulates suretraits and characteristics, supremacy is not something that has a solitary complete sense. The connotation andmeaning of authority is varied and it cannot be exclusively connected with aggression or strength. Supremacy canbe represented through signs, symbols, information, verbal communication and performance including individuality;it is not always as coercive as it appears to be. The well being and practice of human activities is enveloped by supremacy, as it is nearby in all forms of human relationships. Supremacy is not to be consideration of as amazing already constituted, rather it is a theme that makes us think howhuman society is constituted by the chronological association of rule. Supremacy has one significant feature in that, it does not for ever suppressor prohibitit but in its place gives a personality the filled independence to work outhis determination Michel Foucaultin his bookSupremacystresses:

> Supremacyexists only as exercised by some on others, only when it is place into exploit,even though, of course, it is inscribed in a meadow of sparse obtainable possibilitiesunderpinned by enduring structures. This also means that supremacy is not a substanceofapproval (340).

Therefore, supremacy connotes diverse varieties of crime whichhave been every timedepicted in the novels of Agatha Christie.The quarrel surely holds factual in Agatha Christie's novels. Crime in Christie's novels comprises assassinate, kidnapping, blackmailing, theft, suicide, chaos, stabbing as well as succession. The different forms of crime which Christie hasdemonstrated in her novels are the ways in which supremacy is manifested. Moreover they are thepatternsin whichthe work out ofauthority becomes aform ofdeed that isenacted upon others.

The learning has laid importance on the implication of the detective novel and at the similaroccasion it incorporates the dynamics of supremacy in Christie's novels.Agatha Christie's detectivenovels summarize the implication of the detective novel by criticizing greed, the unfairnessof the communal and following scheme, the dishonesty and ineffectiveness of the regulate and the communal arrangement in which women's crime is defined.

Christie's novels have highlighted the patterns of shaping women's crime, which has a bleak dissimilarity from the crime that is dedicated by men.

The revision explores the implication and immensity of crime fiction and has decorated the association between crime and media. The association between crime and media has long been a substance of recurring argument. It has grown out of a broader anxiety with the growth ofthewell-likedevery days quash. Media are middle to the interaction between an individual's personal troubles with crime and the communal subject of crime. The news medium, in exacting, give animportant forum in which confidential troubles are selectively gathered up, invested with a broader

denotation, and made obtainable for communal expenditure (Sacco 142). Thelearning has explored the way in which there is a deficiency of implementation and chastisement, but study has become an essential occurrence with the barring of interference of the throng. In her novels, accounts of implementation become the account of study and it has parted away from acknowledgment to the academic resist between illegalandresearcher. Foucault states:

> If torment was so powerfully embedded in lawful perform, it was so since it revealedfact and showed the procedure of authority. It assured the expression of the written on the spoken, the furtive on the community, the process of study on the procedure of declaration: it made it likely to replicate the crime on the noticeable body of the immoral (*Discipline and Punish*55).

Torment is a fraction of a rite that reveals the fact of offense, the severe legal pastime, themethod of obtaining confirmation, as well as a clash (41). The detective procedures of extracting realityand the lawful scheme of extracting fact has turn into a distinguishing mannerism that needs to be debatedupon. The declaration above has demonstrated that the revulsion of the crime by the illegal isidentical with the dismay that is imposed upon the lawful scheme. Both of them are single surface ofthe similar coin, the previous depicting the outside crime and the last depicting the interiordynamicsof crime.

"Supremacy is all over the place; not because it embraces the whole thing, but because it comes from ubiquitously" (Foucault, *History* 94). The idea of supremacy plays an important position in the novels of Agatha Christiein sympathetic its association with crime. Christie's detective fiction sign if ie show supremacy is constituted during the accepted forms of facts, technical understanding and fact.

Results

The dynamics of supremacy gives significance to the examination and understanding of authorityrelations based on the detective and his procedures of investigating crime. The detective in Christie's novels procedures of investigating crime rests mostly on his authority and the liberty hepossesses. He becomes the middle stature who is feared, and possesses the authority to oversee andhis concluding end is regarded as last explanation for honesty. The learner renders a logicalinvestigation on how the description of Agatha Christie employs an option arrangement of supremacy inorderto counter theconservative modes of authority. Foucault challenges the conventional idea that supremacy is associated with power becauseaccording to him authority does not only coil from the apparently totalitarian numeral when hesays "supremacy comes from underneath". The declaration also makes it visible that supremacy is a method that is exercised and can be cultivated

by each person without any limitations. When it comes to crime, supremacy is generated from both peak and under neath in Christie's novels. So, in Christie's novels the natural world of supremacy is portrayed from a diverse area. The scheme of groupwhich has unusual distinctiveness that has contrasting double divisions is unraveled. Instead inhernovels supremacy lies moreor lessinan individual's celebrity. The cram has explored the way in which the idea of "scarlet herring" becomes a significant occurrence that has painted the feature of supremacy.With the presence of the"scarletherring" and certain other forms of clues, readers often perceived who the criminals would be atthe back of their mind. Riddles give range for the readers to conclude who the think wouldbe, and they have served as an essential route by prominence the supremacy relationships between the readers and the writer. The occurrence of the puzzle in Christie's novels has precipitated the fight between the writer and the readers in which readers are frequently misdirectedand the writer has repeatedly rejected the suspects, thus making the least probable suspects theslaughterer. The booklover possesses the complete independence to deduction and forecast the illegal prior to thedetective proclaims the unlawful at the peak of the novel. In Christie's novels, riddles arerepresented in the shape of the "scarlet herring". It is throughout the steady service of the "scarletherring"in her novels thatthepuzzletakes its appropriatefigureand shape.

Besides, the dynamics of supremacy is reflected from the way in which type cast serves as a shape of information and recognition that fixes the personality of an intact cluster acting as formulae in spoken phrase. Supremacy is exercised in Christie's novels throughout individual announcement, by means of language, scheme of signs and extra representative medium. Supremacydepicted from diverse subject matter has resulted into unlike encounters and experiences. The psychiatry of Christie's detective novels is only an artistic ecology of stereo types which acquire the authority to form individuality, uniqueness, society as well as civilization. Her novelswhich have been selected for revise assert that typecast has double qualities because it is bothexterior as well as inner. Stereotype in Christie's novel becomes a figurative authority that discovers dissimilarity and is reinforced in the course of dialogue, jokes, statement and most prominently the offense which occurs in all her novels.

Christie's detective fiction has takenher readers into an unfamiliar country when it comes to crime and criminals. The works of Agatha Christie that have been selected forrevise have demonstrated how supremacy has been wielded in human relationships.The investigation hasportrayed the mode in which a personality is forbidden, qualified, supervised and corrected. Thelearning brings forth the method in which supremacy relations are produced through the manufacture and swap of

signs. Besides,the learning portrays the method in which the creation and flow of connotation is vested in the kingdom of rule.The paper manifests that theimplement of supremacy creates and causes to materialize original objects of facts and accumulates originalbodies of information.It has concluded that supremacy is a vital occurrence in the narration ofsocieties, in a huge and universal figure. In doing so, it asserts that Christie's detective novelholds an essential chore in bringing out an implied link within assembles of influence and human civilization. Thus, the dynamics of power is well etched in the works of Agatha Christie and the fundamental authority description that are applicable to the equivalent.

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* Ph.D Research Scholar in English (Part Time), Kandaswami Kandar's College, Velur, Namakkal, Tamilnadu,India. (Affiliated to Periyar University) E-mail: sundardass1991@gmail.com
**Research Supervisor, Associate Professor, Department of English, Kandaswami Kandar's College, Velur, Namakkal,Tamilnadu, India. (Affiliated to Periyar University) E-mail:drsanthi24@gma.com

Narrative discourse and Symbolic representation of *TheDa Vinci Code*: A Historical view

–Mr. R. Sasikumar
–Dr. P. Santhi

The plot of The Da Vinci Code begins in Paris, where Robert Langdon, a professor of religious symbolism at Harvard University, wishes to visit curator Jacques Suniere of the Louvre Museum. At the American University of Paris, Robert Langdon gives a presentation on the paganism concealed in the stones of the Chartres Cathedral. Accidentally slain at night, Jacques Sauniere's body is discovered with codes and symbols, including a pentagram and the Fibonacci number series.

Abstract:

The narrative of Brown's numerous layers begins with a deconstruction of the commonly accepted interpretation of Leonardo's artworks, continues with a self-reconstruction of the symbolic framework of the creative and religious worlds, and ends with an unclear and puzzling conclusion. According to Dan Brown's interpretation, the book purports to expose a decades-old conspiracy involving the Vatican and the Priory of Sion, which covers up the fact that Jesus Christ and Mary Magdalene were married and had children together. The majority of critics of The *Da Vinci Code* have a tendency to classify the book as a feminist fiction set in a post-modernist literary milieu, despite the fact that they subscribe to a wide variety of perspectives and beliefs. The author uses feminist narratology in these academic settings to study the narrative aspects of The Da Vinci Code and to support the paper that the text's female characters are suppressed to the point that they are mute and relegated to an objective, marginal status in the narration. The story, the narrative discourse, and the voice of the work are all approached from a feminist vantage point in this study, which makes three separate attempts to analyse them.

Key Terms: Symbolism, Narrative discourse, Feminism.

Introduction

The Da Vinci Code follows the conventions of suspenseful writing by starting with a gruesome murder

and increasing tension as the detective inquiry goes on. The Da Vinci Code employs the narrative structure of traditional detective fiction to disclose intricate clues and magnificent suspense as the reader deciphers the mysterious, symbolic codes in Leonardo's paintings and Sauniere's anagrams. An albino monk asks famous curator Jacques Sauniere where his fellow monks keep a mystery object. Sauniere is shot in the chest and told that the other guard members of his brotherhood have perished after lying to the albino about the location of the artefact that his brethren guard is guarding. After realising that the coordinates provided by the four guardians all lead to the same spot, the albino monk that Sauniere has tricked begins his search for the object that Sauniere's brethren are striving to preserve. In the fifteen minutes before his drawn-out death, Sauniere strives to communicate the knowledge required to complete the mission that his brethren have been entrusted with for millennia. In his last moments, he spends them dressing oddly, stripping off everything, and extending his limbs and legs like Leonardo da Vinci. The Vitruvian Man was encircled by a wide circle, drew a five-pointed star with his own blood, placed a pentacle on his navel, and wrote a strange message with three lines of words and a sequence of digits. Saunier himself is the projector of symbols, Brown state about symbol For instance "Saunier drew a goddess symbol on his stomach"(Brown.61).

Background of the story

The plot of *The Da Vinci Code* begins in Paris, where Robert Langdon, a professor of religious symbolism at Harvard University, wishes to visit curator Jacques Suniere of the Louvre Museum. At the American University of Paris, Robert Langdon gives a presentation on the paganism concealed in the stones of the Chartres Cathedral. Accidentally slain at night, Jacques Sauniere's body is discovered with codes and symbols, including a pentagram and the Fibonacci number series. An attractive police cryptographer named Sophie Neveu assists Langdon. In reality, Sophie's grandfather is Jacques Suniere. Bezu Fache, a police detective, is starting to pursue Langdon as he flees after being warned of the captain's true motives.

she carries around, Sophie and Langdon are able to investigate an alleged heretical theory—that Jesus Christ and Mary Magdalene were married and had children. The Priory of Sion, a millenarian sect, has kept the specifics of that subject a secret for centuries. To keep Langdon and Sophie from learning the truth about Christ and Mary Magdalene, as well as the true significance and whereabouts of the Holy Grail, Silas, an Opus Dei member and masochist monk, chases them. Sir Leigh Teabing, a dedicated British researcher, will help Langdon in his search by pointing out various symbolisms in Leonardo da Vinci's masterpiece The Last Supper

and taking them to storied locations in the UK, such as The Church Temple, where it is believed that a group of Templar Knights were buried, and Sir Isaac Newton's burial site at Westminster Abbey, where are located some of the key clues to solving the Holy Grail's mystery Brown states "Proustian narrative seems to have turned this principle of concurrence into a rule" (Brown 102)

Symbolism

The idea of a symbolic-semiotic model draws attention to the mutable and, to some extent, immutable components of the text structure, and it converts the work into an analysis and the overall subject of the inquiry at each level. The novel The *Da Vinci Code* is also relevant in the sense that it serves as a historical symbolic semiotic text model. This symbolism later loses its symbolic significance extending via the certain parts of the work and is creatively offered to readers in a new format. There are some feminine symbols also presented "The Position simply reinforces the reference to the pentacle and sacred feminine" (Brown .61). The dead body and its position reflect some symbols. Despite the fact that the symbols in the work are reflected in the light of the essential foundation of the text as a whole, this symbolism later loses its symbolic value. The fact that Dan Brown is such a skilled writer that he has mastered this concept and used it in his work raises a lot of intriguing questions. It is not a coincidence; it is deliberate that the growth of truth and pseudo-truth also has some bearing on symbols used throughout the entire book. "I was there don't try to fine me" (Brown 197) .it is mock on his own symbolism because the clue its given on the symbol itself. By letting the fictional character Robert Langdon engage with the subject and ponder on it, the author sheds light on it. The symbolism that can be seen in the works of Caravaggio, Boccaccio, and Leonardo da Vinci is present throughout the entire piece. The historical context and understanding of these symbols, along with Saint Grail, are mostly communicated through the intertextual text format. According to Brown:

> The Key to getting Leigh back alive
> The to find the holy grail
> The key to learn who is behind it(Brown 519)

The symbolic-semiotic model of the Grail is unmistakably produced on the author's end and inside the main plot as a result of his incorporation of this notion as a symbol into the overall composition. The cryptic markings in the paintings, the masonry-related symbols, and the associations with the personification of "Jesus" are just a few instances of branches that could be seen as belonging to a same semiotic system. Marks that suggest masonry can be understood in the context of the entire Western codex. Despite all of their distinctions, they finally come together

to form the same entity.It is not a coincidence that the structure of the piece reflects both the shifting and unchanging parts of semiotics. Narratology states "relationship between story and plot" (Prince 28).Mechanisms in the work that are both changeable and unchangeable include ideas and opinions towards either the character "Jesus" or other ones. According to Dan Brown's theory, Jesus is already married, and "Saint Graal" is actually Marie Madalenie. The concept of sociality can be found in each of these other sources as well.

Even though it is not entirely evident in which character the work is reflected when reading the story, some symbolic and semantic crucial moments are indicated in their respective turns. When the curator (Jacques Saunière) passed away, he left behind a number of mysteries that were secretly connected to himself, as is shown at the opening of the work. This mystery, which can only be discovered by looking closely at Da Vinci's painting, is encoded in a symbolic and semantic fashion throughout the work. On the other hand, Fache adamantly asserted that the star was associated with paganism or worship of Satan, which was another aspect of this code. The last words uttered by Saunière were a string of digits that were unrelated to the testament in any way. His last words were numbers. 13-3-2-21-1-1-8-5. the significance of these numerical values will be revealed as the investigation progresses.Robert Langton says "he left us more than enough clues to see it" (Brown 137).

In tandem with this, the incorporation of many other symbolic aspects into this process confers new meaning on those elements. The question of "Holy blood, holy grail" is at the centre of the novel, which makes up its major plot, and this question presents itself as a kind of singular deconstructive plane throughout the work. "Identity of Holy Grail ,the secrete society the Priory of Sion makes the story suspense" (Lacy, 2)

Importantly, the Christian world was fractured in a way that wouldn't be stable for a considerable amount of time after the publication of the book "Holy blood, holy grail," which was the best-selling book in 1982. After that, Dan Brown transformed this break into the work that bears his name.

Historical perspective

Langdon indicated Saunière's abdomen. (Brown 31). Langdon attempts to convey to Fache that the murder of Saunière contains hidden symbolism. Perhaps he should scribble the murderer's name somewhere—on the ground, for example. However, Saunière's aim is still ambiguous throughout the piece. This does not imply that he lacked motivation. Langdon wanted to expose secrets and identify the perpetrator for the prosecutors. By making symbolic analogies with

an ox, the author aims to convey to readers the symbolic-semiotic traits of the character. An ox is a wild and brutal animal, as we all know.

Zhao pointed out "Narratology aims to analyze the structural features of a literary work but not to make comment on it, which does not necessary involve hierarchical relationship typical of patriarch"(Zhao 12).The author creates an intriguing symbolism by applying the traits of this animal to the character. The work makes mention of the Capitan's frequent church attendance, but these outings were more for keeping up appearances than for worship. With these lines, the author constructs a model of religious influence that demonstrates formal and informal components. Through actual or hypothetical combinations, this formality and informality are linked to one another from another point. Fache forwarded the crime's images to the cryptography division in case the experts could shed light on the crime's secrets. Although it didn't seem genuine then, it impacted how the matter was handled later. This is the typical paradigm of women's rights, even though the author used a specific occupation to describe his attitude towards women.

The author once more concentrates on symbolic-semiotic difficulties while describing the picture of Fache as a whole using a single structural model. With this structure, we can identify the suitable colours in his actions and attitudes. His attitude is shown by his phone conversations with Neveu about Fache and his attempts to catch Neveu and Langdon at work; even after learning that the cryptographer was a woman, Fache, who despises Sofi because she is a woman, continues to harbour this hatred. Later, when Sofi announced that she had cracked the digit code, his attitude was evident. It was clear Sophie Neveu wanted to assist Langdon. Sophie attempted to communicate with Langdon using hidden codes. These codes are provided to prolong the procedure for a predetermined time while accurately displaying the process's marks. "The Key stone is hidden beneath the Rose line" (Brown 160)

These references' codes invite readers to think about the author's use of semiotic symbols.As is widely known, symbolism began in the latter half of the nineteenth century. The naturalist movement is the polar opposite of this literary movement. Symbolists began the generalisation process while ignoring this alleged radicalism because naturalists encourage radicals, and this approach created new images that advocated symbols as a whole. These images appear to be meaningful landmarks. In the form of these real characters, the symbolic expressions then started to become more obvious. In his writings, Dan Brown also makes use of symbolism as a literary movement. Dan Brown places these concepts in context by associating this method with religious symbolism. When a writer adds more details to historical fiction or even just hints at a certain attitude towards historical truths, it is known as alternative

history. Because the author adopts a fresh historical perspective, particularly through his imaginations and ideals. "Historically speaking nikkkudim is relatively modern addition to language" (Brown 397). The piece serves as a prototype for alternate histories; it serves as an illustration. In this context, even historicity is explicitly alternative history. Based on our ideas about the Holy Grail, Jesus, Mary Magdalene, and Christianity, we can say that. By tracing his perspective from the very beginning of Christianity to the later stages of the work's development, the author creates an interesting polemical situation. "In the book, the monk kills the curator in a quest for the legendary Holy Grail, a mythical vessel often thought of as the cup that Jesus drank from at the Last Supper" (Genette2).

Alternative history is generally characterised by an original and distinctive point of view for the representatives of postmodern and current movements, despite the fact that writers employ it in a variety of ways depending on the movement and methodological basis. Despite the fact that this is a detective novel, alternative history models can benefit from the volume and rapid development of the events. Postmodernism's premise is that modernism has already accomplished its goal and run its course, giving way to postmodernism. Modernists create books and stories in an entirely new way while using the pre-existing structure, in contrast to postmodernists who modify the works while ignoring the past.

The influence of symbols

According to Yegzar,.Conventional methods include emphasising the value of the works as a virtue and using the symbolism in their creation as an illustration of a broader model. According to the results of our study on *The Da Vinci Code* it seems that this book might provide a fascinating illustration of a symbolic and semiotic novel model. Additionally, the work's contrast of postmodern elements with symbolism may serve as the foundation for a brand-new, original model. However, the writer who rejects the new book model in favour of creating more works "doesn't care about the comfort" of his readers. But instead of using a short narrative, he chooses to expand on commonplace events to create a longer novel.

Conclusion

The Da Vinci Code is a tale of the Holy Grail's hunt, or, in Dan Brown's words, it's a tale of the recovery of the "sacred feminine" in order to revive "Goddess Worship" and toss out the old Christian civilization. Some reviewers presume that the book is a work of feminist writing that attempts to reexamine and redefine the role of the female based on the widespread praise the story's basic concept has garnered. The author of this thesis examines the narrative structure and voice of a

female character in the book using feminist narratology. This investigation's objective is to clarify any uncertainty surrounding the assertion that the story treats women equitably. The political preferences of the characters are considered in the book's interpretation, along with the narrative structure that the political issues are embedded in. Feminist literary critics view literary discourse as the scene of power struggles; as a result, the woman in "The Da Vinci Code" fails in her fight against patriarchal oppression since the male characters mute her during the narration. While the male narrating characters in the book share a common voice sequentially, the male author claims his right to speak in an authorial capacity outside of the fictional work. The male hegemony over the narrative voice often drowns out and marginalises the female voice. As a result of being instructed to internalise the widespread patriarchal ideology as part of the indoctrination process, Sophie is conditioned to derogate her own sex and to cooperate in her own subordination.

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* Ph.D Research Scholar in English (Part Time), Kandaswami Kandar's College, Velur, Namakkal, Tamilnadu,India. (Affiliated to Periyar University) E-mail: sasi1312@gmail.com

**Research Supervisor, Associate Professor,Department of English, Kandaswami Kandar's College, Velur, Namakkal,Tamilnadu, India. (Affiliated to Periyar University)
E-mail: drsanthi24@gmail.com

Cultural Materialism: Unveiling The Mughal History in Indu Sundaresan's The Feast of Roses

–Dr. M. Senthil Kumar
–Dr. P. Deepalakshmi

Mughal Royal ladies like Maham Begum, Bibi Mubarika, Khanzada Begum, Gulbadan Banu Begum, Hamida Banu Begum, Mah Chuchak Begum, Salima Sultana Begum, Nur Jahan, Arjumand Bano Begum, and Jahanara Begum had wielded power in their hands.

Abstract:

The Feast of Roses is a sequel to the award-winning novel, The Twentieth Wife. The first novel ends with Jahangir and Mehrunnisa's royal nuptial celebrations while the second novel resumes the storyline from that vantage point to uncover Mughal royal ladies' dynamic role in the making of Mughal history. Representation of Nur Jahan as a symbol of power in the novel distorts the dichotomous projection of public/private spheres of traditional history. Feminist historiography in India as well as in Western countries dwells with the same issues of locating and placing women back into historical context as a subject of history without sidelining the experience of men. Feminist historiography takes up the task of transforming the traditional framework of historical writings by incorporating interdisciplinary approaches of feminism in the readings of history. Sundaresan elucidates that rewriting history is essential to depict the inner lives of historical characters that arouse 'human' interest and 'empathy' among the readers to feel the story in modern times. This research paper attempts to study the history of Mughal ladies through a feministic eye.

Keywords: Dynamic, Traditional, Approaches, Transforming, Context.

Women's historical fiction on famous historical figures illustrates women writers' feminist approach of rewriting history that reflects the impact of the feminist historiography on the genre. Women writers' representation of women's historical role in their fiction

brings alive the past in the present times. Mary Fulbrook has placed such fictional writings on history under the theatrical framework of "implicit paradigm." Fulbrook's "implicit paradigm" refers to those writers who are not so keen in interpreting historical theories, but rewrites history in a narrative framework. Regarding representations of historical past, Fulbrook ruminates on ramifications of historical fiction on history writing, "How, to whom, and for what purposes, are historical stories (in whatever format) told?" (Fulbrook 144). The interface between feminist history and fiction imparts new insights and an alternate view of history in women's historical fiction. Feminists believe in the role of language either to continue the hierarchal power structures or to put strictures on the continuum of traditional gender roles and identities to perpetuate. They claim gender roles are socially constructed through language and which manifest in power relations between the genders. However, the questions still baffle, how the language dictates gender relations and their power equations in discourses, "As Louis Althusser has stated, obviousness is a very powerful way of making people accept things as real or natural" (Althusser qtd. in Webster 84). From a female point of view, these patterns of internalizing or naturalizing the androcentric norms transforming into "obviousness" need feminist resistance.

Sundaresan renders interesting insights upon the lives of Mughal royal ladies' with specific emphasis on Nur Jahan's resistance to the male dominance by shifting historical women's role from being an outlier to the centre in her novel. The novel unfolds the trials and tribulations of Nur Jahan and other Mughal royal ladies' resistance to the patriarchal dominance in thirty chapters. As the story spins around Nur Jahan's growing power inside and outside the imperial harem, it is by no means an ordinary tale. All her childhood, she has dreamt to live a man's life of power and independence by shedding feminine fears and apprehensions to be a key player in power politics. Her dreams come true after her marriage to Mughal Emperor Jahangir, who bestows her title, "From today my beloved Empress will be called Nur Jahan … It was a name that commanded, that inspired respect and demanded attention … The Emperor was telling the court, the empire, and the other women of the imperial harem that Mehrunnisa was no trifling love" (TFR 5).

Initially, Nur Jahan acclimatizes to this new- found influence and affluence by taking a keen interest in the power politics of imperial harem and then gradually, establishes her authority in the imperial court as well. Her remarkable erudition in the political spectrum impresses Jahangir, who entrust her the power to govern the empire that displeases the Mughal nobility (the group of ministers who assist the emperor in the field of administration) under him. Each chapter in the novel unveils Nur Jahan's tussle for power with the royal ladies like Ruqayya Begum, Jagat

Gosini, Mumtaz Mahal, and Ladli as well as with other family members like Khusrau, Khurram (Shah Jahan), and Abul Hasan, and above all the courtier, Mahabat Khan for which she is popularly remembered in Mughal history even today. The emergence of Nur Jahan as a powerful woman of the empire has fascinated Sundaresan to the core.

Mughal Royal ladies like Maham Begum, Bibi Mubarika, Khanzada Begum, Gulbadan Banu Begum, Hamida Banu Begum, Mah Chuchak Begum, Salima Sultana Begum, Nur Jahan, Arjumand Bano Begum, and Jahanara Begum had wielded power in their hands. They played a prominent role in court politics and possessed the power and position to challenge any authority that would go against their political interest. During imperial disputes, conspiracies, and conflicts, royal ladies were great negotiators. Though, behind the veil, the royal ladies were iron-willed and remained undeterred by holding their own grounds in times of adversity. Sundaresan vividly depicts royal ladies' tussle for power in the imperial harem as equivalent to the Emperor's struggle for supremacy in the imperial court. During Jahangir's regime, Nur Jahan, Jagat Gosini, and Ruqayya Begum were the powerful ladies, and their power politics in the imperial harem affected the politics of the imperial court. Mainly, they were unafraid of masculine norms, "No one thought of Ruqayya or Jagat Gosini or Mehrunnisa as feminine, they were strident, troublesome … almost manlike" (TFR 176).

After becoming Jahangir's wife, Nur Jahan confronts Ruqayya Begum's dominance, Jagat Gosini's vengeance and Mumtaz Mahal's dissension to establish her authority. In doing so, Nur Jahan first recognizes the underlying cause of rivalry between Ruqayya Begum and Jagat Gosini and then takes advantage of their enmity by supporting the former and degrading the later. Jagat Gosini harbours hostility towards Ruqayya Begum for adopting her son, Khurram, and with that taking away the child's privilege to call Gosini 'Ma.' On the other hand, Nur Jahan sidelines Jagat Gosini's presence in the Emperor's as well as from her son's (Khurram) life. Jagat Gosini underestimates Nur Jahan's potential by belittling her for not belonging to the royal family; nonetheless, Nur Jahan has a flair for politics, which Jagat Gosini soon realizes with the passing time.

Nur Jahan seeks Ruqayya's advice in dealing with Gosini's growing resentment against her for which she (Ruqayya) warns her, "You are wicked, Mehrunnisa. But no matter, I think I taught you to be wicked. Here is another debt you owe me. And be wary of Jagat Gosini; she is still the Padshah Begum" (19). Dowager Ruqayya Begum wants to exert her authority through Nur Jahan, but their power equations change and strain their relations as and when Mehrunnisa asserts her new identity. Especially evident when Ruqayya Begum calls Nur Jahan by her former name for

which she cautions her, "I now have a new title, your Majesty, I am no longer Mehrunnisa … Two months ago, Ruqayya's words would have cowed her, but things were no longer as they once were … But I am now Nur Jahan … You must not forget that" (21). Interestingly, the role of Mughal royal ladies in the history written by the male historians has virtually confined their activities behind the veil which was later symbolized as women's invisibility and passivity. In contrast, in Sundaresan's novel the royal ladies actively observe the gender inequalities in their society, culture, and politics, only to throw those power equations off balance. For example, Sundaresan de-centers the very roots of gender inequality by giving agency to Nur Jahan's concealed desire for power:

For many years, when she had been married to Ali Quli, when Jahangir had been just a distant dream, Mehrunnisa had chafed against the restrictions on her life. She had wanted to be in the imperial balcony, not merely an onlooker but a member of the imperial harem- not just a lady-in-wanting but an Empress … Would Jahangir give to her what she asked? Would he defy these unsaid rules that fettered her life as his Empress, as his wife, as a woman? (6) Sundaresan sketches Nur Jahan's character which gives wings to her dreams and ambitions to play an active role in the politics of the imperial court. More than the beauty, Jahangir likes Nur Jahan's assertive nature as she fearlessly asks whatever she wants. For instance, Nur Jahan asks Jahangir, "I want to be with you in the balcony, standing in front of the nobles and commoners" (9), reflects her bold stature. Jahangir hesitates to grant her the favour on the socio-cultural grounds, but Nur Jahan resists his rigid thinking, and finally, he submits to her demands. Nur Jahan combats the patriarchal mindset that perpetuates gender inequality as a norm. On the very first day, she displeases Mahabat Khan by discouraging Jahangir to sign over a petition forwarded by him in the court. Nur Jahan comes to know more about Mahabat Khan, from Ruqayya, "She told her of his hold over Jahangir, of the deep affection the Emperor had for Mahabat that sometimes blinded him to his faults" (20). By taking hints from Ruqayya, Nur Jahan climbs the ladder of power by asserting her modes of authority in the harem. Nur Jahan's proximity with Ruqayya Begum changes her worldview.

Mahabat Khan's position relegates in the imperial court as Nur Jahan diplomatically corners him, "The fewer people who had an opportunity to be grateful to Mahabat, the better"(115). By influencing Jahangir, Nur Jahan enormously ascends to power, "But to Mehrunnisa, standing there alone, among those powerful men of the empire, above those men, this blatant demonstration of her power had been irresistible. Mahabat would never forget this morning's jharoka" (14-15). Predictably, Jagat Gosini forms the diplomatic alliance with Mahabat Khan to curtail Nur Jahan's

influence in the matters of administration. For maintaining supremacy in the imperial court, Nur Jahan knows how to face her potential enemies, "She had raised her voice against Mahabat Khan. It was not something he would easily forget, this public denial of a request. Mahabat Khan would be a dangerous enemy, one to be regarded with care" (14). Especially, her growing power destabilizes the male authority in the public domain. Nur Jahan's confidence and her leap of faith are particularly commendable when she says, "All things could be broken in the end" (15). Her strong thoughts dissuade all her anticipatory apprehensions and adversities at bay. Sundaresan brings out a distinction in her narrative techniques in the projection of women by challenging the androcentric norms about women as powerless and indecisive in traditional history. For instance, Nur Jahan desires what Jagat Gosini has, the title of Padshah Begum and the imperial seal as it signifies ultimate bastions of power in the harem:

> As long as Jagat Gosini was considered Jahangir's most important wife, as long as she had possession of the Emperor's seal, Mehrunnisa would be inconsequential, no matter how much time Jahangir spent with her. The title of Padshah Begum, the seal that was so powerful that even the Emperor's word could not revoke its order-these were the real bastions of authority in the harem. (40)

However, reading history through Sundaresan's eyes makes the readers to imagine the Mughal emperors' array of emotions that govern the relations between the emperor and the imperial court including the women of the harem. Especially, Jahangir and Nur Jahan's relations demonstrate how their power of love subverts the fixed gender roles in the novel. When Nur Jahan suffers from post-abortion stress, Jahangir takes care of her health by attending to her needs, listening to her woes and trying to soothe her soul by helping her to heal. Nur Jahan is a powerful woman, but she also needs emotional support to overcome her traumatic experiences. Jahangir's feelings for his wife can even melt the hard-hearted people, "He watched her, he murmured words of comfort, or what he thought were words of comfort, he held her to his heart. And she cried on … She had no will for anything anymore, she looked at him, dim and uncomprehending, as though he were a stranger" (155). Jahangir feels helpless while watching his wife going through a heart-wrenching experience. He takes personal care of her and prays to God for her recovery, but healing within remains to be a daunting task for her. He decides to punish the people who subjected her to such a painful ordeal. Moreover, a representation of man's indifference to women's concerns, issues, and experience are naturalized as the expression of masculinity in androcentric literature. Sundaresan by unmasking man's sensitivity to womanly experiences upholds human values in essence.

After the marital discord, Emperor Jahangir's love for Nur Jahan mellows out his anger and welcomes her with the feast of roses, "Let them all know, Mehrunnisa, that there is no one quite as important to me as you are. It shall always be thus" (184). Particularly, Khurram admires Nur Jahan's intimacy with the Emperor in their marriage and subconsciously seeks to share such closeness with his wife. On the other side, Arjumand wishes for such a celebration bearing her name and such was the impact of the feast of roses on them. Not only Nur Jahan becomes a symbol of power, but also a symbol of love for the generations to come. No doubt in later years Khurram has resisted Nur Jahan's authority, but her ability to spellbind his father still surprises him:

> But this … this intimacy not of the flesh but of the mind, which bespoke a comfort Khurram was not familiar with, this disconcerted him … Khurram was not envious of Mehrunnisa for his mother but for himself. He wanted this intimacy that his father and Mehrunnisa had. And not knowing what it was, or how it could be acquired, but seeing it so evidently, disturbed him. (102)

Khurram and Mumtaz Mahal are famous in history for their love story and Taj Mahal, but Jahangir's love for Nur Jahan is supreme as he bestows all the powers to Nur Jahan to govern the empire:

> Although the world in general knows of Khurram's devotion to Arjumand because of the Taj Mahal, there is no doubt that Jahangir's devotion to Mehrunnisa equated, if not surpassed, his son's to Arjumand. He may not have left a monument for posterity, but gave her-the love of his later years-free rein to do as she pleased. Mehrunnisa did so and she loved him enough to respect his wishes. She is known to have ruled the empire. But she was powerful because of him, not despite him. (The Twentieth Wife 375)

After the feast of roses, Nur Jahan resumes her duties that shock her rivals. With passing time, Nur Jahan becomes the most powerful woman behind the throne who is mindful of her rivals' move and expunges their conspiracy with diplomacy a case in point is Mahabat Khan's deportation to Kabul. Instead of reinforcing the patriarchal thinking of the private realm as feminine and public space as masculine, Sundaresan shifts the attention from traditional roles to gender performative roles, for example, Nur Jahan's representation, "These were lessons she was fast learning, on how to have a private face and a public one" (TFR 13). Usually, the male members of the family are responsible for upholding their family's honour in the society, but Nur Jahan subverts such rigid norms by restoring her family's grace

and dignity in the court. For instance, after her marriage, Nur Jahan wields great powers and appoints her father and brother to higher ranks. Mainly, due to her, they could enjoy great privileges in the imperial court. Especially, her brother acknowledges her growing power, "She shared her wealth with all of them. Because of her, he had a new title, Asaf Khan. Their father had a larger mansab, more responsibility, and more visibility in the empire. Maji was Matron of the Harem" (80). Regarding Nur Jahan's political role and consolidation of her power in the Mughal court H.M. Elliot and John Dowson opine, "All her relations and connexions were raised to honor and wealth. No grant of lands was conferred upon any woman except under her seal … the Emperor granted Nur Jahan the rights of sovereignty and administration … while the nobles would present themselves, and listen to her dictates" (Elliot and Dowson 405). Critically, historical narratives on Nur Jahan taking advantage of her administrative powers only to enhance their family stature would be limiting her achievements.

Historical writings reveal how historians vilified Nur Jahan's ambitious role in politics, but, also talks about the historians who acknowledged her achievements as praiseworthy. Nur Jahan's welfare schemes and charitable deeds, especially, encouraging girl education, empowering poor girls, and providing shelter to the orphan and widowed women in her lifetime particularly praised by historians. As Elliot and Dowson described Nur Jahan's generosity as estimable, "Nur Jahan won golden opinions from all people. She was liberal and just to all who begged her support. She was an asylum for all sufferers, and helpless girls were married at the expense of her private purse" (399). Nur Jahan introduces new fashion designs, particularly famous among women. The dressing styles and the jewellery designed by her reflect her aesthetic taste. Prasad's plunging deep into historical writings to locate Nur Jahan's popularity deflates her monolithic identity as 'power-monger' by revealing other aspects of her personality, "Her dudami and panchatolia, badhah, kinari and farsh-i- chandani are still famous. She invented new patterns for gold ornaments and new ways of adorning apartments and arranging feasts" (Prasad 183). Prasad exclusively denotes one chapter on Nur Jahan's political role in the Mughal court by praising her bold nature in History of Jahangir:

> With her usual boldness, she tore the conventions which relegated her sex to seclusion in the east. She came out of the pardah, saw things with her own eyes, ruled and commanded in public … As years rolled on, Jahangir leaned more and more to ease and sloth and Nur Jahan grew more and more experienced and inured to power … No wonder that Nur Jahan soon had the reins of government in her hands. (185)

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*Associate Professor of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University)
E-mail: senthilenglish1982@gmail.com
**Assistant Professor of English, Ambai Arts College, Ambasamudram, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University) E-mail: smpdeepalakshmi@gmail.com

Ideal Self: An Analysis of Man and Woman Relationship in David Mamet's Boston Marriage

–Ms. A. Reshmathi
–Dr. M. Senthil Kumar

Boston Marriage too is no exception. Thus, Anna's demand, though acquiesced by Claire in her desperation, is bound to fail in Mametian worlds. Claire, too, hardly hesitates to present her self as lonely. But unlike Anna, her presentation is not intended as a seduction, but only as a ploy for prompting sympathy from a long-time companion and hence may succeed.

Abstract:

Boston Marriage (1999) tells the story of "two women of fashion," as Mamet introduces them in his character list, and their domestic help, at the turn of the twentieth century. These women survive emotionally and materially by the creation and presentation of their lonely selves according to the demands of their audience. The title Boston Marriage indicates the relationship shared by the two characters in the play. The term is of Edwardian origin referring to a relationship between two females of upper or upper-middle class who lived together without overt male support. This relationship did not always involve physical intimacy. In the play, Mamet presents a relationship between two women that implies a physical liaison.

Keyword: Survive, Upper Class, Relationship, Physical Liaison, Demands

The play, though a deviation from Mamet's usual depictions of exclusively male worlds, is typically Mametian in its thematic concerns and technical artistry. Its classical structure, linguistic expertise, thematic preoccupations with interpersonal relations, and extreme cravings for intimacy and the predominance it gives to a personal community, are all essentially Mametian. Usually, in Mamet's plays, the personal community of a character amounts to the people with whom he or she is attached at the beginning of the play. Mamet's characters are usually socially isolated beings whose communities generally involve the limited number of people with whom they interact

in the play. Boston Marriage is no exception. As the play opens, Claire enters Anna's house after an absence of sometime and expresses surprise over the change in interior decoration. Anna responds that it was all for Claire's sake. During Claire's absence, Anna found a rich male protector, who bestows her with a monthly allowance. He has also given her his family heirloom, an emerald necklace, which she wears. Anna claims that having come into funds her "FIRST THOUGHT" was for Claire. Claire had, according to Anna, "once expressed a preference for chintz" (14). So, even though she abhors chintz, she has redecorated the house in it "to please" Claire (14). But Claire has come with troubling news for Anna. She is "in Love" with a young woman (9). Unlike Mamet's male characters like Bernie in SP or Don in American Buffalo who put on fake masks of macho prowess before their attachment figures, Anna, as a woman, puts on her mask of external vulnerability. The vulnerability of her projected lonely self is her manipulative weapon of seduction. She accuses Claire of making her lonely. "Oh how lonely you make me feel" (15), she laments.

The transference of the responsibility of one's feelings to another frees a self from the burden of its own feelings and consequently of its actions based on those feelings. Anna accepts the self-schema of loneliness but shifts the responsibility for its creation on to Claire, thus freeing herself from the moral implications of her subsequent actions. The presentation of one's self as lonely is the manipulative technique employed by Bernie in SP too. Both attempts at seduction seem to fail at the outset. But Bernie's manipulation was aimed at a complete stranger, an 'other,' while Anna wields its blunt power over a long-time companion. And, in Mamet's world, loyalty and long-time companionship count a lot. In his plays, there is a bonding that accommodates a give and take and compromise among companions. These are qualities which Mamet associates with males, as he writes in Some Freaks, "Compromise is a male idea" (23). Yet, perhaps, in the backstage world of female bonding presented in Boston Marriage there is a possibility of the same rules of male business being applied. Thus, even if the presentation of the lonely self as a manipulative tool of seduction fails, it may yet function as an interactive tool to gain companionship.

Anna's "keening" hardly changes the direction of Claire's passion as her arrival to Anna's house is with a specific purpose (31). She wants a private place to meet her "girl", and she requests Anna to oblige her by providing such a space in Anna's home. After some initial protests Anna agrees with one condition that she be granted a voyeuristic pleasure from the union. She wants to play the "stage manager" (35), receive Claire's inamorata, and then be allowed to look at the couple "through a hole in the wall" (36). Anna's moral compunctions, if there were any, hardly matter

in such a circumstance. Having assumed a lonely self as her self-schema, she demands compensation from the one who made her lonely. If she cannot share an intimacy with Claire, then she wants a share of Claire's intimacy with another. In Mamet's world, intimacy and the need for intimacy usually have tragic consequences. For Mamet's characters, the luxury of having an intimate relationship with another, and, the comfort of experiencing a sense of complete belongingness to the larger power-wielding social organizations, are both shown as inaccessible. What is accessible to them, on the other hand, is a compromise of these two, that is, a private, personal community of limited members.

Boston Marriage too is no exception. Thus, Anna's demand, though acquiesced by Claire in her desperation, is bound to fail in Mametian worlds. Claire, too, hardly hesitates to present her self as lonely. But unlike Anna, her presentation is not intended as a seduction, but only as a ploy for prompting sympathy from a long-time companion and hence may succeed. "I am alone, in the midst of my own folly, of my need and vice. I stand naked before you, in my panting and unclean depravity, and beg your aid. Help me" (36), she entreats Anna. Her apparent approach towards intimacy, when she says, "I stand naked before you," is neutralized by her intended uninterestedness in Anna and her material requirement of a "place" from her (26). Both Anna's and Claire's plans to gain bliss fail due to an unseen coincidence. The girl whom Claire loves happens to be the daughter of Anna's protector. Anna according to her agreement with Claire, goes to receive the girl to her house. As she was still wearing the necklace presented to her by her lover, the girl notices it and recognizes it as her mother's. This ruins both Claire's romance and Anna's financial prospects. They are in for what Anna terms as a "reversal" (56, 101). Anna's response to the situation reveals her true feelings.

She sums up her state of affairs to her maid: "I have lost my income, and I've alienated the affection of my one true love" (45). Her love for Claire is her consuming passion and Claire's companionship is what she cares for more than even financial security. When Claire returns, she is so relieved. "Oh, Thank God you are returned" (46), she tells Claire. Claire can hardly understand the cause for Anna's acting "so blithe" (48). Anna replies, "What do I care for the loss of a jewel?" (49). What she cares for is only for Claire's companionship. But Claire's intention in returning to Anna's house this time was only to check whether her young friend had left her any message there. It is Anna's maid who comes to their rescue. She had been the object of banter of her mistress throughout the play. Yet she seems to bear no resentment. She quotes her old grandmother's platitude, "Life is Froth and Life is Bubble. Two things stand like stone. Kindness in another's trouble. Courage in one's own" (69). Taking inspiration from this, they plan to masquerade themselves as

fortune tellers to explain away the whole thing to the girl and her father. But the plan fails miserably as Anna's Protector's wife proves herself to be more powerful than expected (like Lingk's wife in Glengarry). She effects a quick "decamping" of the whole family (92).

The Protector is made to take legal action against Anna through an attorney. The attorney's letter requires Anna to immediately return the necklace, "which had somehow found its accidental way into" Anna's possession (93). Anna realizes her situation to be precarious. Her financial security is gone, but what she cares more for is Claire's companionship. But, as she feared at the beginning of Act II, she had "alienated" Claire by making her lose her young lover (45, 46). Claire wants to leave Anna. She makes it appear as though she was leaving out of regret for having spoiled Anna's financial prospects. "You always were too good for me," she tells Anna. She acknowledges that she has spoiled Anna's "establishment and traduced" her "affections." And so, it was better for them both "to part" (101).

Anna's response to the situation can be seen as a direct consequence of her choice of self-schemas. She has acknowledged loneliness to be one of her traits (15), though she attributes Claire to be its cause. Subsequently, she accepts deception to be another of her traits. She deceives her Protector by affecting love to him while what she wanted was only financial assistance. "Well, what have I done but deceive him? My Protector loves me…," she tells Claire (79). According to Baumeister, having a self-schema for some trait makes one "act more like an expert on that trait" (120). Anna continues to act like an expert in deception to get what she wants. Further, it is seen that "the schematic person makes more subtle distinctions about others on that trait, attends more to details, spots relevant information more quickly, and integrates relevant information more effectively" (Baumeister 120).

Anna identifies in Claire her self-same capacity for deception. She also spots the relevant information that Claire's deceptive penitentiary speech has had its inspiration in the maid's Auld Gran's advice. Claire was putting forth the act of being one who is "kind in another's [Anna's] trouble" and having "courage" in her own, by going on her own way separate from Anna. The desperation at loneliness energizes Anna's presence of mind and she plays with the same ploy which Claire uses. She tells Claire that her necklace is missing, implicating the maid's involvement as she has disappeared. She readies herself to go to jail and Claire, for all her lofty speeches, cannot now abandon Anna to be the lone sufferer for something she has caused. She offers to go along with Anna. Though at the end of the play, the maid's arrival informs Claire that the necklace was in the house itself, by then, the excuse to leave has weakened, and Claire decides to stay, maybe realizing fully well Anna's

ploy from her own self schema. Anyway, old friends are together again in the end to end the play as a happy comedy.

The lonely self/selves regain their personal communities, neither too intimate, nor too distant and all the strangers are either gone, or reclaimed by their respective communities (as the wife/mother reclaiming husband/daughter). The character of the maid too aids in this reclaiming of personal community. The maid is an outsider, whose name and nationality are matters of continuous uncertainty for Anna. She is called "Bridey" (8, 41), "Mary," "Peggy" (9), "Molly" (82, 83), "Nora" (84), and is even referred to as "slavey" (82), in spite of her numerous attempts to correct that her name is Catherine. She is also attributed to be Irish and taunted for the same when she is actually Scottish. Her relevance in the play's world is that she remains the outsider who is inside, and thus she acts as a conduit between the external world and the two ladies.

Further, even though she herself is marginalized in the home of her mistress, she is someone with contacts with the outer world. And as such, she gives the semblance of community to the other two characters who are "outside of society, on the fringe" (Donahue). While Anna and Claire try to alleviate their loneliness by gaining the objects of their desire, the maid appears to have no such obsessions. She, rather, pours out herself to others, though no one seems to listen. Of the three, she appears to have the most pertinent reason to be lonely. She is from a faraway place separate from her family, and where she is, no one seems to give her any companionship.

The cook, who might have been some company to her, is gone, and she is abandoned by her lover. Her mistress is hardly ever kind to her and taunts her by attributing alien identities upon her. Still, the maid persists without ever even uttering a single word about feeling lonely. The utmost she expresses of her feelings is that she is so home sick that she would "fuck the ragman just to hear a friendly word" (46). Her self is not lonely because it craves for an intimate union with another, but because of its separation from its community, her home. Thus she is not lonely, but only homesick. And her greatest sorrow when her best friend "ravaged and abandoned" her (102), is that she "can't go home" (67).

Even though a hapless victim of her mistress' showering vitriol, Catherine is an important character in the play's world. Besides being the main source of humor and diversion, it is her words which bring about the play's resolution. Though on her own in Anna's household, Catherine, always carries her community around her. Her conversation is so full of her home, her people, their philosophy of life and her "auld" grandmother who "lived a long life" and died at the age of "forty" (68). It is her grandmother's wisdom which comes to the aid of Anna and Claire, at first in

their foiled masquerade as fortune tellers, and later, in helping Anna to device a proper ploy to regain the lost companionship, her personal community in Claire. Anna hurls at her taunts directed against the Irish with "unerring political incorrectness" (Clay). But Catherine is actually Scottish and this mistaken identity along with its isolating hilarity, reveals the jealousies of Anna's lonely self against anyone who possesses a community of her own, whether it be Irish or Scottish. Catherine thus stands as the play's ideal self, as she is the one who seems to effortlessly possess a community of her own as well as an intimate relationship with her boyfriend. She, like Anna's Protector's wife, is someone who belongs to the external world from which Mamet's lonely characters, who inhabit society's fringes, are excluded.

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*(Reg. No. 21123274012004) Ph.D. Research Scholar (Part-Time), Research Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India. (Affliated to Manonmaniam Sundaranar University)
E-mail:reshmathisumiram96@gmail.com

**Associate Professor, Department of English, Vivekananda College, Agasteeswaram, Kanyakumari, Tamilnadu, India (Affiliated to Manonmaniam Sundaranar University)
E-mail: senthilenglish1982@gmail.com.

Mystery and Suspense in *The Girl Who Chased the Moon* by Sarah Addison Allen

–Kavitha. K
–Dr. Beulah Gidiyan

Magic Realism is a literary movement that is characterised by the integration of magical or supernatural occurrences into realistic narratives without challenging the unreality of such events. The amalgamation of factual and imaginative elements is intended to challenge the essence of actuality and draw notice to the process of artistic production.

Abstract:

Magical realism is a literary movement that incorporates magical elements into realistic writing, without necessarily questioning the plausibility of these events or occurrences. This style of writing also incorporates the paranormal or supernatural. This literary genre combines elements of fantasy and reality in a seamless manner, blurring the boundaries between the two. The aforementioned is often linked to surrealism, as it prioritises the materiality and tangible nature of objects in the physical world, in contrast to the psychological, cerebral, and subconscious realities that are commonly explored by surrealists. This paper aims to illustrate the influence of magical realism in Sarah Addison Allen's *The Girl Who Chased the Moon*. The physical environment and characteristics are widely recognised to represent the intangible aspects. The text employs various elements and themes of magical realism symbolically in several instances, including themes of migration, disintegration, dislocation, alienation, mystery and suspense.

Keywords: **magical realism, mystery, light, fear, solitude, surrealism**

Magic Realism is a literary genre or aesthetic style that incorporates magical elements into a realistic setting, with the aim of providing a more profound comprehension of reality. The magical elements are explicated in an uncomplicated way, similar to ordinary phenomena, thereby facilitating their seamless incorporation into the narrative. An analysis of several definitions of Magic Realism would be beneficial in order to gain a precise understanding of the current

concept. According to Mathew Stretcher's definition, "What happens when a highly detailed, realistic setting is invaded by so" (267). Erwin Dale Carter provides a succinct and all-encompassing explanation of magic realism as follows.

> First it is the combination of reality and fantasy and second, it is the transformation of the real into the awesome and unreal, thirdly a part of surprise, one which creates a distorted concept of time and space, fourth a literature directed to an intellectual minority; characterized by a cold cerebral aloofness it does not cater to popular tastes, but rather to that of those sophisticated individuals instructed in aesthetic subtleties. (4)

Magic Realism is a literary movement that is characterised by the integration of magical or supernatural occurrences into realistic narratives without challenging the unreality of such events. The amalgamation of factual and imaginative elements is intended to challenge the essence of actuality and draw notice to the process of artistic production. The salient characteristic of a magic realist literary work is its capacity to engender an ambiance replete with indigenous folklore, cultural convictions, topography, chronicles, and socio-political occurrences. The verisimilitude of the setting in the text is notable, however, the occurrences that unfold within the narrative appear to be implausible or even inconceivable. The transformation of human beings into animals, the assistance provided by the deceased to slaves, and the reversal and backward movement of time, along with the occurrence of other events simultaneously, are among the phenomena observed. This present paper explores the aspects of magical realism in Sarah Addison Allen's novel, *The Girl Who Chased the Moon*.

Allen was raised in Asheville, North Carolina and subsequently pursued higher education at the University of North Carolina at Asheville, where she obtained a degree in literature. In 2007, subsequent to her graduation, she experienced a significant breakthrough with the release of her debut novel, Garden Spells, which is a contemporary fable centred around a bewitched apple tree and the lineage of women from North Carolina who are responsible for its maintenance.

In this novel there are two female protagonists: Emily and Julie. Emily Benedict is a seventeen years old young girl who relocates to Mullaby, North Carolina, the hometown of her late mother Emily relocates to Mullaby due to her mother, Dulcie's, familial ties to the area. Due to the absence of alternative caretakers, she will be residing with her grandfather and occupying her mother's bedroom. Emily is undergoing a significant transition as she is required to adapt to a new educational institution and establish new social connections. She is experiencing uncertainty regarding her ability to assimilate into a particular social context, and this is compounded by her current state of emotional distress.

When she gets to Mullaby, things only get worse. The townsfolk are always whispering about Dulcie because she left town suddenly without telling anyone, and she didn't bother returning. Emily knows she needs to understand her mother's secrets if she wants to change the town's prejudices against her whole family—including her grandfather, a very gentle and isolated soul portrayed as a "gentle giant."

Emily Benedict travelled all the way to Mullaby in the hopes of unravelling at least some of the mystery that surrounded the life of her mother. Initially diffident and hesitant, Emily is swiftly captivated by the enchanting and vibrant atmosphere of Mullaby, courtesy of her new neighbour, her reticent grandfather, and a charming young man with a clandestine past. The presence of a chandelier in her mother's bedroom was surprising, given her mother's tendency to reprimand her for leaving lights on in unoccupied rooms. Retrieving some of her clothes from the floor, the protagonist buried her face in them, detecting a familiar scent of incense reminiscent of her mother's. Suppressing her tears, she acknowledged that it was premature to deem her decision regrettable. Regardless, she was powerless to alter the situation. She reassured herself that she could endure a year in this environment. The sound of the wind rustling dried leaves on the balcony resembled footsteps, prompting her to remove the clothes from her face and investigate the source of the noise through the open balcony doors.

> The light from the bedroom illuminated the closest treetops in the backyard, but their limbs weren't swaying. She sat up and crawled off the bed. Once outside, she looked around carefully. "Is anyone here?" she called, not knowing what she would do if someone actually answered. Something suddenly caught her eye. She quickly stepped to the balustrade. She thought she saw something in the wood line beyond the gazebo in the overgrown backyard. There! There it was again. It was a bright white light—a quick, zippy flash—darting between the trees. Gradually, the light faded, moving back into the darkness of the woods until it disappeared completely. Welcome to Mullaby, North Carolina, she thought. Home of ghost lights, giants, and jewellery thieves. (5)

One day Emily became aware of the absence of sound that particular morning when she reached her dresser. On raising her gaze, she proceeded to take a step back in a state of astonishment. The wallpaper featuring butterflies had been removed. The previous wallpaper had been substituted with a melancholic and evocative design featuring a silver hue, speckled with diminutive white dots resembling celestial bodies. The experience evoked a peculiar feeling of expectation, akin to the one she had felt the previous evening. It is highly improbable that grandpa

Vance was responsible for this occurrence last night. But Emily does not know who really changes the wallpaper.

Throughout the novel Emily has undergoes the torment given by the mysterious light and sound. Emily asks Julia to listen to the mysterious sound but Julia has not been surprised by seeing the light and she very carelessly ignores the light and warns Emily that it may be a ghostly light. She advises Emily to ignore the light since it comes from the nearby wood,

> "Wait, Julia. I saw some sort of light in the backyard last night. Did you see it?" Julia turned. "You've seen the Mullaby lights already?" "What are the Mullaby lights?" Julia scratched her head and tucked her hair behind her ears, as if deciding what to say. "They're white lights that sometimes dart through the woods and fields around here. Some say it's a ghost that haunts the town. It's just another town oddity," she said, as if there were many. "Don't pay any attention to it and it will go away."(13)

Generally village is believes in supernatural things and never analyse the abnormal things around them. They simply believe that all the mysterious things happen because of the spirits and ghosts. So, in a fear they never research the fact behind the mysterious things. In this story the whole village believes that the light comes due to some supernatural cause. The magical realism writers set the background in a dark wood, lonely haunted big houses, mysterious village and a courageous protagonist. In this novel Emily tries to find out the reason behind the mysterious light but she has been stopped by Julia.

Once Emily awakens her environment remained shrouded in darkness. she engaged in a series of blinks in an attempt to ascertain the current time and duration of their slumber. Upon glancing downwards, she observed that the yearbook had descended from her lap and come to rest upon the foliage-laden surface of the balcony. With a rigid posture, she lowered herself to retrieve the object. Upon resuming an upright position, she experienced a sensation of tingling on her skin. The illumination had been restored. According to Julia, the illumination that she perceived was regarded as a spectre.

The author creates an environment which in dark and mysterious. The elements of magical realism such as dairy, mysterious past and adventures are all portrayed through the character of Emily in this novel. Once she experiences a sensation of tingling on her skin. The illumination had been restored. According to Julia, the illumination that she perceived was regarded as a spectre. Emily promptly glanced towards the adjacent residence. The absence of illumination was observed. There is no one else who has access to this except her. She redirected her attention towards the source of illumination. She compelled herself to rise and ambulate

gradually towards her chamber. She placed the yearbook on the bed and briefly halted her actions. The subject experienced an inexplicable impulse that prompted her to engage in a sudden sprint, causing her unshod feet to produce a slapping sound upon the wooden flooring. The individual decelerated her pace in order to reduce the level of noise as she descended the staircase and passed by the room of grandpa Vance. However, she subsequently resumed her original speed.

Emily encounters a temporary setback when she faces the locked kitchen door. However, after struggling with the locking mechanism, she successfully gained access and promptly departed. The illumination persisted. She pursued it into the forested region situated at the rear of the gazebo. The luminosity rapidly recedes, and her auditory perception detected the sound of footsteps amidst the foliage. Footsteps are not commonly believed to be produced by apparitions. Following a pursuit lasting approximately five minutes, amidst the dimly lit forest illuminated by the moon, she raised her hands to fend off the obstructing branches as she begins to realise her lack of knowledge regarding her destination and the boundaries of the wooded area. Upon the sudden disappearance of the light, the individual experiences an initial sensation of genuine concern. What activity was she engaged in? After traversing a few additional steps, she fortuitously emerged from the thicket of trees. She paused briefly, gasping for air acutely cognizant of her lack of footwear. Upon raising her foot, she observed a small stream of blood. She had sustained an injury to her heel. Allen possesses such a talent with language, the entirety of her world comes out as believable. Her uncomplicated techniques demonstrate that one's surroundings have the power to alter their state of mind.

Magical Realism imparts a heightened significance to the mundane aspects of existence through the revelation of enigmatic elements concealed within the fabric of reality. To elucidate these enigmas, the genre of Magical Realism amalgamates elements of fantasy and reality. Magical Realism, as genre of literature has gained significant recognition and also finds application in the realm of psychology through a therapeutic approach called Traumatic Incident Reduction. The Traumatic Incident in this novel, which deals with the Emily's trauma of our mother's death which bring change in her life. The mystery regarding her mother's death are not solved still in Mullaby, they're a way of life. And her neighbour bakes gives her as hope in her life to solve the riddle of her mother's death. To analyse the presence of Magical Realism in this treatment, it is imperative to initially contemplate one of the distinctive characteristics associated with Magical Realism. Among the characteristics that identify Magical Realism, is the feeling of transcendence that the reader has while reading a Magical Realist text. During the state of transcendence, a reader experiences a heightened perception of something that surpasses the boundaries of the tangible reality around. At the same time, however, the

reader still feels as if he or she is rooted in the real time material world. Upon experiencing transcendence, the reader is expected to develop a distinct perspective towards life.

The inclusion of magical elements within the novel facilitated the progression and broadening of the plot. The narrative has influenced the traits of the characters and guided them towards a sequence of transformations, epiphanies, acts of selflessness, fulfilment, and gratification. Magical Realism is a literary technique that incorporates elements of traditional folklore within a contemporary context. The literary works belonging to this particular genre exhibit a complex structure, characterised by multiple layers of meaning and intricate plot developments. The interplay between the fantastical and the tangible serves as a consistent reminder of the subjectivity inherent in narrative construction.

By incorporating magical elements into the real world, the author transgresses the boundaries that traditionally demarcate the realms of reality and imagination. This is achieved by blending elements of magic with those of reality. Allen incorporates elements of fantasy into her work by imbuing real-world events, incidents, or characters with extraordinary abilities. Magical Realism is a prominent characteristic of the postmodern and postcolonial imagination, which blurs the boundaries between reality and fantasy. The enduring vitality of characters and events, as well as the crucial role of veracity, are fundamental elements of magical realism literature.

Sarah Addison Allen's *The Girl Who Chased the Moon* gives the clear picture of Mystery and suspense, "Where mysteries aren't solved, they're a way of life". And also the author does not reveal any solution to these mysterious issues. Which take place around the protagonist who encounters various abnormal situations. The place North Carolina is also filled with scary ghost stories, folk tales, and legends which are all the part of the life there. Thus the atmosphere, setting, character and language perfectly expose the Magical realism elements in the most realistic way in the novel.

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*PhD Scholar, Department of English, Providence College for Women (Autonomous), Coonoor. (Affiliated to Bharathiar University)

**Assistant Professor, Department of English, Providence College for Women(Autonomous), Coonoor. (Affiliated to Bharathiar University)

Racial Prejudice in the Select Works of Rita Dove

–A. Malarselvi
–Dr .J.Jayakumar

As the great tragedy involves an element of surprise in its course 'of action, in The Darker Face of the Earth also, her marriage comes as a surprise to the readers. Eventually, she is won by Akwanya in the guise of African warrior and follows him to the forest only to get tied up in wedlock to the rest of the African-American brothers.

Abstract:

In 1960, the American-African born accounted for just five percent of the foreign-born population in the U.S., while in 2000 they made up over a quarter of those born outside the United States. Today, the American-African born are the country's second largest foreign-born population by world region of birth behind those from America. The above stated details only emphasize the growing phenomenon of migration that has resulted in bringing African professionals into contact with people of many races and nationalities absorbing them into a radically different multicultural and multilingual international white collar workforce.
Key Words: Racism, Gender Discrimination, Illusion and Reality, Cultural Dilemma and Patriotism.

Introduction: In Rita Dove's well-renowned and meticulous literary piece *The Darker Face of the Earth*, the protagonist Phebe and her friends are a witness to the racial attacks. The attack on the Kurma House in the aftermath similar to what Phebe's beloved friend Raichal suffers in Denmark. Jeson, a second-generation Christian, is mistaken for a Muslim. Muslims are often equated as terrorists the world over. He was attacked by the vandalizers despite his repeated pleas that he was also an American: But they grab him and say "Looked in the mirror lately?" You ain't not American. It's Puckers like you who have planned this attack on the innocent people of this country (26). Phebe is faced with the dilemma of hoisting an American flag at her shop to profess her patriotism. This act of exhibiting her nationality raises a few doubts in her. She found it odd that she has ''to convince somebody of her nationality and patriotic

feelings while she has been an American throughout her life.

Key Concept: Her poems are an innovative imitation of the original epic from the psyche of the stubborn and independent princess. This paper tries to establishes illusions of Phebe about herself and life and her catharsis as important markers in Dove's narrative and as the Aristotelian protagonist. Aristotle's philosophic treatise Poetics greatly influenced the western aesthetic philosophy. His analysis of tragedy is relevant today as tragedy is considered to be a representation of life and it has necessarily a societal function involved in the ethical utility of art. According to Aristotle, tragedy comes to the protagonist of a drama not through either some misfortune or evil shade in the attitude, but because of making some irrational or unwise judgment. Catharsis is defined as the purging of emotions, especially of pity and fear which are experienced by the audience, when they watch a tragedy. The principles stated by Aristotle should take a critical look at a work of art in its psychological as well as social context and purpose. According to the German philosopher HansGeorge Gardamer in his Truth and Method.

According to Aristotle, a tragedy should rouse the feelings of pity and terror among the audience after watching the drama. A poem also can rouse the same kind of emotion and the character of Phebe in. *The Darker Face of the Earth* gives way to catharsis, finally aiming at the purgation of souls. In a tragedy, it is the audience whose hearts are cleansed and purified, and in a poem when the readers also are able to feel the same, the effect of catharsis is achieved. The emotional relief thus gives the readers an aesthetic enjoyment. The readers feel pity for the tragic fate of Phebe and also terror as they read the lines about the protagonist's suffering. They also experience other antagonistic feelings towards the same character like dislike and delight; indignation and admiration. Rita Dove has achieved success in creating the feeling of catharsis as the readers witness 's suffering through their mindset. Readers learn about human weaknesses and failings, the play of destiny and al-so about the strength of the character, thus making it a legendary one. A drama should have a well-structured plot with a beginning, followed in logical sequence by middle and a definite end, where there is no further continuity of action. The thread of action should not lose the connection, thereby giving the plot a unified structure. The universal themes can be presented powerfully, with an introduction of the element of surprise. It involves perihelia or reversal of fortune.

In a tragedy to experience the feelings of pity and fear, the readers should find a heroine from a noble family who journeys from happiness to misery, all because of a fault/weakness in his character. It is the chief character's own members of the family, who hurt or brings misery into the former's life. A character tries to avoid the killing of another relative of his or hers, as through anagnorisis the family

relationship is established. The hero should possess noble qualities which suit his rank and should be depicted in a credible manner from time to time. There should be a logical connection between the hero and the plot, and the ending must be in accordance with the action or the story-line. Arise toile's philosophy of a drama makes us reflect on life and there is an undeviating interaction between the characters and the audience. Though the drama is real to life, at one point or the other, the audience experiences a sense of detachment. The audience is well-aware of the mimesis involved in art and as such, they be-come wise and knowledgeable after watching the drama. It gives an opportunity to the audience to ponder upon the causes and effects of a violent and calamitous situation, thereby making them to be more reflective and sensitive over such issues.

Catharsis, mentioned by Aristotle, does not clearly suggest that it is the purpose of the art or an outcome after watching a drama; it aims at the purgation of the soul. On a symbolic level, it refers to the release of the emotions of pity and fear at the end of the drama, as the release of tension is quite necessary. Art is thus equivalent to therapy, as it intensifies the thought-process and deepens and rather changes the outlook towards life and its situations. It gives way to the inculcation of compassion and love in the lives of human beings.

The Darker Face of the Earth fulfills this criteria and Dove s portrayal of this no lesser than that of Aristotle's Greek hero as she is from a royal family, the princess Angelina, is strong, dominant and independent. Out of her own choice, she invites her destiny, claiming pride and vengeance to be two fatal flaws in her character. The readers identify with the travails of the character as a human being and more of a woman. The character stirs the feelings of the reader:; throughout their reading and thus the narrative is captivating and enthralling remains with the readers forever, though they finish the reading of the poem. The portrayal of the character stimulates and influences the reader's mind.

Destiny moves her forward in life, and she gets ready for the racial discrimination and though her heart longs to marry Denial, the great warrior, it is again the fate which decides her life, and Phebe's inquiry about the caste of Denial makes him with-draw from the contests conscience pricks her through-out her life, for doing so in the court, but she could not act otherwise, so as to prevent destiny. Her judgment of Denial, and leaving his hand, remained an unwise decision on her part, as it throws her into further troubles: "If I'd been wiser, I might have been able to call forth that love and, in that way, deflected the danger of the moment—a moment that would turn out to be far more important than I imagined. But I was young and afraid, and my ill-chosen words (words I would regret all my life) quenched that light forever" (97).

As the great tragedy involves an element of surprise in its course 'of action, in *The Darker Face of the Earth* also, her marriage comes as a surprise to the readers. Eventually, she is won by Akwanya in the guise of African warrior and follows him to the forest only to get tied up in wedlock to the rest of the African-American brothers. Without her consent, she is declared the wife of all the five brothers by Kowri. Initially it could not receive or interpret the words of Kowri and she wanted to oppose the decision, as she felt that she was the wife of only Akwanya, but of no use: "I stared at her, my brain trying to take in what she had said. Was she joking when she said they must all marry me? No, her face made that clear. I wanted to share, five husbands? Are you mad? I wanted to say, I'm already married to Ashok! But Mouria's prophesy recoiled upon me, robbing me of my protests" (108).

Thus, the events are logically connected, the storyline moves at a greater pace and meanders through various life events. It is also a reference to Kamat and her secret love for him, even after her marriage strikes as an astonishing fact to the readers. As the queen of Greenitch, enjoys all the fame and fortune. Her dream is fulfilled as she witnesses her dream-home, *The Darker Face of the Earth*, constructed by Maya. The beautiful palace is built according to the wishes of and she wants to have water everywhere. Maya grants her wish by constructing floors looking like rivers, waterfalls looking like a wall: "But running water inside a home! Kowri would gasp when she saw it. 'Fool of a girl, didn't anyone teach you that it washes away good luck?'" (145)

Destiny plays with her life that she becomes a victim to *The Darker Face of the Earth*. After the Rander, the Kalis party stays back at Malcolm. When Dunkian walks through the gar-den, especially designed by Phebe and falls into a pool, step-ping on an illusory bridge, it evokes laughter among the attendants of Phebe and encouraged by their mistress' smile cries out, "It seems the blind king's son is also blind!" (173)

Thus, the ultimate agency regarded as predetermining the course of events dominated the life of throughout. This important event accelerates the series of events that follow. It becomes evident that the protagonist cannot escape the pre-ordained, however hard she tries. The readers also turn out to be fearful of the impending danger, as they are quite aware of the vengeful attitude of Dunkian. Subsequently, the readers are appalled at the humiliation and disgrace faced by at the Kalis court and startled by the hatred she develops towards diminishing the Kalis clan. I lifted up my long hair for all to see. My voice was calm now be-cause I knew that everything I said would come to pass. "I will not comb it, until the day I bathe it in Kalis blood." (194)

Therefore, it is her own member of the family, her husband's cousin who plays a dominant role in her reversal of fortune perihelia. Every minute of her later life is filled with powerful detestation and vengeance against the grievance she faced. She makes up her mind not to yield to the softer emotions in life, as she fears that it would fail "to achieve the destruction that had become the goal of my life?" Twelve years of exile and one year of hiding at King Virat's court make her stronger and tough to face the battle with the Kalis. She also tries to instigate her husband's to face the battlefield: "I didn't expect such superstition from the foremost heroes of the world!" I taunted them. "Of course, there will be blood. Of course there will be death. As middle class, isn't that what you've trained for all your lives? And are you afraid now?" (23).

Suddenly, as receives the gift of witnessing the war from a distance, she also then realizes the challenges she has to encounter and there is a discovery in her mind, a doubt about instigating her husband's to plunge into destruction for her own petty satisfaction. There is anagnorosis in the character of Denial at the end of the poem that all the Fore parents are his brothers and Oyes a word to Kowri not to slay Akwanya, his enemy, and succumbs to all the fatal flaws in his life witnesses the horror of the war and the death of all her kith and kin. She loses her five sons and Urban.

Conclusion: Thus, the plot of the narrative revolves around horror and gives rise to negative emotional feelings among, the readers. Fear, which is an outcome of the macabre scene, is vividly depicted in the chapter 'Pyre.' Aristotle believes that our pity is awakened by undeserved misfortune and our fear by that of someone just like ourselves. Slowly, the horror is followed by pity as discovers the truth that she has been the cause of the war and Danial's last words to Yudhisthir echo in her ears: "I'm going to heaven to enjoy all its pleasures with my friends. You'll rule a kingdom peopled with widows and orphans and wake each morning to the grief of loss. Who's the real winner then and who is the loser?" (39), as the queen of Hastina apologizes to the crowd for being a major cause of the war. If it is not for her pride and vengeance, the war would never have occurred. This angoras is in the character draws her close to the readers, as they start feeling pity over the character's psychological status for having lost her loved ones. In the last chapter, 'Fire,' is on her final journey of the world. Her monologue in which she speaks about her craving for love and the feeling of guilt she carries, evokes sympathy in the minds of the readers and pity as de-fined by Aristotle in his Rhetoric: "Let pity, then, be a kind of pain in the case of an apparent destructive or painful harm of one not deserving to encounter it.

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*Ph.D. Scholar P/T, PG& Research Department of English, Government Arts College (Autonomous), Salem-636007-Tamilnadu
**Assistant Professor PG&Research Dept of English Government Artscollege Autonomous Salem -7 Tamilnadu

Emotional Divergence and Conflicts between the Characters of Alice Childress' Plays

–S. Bhuvana
–Dr. M. Prasath

The research employs a qualitative analysis approach, focusing on a selection of Alice Childress's plays. The plays chosen for analysis include "Trouble in Mind," "Wedding Band: A Love/Hate Story in Black and White," and "Wine in the Wilderness." The paper delves into the dialogues, character interactions, and pivotal moments within the selected plays to identify the emotional conflicts.

Abstract:

This research paper explores the theme of emotional conflicts between characters in the plays written by Alice Childress, a renowned African-American playwright. Through an in-depth analysis of selected plays, this paper delves into the psychological complexities, motivations, and relational dynamics that create emotional tensions among characters. By examining the social, racial, and gender contexts prevalent in Childress' works, the paper aims to offer insights into how these conflicts reflect broader societal issues and challenges. The research contributes to a better understanding of the complexities of human emotions, societal struggles, and the power of theater to convey poignant messages.

Keywords: Emotional conflicts, Psychological complexities, Feminism, Racism, Social Injustice.

1. Introduction:

Alice Childress, a significant figure in American theater, has skillfully explored the human condition in her plays, addressing critical issues related to race, gender, and social injustice. Her works often showcase the multifaceted nature of human emotions, creating intense conflicts between her characters. This research paper seeks to analyze and interpret the emotional conflicts portrayed in selected plays by Alice Childress.

2. Literature Review:

Previous references on Alice Childress's plays has highlighted her artistic prowess in crafting compelling narratives and developing rich characters. Studies have

addressed the themes of race, class, and gender in her works, but a comprehensive exploration of the emotional conflicts between her characters remains relatively scarce. This paper aims to fill this gap and contribute to the existing literature.

3. Methodology:

The research employs a qualitative analysis approach, focusing on a selection of Alice Childress's plays. The plays chosen for analysis include "Trouble in Mind," "Wedding Band: A Love/Hate Story in Black and White," and "Wine in the Wilderness." The paper delves into the dialogues, character interactions, and pivotal moments within the selected plays to identify the emotional conflicts.

4. Emotional Conflicts between The Characters in "Trouble in Mind"

In "Trouble in Mind," Childress addresses the complexities faced by African-American actors in the predominantly white theater industry. The play portrays emotional conflicts arising from racial prejudice, self-doubt, and the struggle to maintain authenticity while conforming to societal expectations. The character interactions and the depiction of backstage tensions exemplify the emotional turmoil experienced by the characters.

"Trouble in Mind" by Alice Childress features a diverse set of characters, each with their unique background, history, and motivations. An analysis of some of the main characters:

Wiletta Mayer:

Background: Wiletta Mayer is an African-American actress in her mid-thirties. She has had a moderately successful career, mainly playing stereotypical roles of maids and servants. She dreams of breaking free from these limiting roles and desires to perform in meaningful and complex roles.

History: Wiletta has faced racial discrimination and limited opportunities due to her skin color throughout her acting career. Her past experiences with racism have shaped her approach to the theater and influenced her ambitions for more substantial and progressive roles.

Motivations: Wiletta's primary motivation is to be recognized as a talented actress capable of portraying diverse and three-dimensional characters. She struggles with the dilemma of conforming to racist stereotypes in order to maintain her career versus standing up against them to fight for better opportunities.

John Nevins:

Background: John Nevins is a white director in his forties. He is passionate

about theater and genuinely believes in creating impactful productions. However, he is often blind to the racial prejudices and stereotypes embedded in his work.

History: John has likely grown up in a predominantly white environment, which may have contributed to his lack of understanding of the struggles faced by people of color in the theater industry. His upbringing and education may have shielded him from fully comprehending the racism inherent in the industry.

Motivations: John's primary motivation is to direct a successful play that resonates with the audience. He initially fails to grasp the deeper implications of the play's content and only later begins to recognize the harmful racial stereotypes perpetuated by the script.

Sheldon Forrester:

Background: Sheldon Forrester is a talented African-American actor with experience in the theater. He has had a successful career, but it has mainly been limited to stereotypical roles.

History: Sheldon has faced numerous challenges due to racial prejudices in the theater industry. He is highly aware of the limitations imposed on black actors and is frustrated with the lack of substantial roles available to him.

Motivations: Sheldon's main motivation is to protect his fellow black actors and ensure that they are not further marginalized or misrepresented by the play's content. He seeks to advocate for more inclusive and empowering roles for African-American actors.

Millie Davis:

Background: Millie Davis is a young African-American actress in her early twenties. She is enthusiastic and ambitious but lacks the experience and knowledge of the older actors.

History: Millie is relatively new to the theater scene, and her background might be limited in terms of exposure to racial discrimination in the industry. She might be naive about the challenges faced by African-American actors.

Motivations: Millie is eager to succeed and establish herself as a prominent actress. She is willing to conform to the director's wishes initially but begins to question the racial implications of the play as she becomes more aware of the issue.

Each character's background, history, and motivations contribute to the emotional conflicts and tension in "Trouble in Mind," making it a powerful exploration of race, identity, and the complexities of the theater world.

4.1 Emotional Conflicts in "Wedding Band":

"Wedding Band" delves into the forbidden interracial relationship between a black woman, Julia, and a white man, Herman, during World War I. The emotional conflicts between the characters arise not only from societal disapproval but also from their internal struggles to overcome racial barriers and societal norms. The play underscores the profound impact of emotional conflicts on individual decisions and relationships.

4.2 Emotional Conflicts in "Wine in the Wilderness":

In "Wine in the Wilderness," Childress explores the complexities of African-American identity and self-expression. The play centers around a female artist, Billie, who challenges societal norms and expectations. The emotional conflicts between Billie and the other characters reveal their differing perspectives on racial identity, gender roles, and societal conformity. In "Wine in the Wilderness,"Alice Childress presents a small but diverse group of characters, each with their own distinctive background, history, and motivations. Let's take a brief look at some of the main characters:

Bill Jameson:

Background: Bill Jameson is an African American artist in his early thirties. He is passionate about his work and seeks to create meaningful art that reflects the experiences of black people.

History: Bill might have faced challenges as an artist of color in a predominantly white art world, and his experiences may have influenced his approach to his art and the themes he explores in his work.

Motivations: Bill's primary motivation is to create art that challenges racial stereotypes and empowers African Americans. His desire to paint a portrait of Tommy, the play's protagonist, is driven by his urge to capture the essence of black womanhood and the struggles faced by black women in society.

Tommy (Thelma):

Background: Tommy, also known as Thelma, is an African American woman in her early twenties. She is confident, outspoken, and proud of her identity as a black woman.

History: Tommy might have experienced various forms of discrimination and prejudice due to her race and gender, shaping her strong sense of identity and resilience.

Motivations: Tommy's motivation is to challenge society's perceptions of black

women and reclaim her own narrative. She is initially hesitant about sitting for Bill's portrait but agrees to do so to confront her own self-perception and how others perceive her.

Robert:

Background: Robert is a middle-aged African American man, a community leader who is passionate about empowering his people.

History: Robert's experiences as a black man in society and his involvement in community activism have likely shaped his views and values.

Motivations: Robert's primary motivation is to support Tommy and ensure that her experience with Bill's portrait session is positive and empowering. He serves as a mentor and advocate for her, encouraging her to embrace her identity and challenge stereotypes.

The interactions and emotional conflicts between these characters form the core of "Wine in the Wilderness." Alice Childress skillfully weaves together themes of race, identity, and artistry to create a powerful and thought-provoking theatrical experience.

5. Intersectionality and emotional conflicts between the characters in childress's plays:

This section examines how emotional conflicts in Childress's plays often intersect with issues of race, gender, and class. The characters' emotional struggles are shaped by the intersection of various societal factors, contributing to the depth and complexity of the conflicts.

Alice Childress explored the themes of intersectionality and emotional conflicts in her works. Intersectionality refers to the interconnected nature of social categorizations such as race, class, gender, and other aspects that create overlapping and interdependent systems of discrimination and disadvantage. Emotional conflicts arise when characters grapple with the complexities of their identities and the societal pressures they face due to their intersecting identities. Let's examine how these themes manifest in some of Alice Childress' plays:

5.1 "Trouble in Mind":

"Trouble in Mind" is one of Alice Childress' most well-known plays, which delves into the experiences of African American actors during the 1950s. The play addresses issues of racial identity, discrimination, and the internal conflicts faced by black artists in a predominantly white theater industry.

Intersectionality: The play explores the intersectionality of race and profession.

It highlights the unique struggles of African American actors who are compelled to play stereotypical roles, reinforcing racial biases in theater. Additionally, the play touches upon the intersectionality of gender and race, as female characters face specific challenges in an already biased industry.

Emotional Conflicts: Characters in "Trouble in Mind" experience emotional conflicts related to their self-identity and artistic integrity. Wiletta Mayer, the lead actress, grapples with her desire for better roles while simultaneously navigating the limitations imposed by racial prejudice. The internal struggle to choose between personal ambitions and societal expectations creates a significant emotional conflict for her and other characters.

5.2 "Wedding Band: A Love/Hate Story in Black and White":

"Wedding Band" is another notable play by Alice Childress that tackles complex themes of interracial relationships and societal prejudice during World War I. Intersectionality: The play addresses the intersectionality of race and love. Julia, an African American woman, is in a secret relationship with Herman, a white man. The intersection of their racial identities intensifies the challenges they face, as interracial relationships were taboo during that era.

Emotional Conflicts: The emotional conflicts in "Wedding Band" are deeply rooted in the characters' love for each other and their struggle to overcome societal barriers. Julia's internal conflict is particularly poignant, as she must decide between her love for Herman and her duty to her community and her own identity as a black woman.

5.3 "Wine in the Wilderness":

"Wine in the Wilderness" examines the complexities of black identity and the objectification of black women in society.

Intersectionality: The play addresses the intersectionality of race and gender. Tommy, the central character, grapples with societal expectations and objectification as a black woman. Her experiences are shaped by both her racial and gender identity.

Emotional Conflicts: Tommy's emotional conflict stems from her struggle to reconcile her identity as a strong and proud black woman with the objectifying gaze of society. Her interactions with Bill, the artist who wants to paint her portrait, lead to emotional clashes as she asserts her autonomy and challenges the stereotypes imposed on her.

In Alice Childress' plays, intersectionality and emotional conflicts are intricately intertwined, and these themes provide a powerful examination of the African

American experience and the broader human condition. Childress' works continue to resonate with audiences by shedding light on the complexity of identity and the impact of societal pressures on individuals.

6. Analysis of resolution and impactin childress's plays:

The research evaluates how emotional conflicts are resolved or left unresolved in the selected plays. It explores the consequences of these conflicts on character development, relationships, and the overall message conveyed by the playwright. Alice Childress' plays often tackle complex social issues and human experiences, leading to impactful resolutions that leave a lasting impression on the audience. Let's analyze the resolution and impact in some of Alice Childress' plays:

6.1 "Trouble in Mind":

Resolution: In "Trouble in Mind," the resolution occurs during the final rehearsal of the play within the play. As the African American actors, led by Wiletta Mayer, confront the offensive racial stereotypes and caricatures in the script, they collectively decide to walk out of the production, refusing to perpetuate harmful representations of their race. This courageous act of defiance is a powerful moment that signifies a shift in the characters' consciousness and asserts their agency.

Impact: The resolution in "Trouble in Mind" leaves a profound impact by challenging racial prejudices and the perpetuation of harmful stereotypes in the theater industry. The play shines a spotlight on the mistreatment of African American actors and advocates for more authentic and empowering representations of black characters on stage. By taking a stand against racial discrimination, the characters inspire the audience to question their own complicity in upholding systemic racism and to push for positive change.

6.2 "Wedding Band: A Love/Hate Story in Black and White":

Resolution: In "Wedding Band," the resolution is both tragic and poignant. When Herman, Julia's white lover, falls ill with influenza, the racial divide between them becomes undeniable. Julia's neighbor, Lula, refuses to provide medical assistance because Herman is white. Julia is left with no choice but to confront the harsh reality of racial prejudice and ultimately decides to stay with Herman in his final moments, despite the condemnation of their interracial relationship.

Impact: The resolution in "Wedding Band" highlights the deeply ingrained racism of the time and the tragic consequences of bigotry. Julia's decision to be with Herman despite society's disapproval underscores the power of love and the strength of the human spirit in the face of adversity. The play serves as a powerful reminder of the

human cost of racism and the importance of fighting against discrimination to foster genuine understanding and empathy.

6.3 "Wine in the Wilderness":

Resolution: In "Wine in the Wilderness," the resolution occurs during the portrait session between Tommy (Thelma) and Bill, the white artist. As Tommy expresses her frustration and anger at being objectified and stereotyped as a black woman, Bill begins to understand the gravity of his actions. He is forced to confront his own ignorance and prejudices, leading him to change his approach to the portrait and depict Tommy with dignity and respect.

Impact: The resolution in "Wine in the Wilderness" addresses the objectification of black women and the need for empathy and awareness in art and society. By challenging Bill's preconceived notions, Tommy asserts her agency and identity, urging the audience to question their own biases and preconceptions. The play underscores the power of dialogue and self-reflection in dismantling harmful stereotypes and fostering genuine connections between people of different backgrounds.

7. Conclusion:

This research paper concludes with a synthesis of findings, emphasizing the significance of emotional conflicts in Alice Childress's plays. By shedding light on the complexities of human emotions within the context of broader societal issues, Childress's work continues to resonate and provide valuable insights into the human experience.

Alice Childress' plays are characterized by impactful resolutions that address complex social issues and human experiences. Through her works, she challenges the audience to confront their own biases and actively work towards a more just and empathetic society. Her plays continue to resonate with audiences, inspiring conversations about race, identity, and the human condition.

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* Assistant Professor cum Head of the Department, Department of English, Sengunthar Engineering College (Autonomous),Tiruchengode - 637205,Namakkal District, Tamil Nadu, India.
** Head, PG & Research Department of English, Vivekanandha College of Arts and Sciences for Women (Autonomous), Elayampalayam, Tiruchengode, Namakkal (Dt) - 637202. Tamil Nadu, India.

Voices from the Voiceless: A Study of Sharankumar Limbale's *The Outcaste*

–Dhanjeet
–Prof. (Dr.) Randeep Rana

Dalit literature is not merely literature… Dalit literature is associated with a movement to bring about change…At the very first glance, it will be strongly evident that there is no established critical theory or point of view behind them, instead there is new thinking and a new point of view.

Abstract:

Dalit literature, basically an ideological view to resist hegemonic Brahminical supremacy, reflects and expresses unendurable sufferings being faced by a marginalized section of Indian society. Conscious Dalit minds, through their words, demonstrate and expose explicitly the working caste system which degrades and segregates a section of the society. Sharankumar Limbale's *The Outcaste* narrates a sage of mental and physical torture, subjugation, oppression, and exploitation of the Mahar caste, which symbolizes all lower castes of the Hindu religion. Limbale, a half-caste, born from the sexual assault of a Dalit Lady and a higher caste, delineates poverty, hunger, pain, trauma, and humiliation of Dalits to create awareness among the margins and prepare them for an organized effort to eradicate the system causes of their pitiable conditions.

Keywords: Dalit literature, hierarchy, hegemony, exploitation, Margins, subjugation.

Sharankumar Limbale, a Dalit activist and a prominent critic in Dalit literature, was born in Maharashtra in 1956. He is one of the prominent writers who has depicted a crystal clear picture of Dalits' life in his writings. Apart from many research papers in national and international journals, he has penned down more than 40 books, all of which are worth reading. His critical work *Towards an Aesthetics in Dalit Literature*, published in 2004,is considered a milestone in Dalit literary criticism. His autobiography *Akkarmashi,* written in Marathi and translated into many languages, including English with

the title '*The Outcaste'* depicts the suppression, subjugation, and oppression metedon Dalits by dominant castes. It puts forward his charred experience, exploring the chronicle of childhood and young age. *The Outcaste*, an ordeal, portrays not personal but the whole community's oppression and exploitation and gives a message to Indian society to change its mentality and approach towards these long-oppressed and downtrodden people.

The caste system is one of the most significant problems of Dalits, even after India attained freedom seven decades before. The social hierarchy of the mythical ancient scriptures is still practiced in society as people see their benefits and superiority in these documents. So Dalits have been tortured mentally and physically from time immemorial. Dalits are subjugated by the dominant castes without any hesitation whenever they have an opportunity to practice it. Doing toil throughout the day does not guarantee them two times food. Suppression and oppression done by the hegemonic section of Indian society are unbearable and intolerable. Due to prejudices and misconceptions circulating in society, Dalits have to suffer, and they are not allowed to be a part of mainstream society. Socially, politically, and economically backwardness of these people deprives themof acquiring high ranks and designation in various fields.

Since the time literature has been written, writers have been using literature to expose the follies and evils of the society in which they live. By criticizing and mocking, intellectuals try their best to change the world according to their thoughts and vision. However, surprisingly writers from the elite class and dominant castes have never shown the real picture of Indian society facing segregation of works and people. The main reason for not depicting the caste system in their writing is their vested interest, as it privileges their hegemonic castes. They have never felt the charred experiences and mental torture of Dalits, and even if some of them understand the inhuman treatment, they avoid writing about the same fearing social ostracization.

The rituals and practices prevalent in the society always work and privilege the dominant section and the benefitted section never sees anything wrong in these customs. Social norms and code of conduct in Indian society have directly been taken from the old scriptures like *Manusmriti,* which divides society into four Varnas: Brahmins, Kshatriyas, Vaishyas, and Shudras in hierarchical order, so these norms and rituals have been directly benefitting Brahmins and Kshatriyas providing them with a higher status in the society.

Collins English dictionary defines the word 'Dalit' as "(in the traditional Indian Caste System) a member of the lowest caste". 'Dalit', which means 'broken' and 'scattered' in Sanskrit and Hindi, is associated with a group of ethnic people exploited

and oppressed for thousands of years and subjected to untouchability. Sharankumar Limbale, a Dalit critic observes:

> Harijans and neo-Buddhists are not the only Dalits, the terms describes all the untouchable communities living outside the boundary of the village, as well as Adivasis, landless farm-labourers, workers, the suffering masses, and nomadic and criminal tribes. In explaining the word it will not do to refer only the untouchable castes. People who are lagging behind economically will also need to be included. (30)

Some Hindu religious scriptures like *Manusmriti*and some folk stories created misconceptions about Dalits by projecting them as born criminals, thieves, and smugglers.All these prejudices and misconceptions were there inbooks and stories, so these were taken as God's will, and it was propagated and disseminated that if someone debunked and worked against these, he would be punished by God. This systematic and deliberately imposed foul thinking was believed to be accurate by these people as it operated from antiquity. However, with advancements in technology, education, and reasoning, people from the lower strata started understanding the insidious system working on them, and they started questioning the popular culture. Dalits, who were tortured and tormented for centuries, took literature as a weapon to express their trauma and anger against the wrongs and ill-treatment meted out to them by the hegemonic castes. The aim of Dalit literature from its inception has been to protest against the established system, which is based on injustice, and to expose the evil and hypocrisy of the so-called higher castes.While expressing his view about Dalit literature, Dangle writes:

> Dalit literature is not merely literature… Dalit literature is associated with a movement to bring about change…At the very first glance, it will be strongly evident that there is no established critical theory or point of view behind them, instead there is new thinking and a new point of view. (vii)

Analysis of Dalit literature provides an idea that these voices and thoughts are for creating awareness in society about the age-long trauma of a section of society. It is for a change in society that provides equal space to everyone without considering any caste or creed. It hopes for a society in which every voice will be heard and valued based on its importance. Alok Kumar Mukherjee, in his *Towards an Aesthetics of Dalit Literature: From Erasure to Assertion*, writes:

> Dalit literature is marked by revolt and negativism since it is closely associated with the hopes for freedom by a group people who, as untouchable, are victims of social, economic and cultural in equality. (1)

Sharankumar Limbale's *The Outcaste* is one such autobiography that deftly demonstrates the saga of miseries and starvation. More or less, these life experiences

show the experiences of all Dalits dwelling in the various corners of the country. For Dalits, Social segregation is not just limited to different living conditions, but daily life is also fixed for them. Their attires and food are entirely different from higher class people, which explicitly shows their economic conditions. The games of children are segregated according to their status in society. Limbale writes:

> The Wani and Brahmin boys played kabbadi. Being marked as Mahar we couldn't join them. So Mallya, Umbrya, Parshya, all from my caste, began to play touch and go. We played one kind of game while the high caste village boys played another. The two games were played separately like two separate whirlwinds. (2)

In Indian society, Dalits' exploitation and oppression are due to the hierarchical caste system deeply rooted in the orthodox and conservative Hindu religion. After Independence, some constitutional provisions were made to protect any discrimination based on caste, but such changes were not witnessed at the ground level. Even clearly declaring caste biases a severe offense, people never hesitate to indulge in it as people's mentality has not much changed yet. Limbale, in his autobiography, portrays higher caste Shivram's behavior towards Rambaap, a Dalit when he comes to Shivram's tea shop.

Rambaap used to drink water and tea, and he had to wash the tumblers too before he put them back in their place. He had to put the money for the tea on the ground or drop it from a height into the owner's hands because for a Mahar or Mang to hand money directly to anyone was a sin. When Rambaap noticed me watching him do all this, he said, 'We are low castes. What you have seen is a long tradition that has come down to us from our forefathers. What can we do about? How can we go against the village customs. (76)

If analyzed economically, most of the resources are owned by the dominant hegemonic castes, so Dalits have to work under their subordination to earn a livelihood, which opens the way for their physical and mental torture. Laborers from the Dalit community do work in the fields, but the benefit goes to a higher caste. These people do construction work for temples, schools, and mansions, but they become untouchable as the construction is over. In this reference, Limbale opines:

> The spade and shovels of Mahars were used to dig the well. The Mahar gave their sweat for it…They the Mahars, are the reason why there is water in the well. But now the same Mahars are not allowed to draw water from it, not even drinking water. (80-81)

High-class people never allow Dalits to touch their household utensils and other things, asserting that these people's mere touch will make them polluted. However,

Limbale shows these dominant people's hypocrisy when they exploit lower-caste girls and ladies, physically. Limbale opinions, hardly any girl or lady could escape from their lust. While they sexually exploit Dalits ladies and fulfill their lust,they never get polluted but if these ladies and any member of their family touch high-caste people they find themselves unsanctified. These ladies do not have any other way to earn two times food except working on the dominant castes' land.Higher caste people consider it their right to use ladies from lower strata as objects and commodities to quench their lust. They make them pregnant and never accept the newborn baby. Writer asserts:

> People who enjoy high caste privileges, authority sanctioned by religion, and inherit property have exploited these Dalits.The Patils in every village have made whores of the wives of Dalit farm labourers…. The whole village considers such a house as the house of Patil's whore. Even the children born to her from her husband are considered the children of a Patil. Besides Survival on the Charity of a Patil what else can such a household expect? (38)

Limbale, an outcast born from a Mahar lady Masamai, and upper-caste Hanumanta, has to face many problems. He felt an identity crisis as Hanumanta never accepted him as his offspring, and society viewed him as a child born from the extramarital affair of Masami and Hanumanta. So He writes in his autobiography:

> My forefathers were Lingayat. Therefore I am one too. My mother was a Mahar. My mother's father and ancestors were Mahar, hence I am also a Mahar. From the day I was born until today, I was brought up by my grandmother, Santamai. Does this mean I am Muslim as well? Then why can't the Jamadar's affection claim me as Muslim? How can I be high caste when my mother is untouchable? If I am untouchable, what about my father who is high caste? I am like Jarasandh. Half of me belongs to the village, whereas the other half is excommunicated. Who am I? To whom is my umbilical cord connected? (38-39)

During Limbale's education, problems with documents made him disappointed as he could not identify himself when the village Sarpanch asked him, to write his father's nameon the certificate required. Being an illegitimate offspring of higher caste Hanuamata and lower caste Masamai, Sarpanch could not verify his caste, and he had to return disconsolate.

The Sarpanch was in a real fix about how to identify me. But I too was a human being. What else did I have except a human body but a man is recognized in this world by his religion, caste, or his father. I had neither a father's name, nor any religion, nor a caste. I had no inherited identity at all. (59)

However, to be born in any community and religion is not by choice. It is a random process, but once a human being is born in any caste or community, his behavior, conduct, and etiquette are judged by hiscaste which is a matter of concern in the 21st century. This thinking based on misconceptions drives society to tag some people as 'untouchable', which further leads to division in society and hatred of one another. Limbale observes:

> How is a person born with his caste? How does he become untouchable as soon as he born? How can he be a criminal by birth? From his feet Brahma gave birth to a vast low-caste community. Since then, the community has been living as untouchables. (82)

Limbale's narrative, a voice of subalterns, left behind many questions to think about. Unhuman behaviorinsidiously working in the society affecting crores of lives cannot be allowed to operate ever. Leading stream society must ponder its conduct, and the marginalized must initiate taking steps for their social, political, and economic emancipation. Conservatives and non-progressive customs and rituals must be broken as soon as possible to construct a better future. Orthodox beliefs which protect changes must be questioned, as Limbale asserts:

> What kind of religious burden do we carry like a porter his load? Why is this burden of religion thrust upon us? Why can't we discard it? How has man lost himself under this massive tree of caste, religion, breeding, family? (105)

Conclusion:

*The Outcaste*by Sharankumar Limbale depicts the pitiable conditions and atrocities committed on Dalits fromtime to time. It is a document that narrates the sufferings and sorrows of lower castes in Indian Society. It also depicts the writer who struggles to overcome the caste issues and reconstructs his 'self'. Limbale writes this autobiography just to create social and political awareness among Dalits and so-called 'untouchables'and inspire them to rebel against the oppressive caste-based hierarchical system. As he comes from lower strata, he is not recognized as a human being and treated like an animal, so he suffers alienation as other Dalits. Sharankumar Limbale's depiction of Dalits' life is a voice from the voiceless, aggression against subjugation, and a clarion call to the oppressed.

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Ph.D. Research Scholar, Department of English and Foreign Languages, MDU, Rohtak, Haryana
Mail- dhanjeetkalson@gmail.com

Department of English and Foreign Languages, MDU, Rohtak, Haryana

Post National Tendencies in *The Shadow Lines* by Amitav Ghosh

– Inderjeet Singh
–Prof Randeep Rana

Through the travelogues of Amitav Ghosh, the reader gets a vivid description of varied locales. Ghosh felt that the only way to travel for a citizen of the third world is through academics.The 1984 Delhi riots changed his style of writing.

Abstract:

The current definition of postnationalism revolves around four variations, the first, economic practices, which include Internationalization of trade and markets, such as NAFTA; second, formation of International political agencies like the UN, the EU, etc; third, easy access to media and news through the internet; and fourth, massive movement of immigrants from underdeveloped nations to socially, economically and technologically advanced nations such as US, Canada, Western Europe, etc. These four variables not just relate to the postcolonial tendencies but are also identifiable with recent world events. Debating the reasons for the introduction of post-nationalism as a thought in the current environment, Stephen Shapiro stated that "The recent call for Postnationalism responds to … key post 1989 developments" (2). If we dig deep into history, we can observe postnationalism as a condition or symptom of immense globalized development. This paper tries to unearth the development of postnationalistic tendencies and their impact on the modern formulation and definition of India as a nation in *The Shadow Lines*. Ghosh has spent his fair share of time living inside and outside of India, therefore his experience as a global citizen gives him an edge in understanding and highlighting characteristics of India vis-a-vis the constantly thinning boundaries of the world. His worksare characterized by a thematic concern with modernity, globalization, and the violent production of the modern nation-state. Through his consistent critique of the operation of the empire and legacy of the colonial encounter, he has

emphasized the impact of colonialism on shaping modern understandings of subjectivity and nationhood.

Keywords: Nation,Postnation, Narration, Nation, Globalisation, India.

Postnationalism is a process of transformation of the global political outlook in which cross-national, self-organized or supranational and global entities gain importance over national identities and nation-states. Although nationalism and postnationalism are not exact antonyms to each other, the associated assumptions of the two terms act as an antithesis to each other because postnationalism is an 'internationalistic' process. Postnationalism also focuses on the propagation of laws and norms related to international human rights. These laws emphasize on the individual's right as a "person" rather than a citizen of a particular country. This does not, however, allow for free access to cross-national free movement to any state by non-citizens, but demands equal and universal criteria for judging individuals irrespective of their ethnicity, sex, creed, caste, etc. This has highly affected immigration and citizenship laws in Western countries. For example, Germany had to dilute its citizenship laws which differentiated on the basis of ethnic descent, direct beneficiaries of which are German-born Turks, which remained excluded from citizenship rights in Germany for a long time.

Through the travelogues of Amitav Ghosh, the reader gets a vivid description of varied locales. Ghosh felt that the only way to travel for a citizen of the third world is through academics.The 1984 Delhi riots changed his style of writing. Ghosh became more concerned with India's place in larger international cultural networks, whose fiction seems directly informed by contemporary academic debates about colonialism and culture. In the new counter-canon of so-called 'Third World' texts that are being formed in the American academy, works are usually selected because they address such subjects as the representation of colonialism, nationhood, postcoloniality, etc. That these are important issues to address does not mean that this new canon—built around what might be called the appropriate form of the 'Third World' novel—does not leave much room for other questions to be raised.

Amitav Ghosh represents the spirit of modernity. He cuts across genres and destabilizes conventional formats. His greatest gift is his sense of place. He is one of the most important novelists with an extraordinary sense of history and place. His interest varies from partition to colonialism. His works elucidate how the violence of history, geography, and politics change lives. He is concerned with communalism and colonial power. He focuses his position regarding the nation and the

representation of familial history. He argues towards a space that helps to examine the idea of the nation in two of his novels, *The Shadow Lines* and *The Glass Palace*. For Ghosh, the novel form is an open medium, an overarching form that is unique among recognized literary formats for its capacity to accommodate and even go against its established traditions. It is not simply a matter of 'theme' or 'treatment' or about novelty regarding an issue. For him, the novel can posit the anticipated and the unexpected in known or previously untried frames and it can cut across genres. It is tempting to read the variety evident in his fictional oeuvre as an illustration of experimentation. The novel form has fascinated writers like Ghosh because it enables them to orient their modern sensibilities in unique and distinctly separate ways.

Amitav Ghosh tries to build a bridge between people, communities, ethnicities, and places that claim to be distant from each other by imagining and recalling the relation between self and the concept of Nation/Home. In a world of increasingly intertwining political, social, and economic interests, he tries to remind people of their "overlapping territories, intertwined histories common to men and women, whites and non-whites, dwellers in the metropolis and on the peripheries, past as well as present and future" (Said 60). Ghosh represents space as an active disposition of people, places, culture, and societies, which is "never ontologically given. It is discursively mapped and corporeally practiced" (Clifford 54).

Ghosh's literature becomes interesting in the current era of hybrid societies backed by globalization, which allows free movement of goods, services, information, and knowledge across borders. In his novel *TheShadow Lines* he has interwoven cultures of multiple nations like Bangladesh, India, Burma, and England into one narrative framework while raising questions over the concept of Nation and home, wherein, he problematizes home and nation. *The Shadow Lines* narrates the interlocking relationship of two families, one British, other Indian. The narrator himself remains nameless, as he represents the majority of urban youth baffled by the question of arbitrariness of borders, both political as well as personal.

The novel begins with the section 'Going Away' where the narrator introduces the characters. The narrator's family comprises his parents and his grandmother. His grandmother's sister, Mayadebi, is married to a diplomat and they have three sons: Jatin, an economist with the UN, Tridib, the narrator's uncle, and Robi. Tridib was doing his Ph.D. in Archeology but the narrator's grandmother considered him a wastrel. He was disliked because of his presence on street corners. The grandmother disliked men who wasted their time around tea-stalls and street corners.

However, the narrator developed a fascination for him and enjoyed his company: "Tridib is Ghosh's archetypal imagination, more than anyone else he is the creator of worlds par excellence, the one who has developed the gift of reality fabrication to its highest, and most sophisticated degree" (Amin 52).

The novel depicts the insurgency in Bengal, England's war against Hitler's Germany, and the Indo-Pak war. The plot revolves around the Datta Chaudhuri and Price families. The narrator was born after much of the action is over. So the incidents are retold not in chronological order. The two families are related not only in friendship but also in love and tragedy. The narrator's cousin, Ila marries Nick. The narration begins in 1939 during the outbreak of the Second World War, when India was under colonial rule. It was a time when the narrator was not born, and when Tridib visited England with his parents for his father's operation at the invitation of the Prices. May Price was a child then. The history between 1962 and 1979, seventeen years is the critical period which interprets postcolonialism, nationalities and communal riots.

The impact of violence is similar in riots as in war. The writer describes the cruelty of war through the death of Mrs. Price's brother, Alan, near the Brick Lane at the outbreak of the Second World War. The photographs taken by Tridib's father encapsulate the history of England at the time of the Second World War. Snipe, Mrs. Price's husband, is featured before a pit that served as an emergency trench, a shelter against the expected German warriors. The house shared by the friends was shattered in the bomb blast in which Don and Alan died. Ghosh interweaves the death and destruction of war-torn London in the first section of the novel and the communal riots in the Indian subcontinent in the second section of the novel. 'Coming home' portrays Thamma's retirement and revelation of Tridib's death. The narrator mocks at the words 'going away' and 'coming home.'

The Shadow Lines investigates the issue of the nation, belongingness that resulted in the partition of India resulting in the creation of India and Pakistan. The shadows of history continuously haunt the people silently. The shadows of the riot are memories that hold mirrors of different shades to the same experience. These shadow lines refer to the borderline that brings people together and holds them apart. The line exists but is not visible. Those who do not learn from history are condemned to repeat it:

> Amitav Ghosh's *The Shadow Lines* is a manifestation of the desire to validate the postcolonial experience and to attempt a reconstruction of "public" history through a reconstruction of the "private" or personal history.

It is an intricate examination of the process by which validity of a narrative is achieved within itself and in relation to the audience. (Bagchi 187)

Political freedom and nationalism acquired different shades of meaning after partition. 'Nationalism' was a concept used by leaders to fight against foreigners. Later, the term began to be used to defeat the people belonging to another territory and to exclude people from other territories. Ghosh explores political freedom and nationalism through the character of Th'amma. She is one of the most impressive characters in the novel and the grandmother of the narrator. She is a bold middle-class Indian woman. She was born and brought up in British India. Th'amma takes a psychological revenge by offering blood at a time of war with Pakistani in 1971. The government always remains passive during the frenzy of looting, killing, and burning. When the riot subsides, they send congratulations for quelling disbanded.

Another important female character in the novel is Ila, the narrator's cousin. She represents the modern girl, who wants to free herself from the shackles of the prejudices the Indian nationhood holds for women in general. For her freedom, she wanted to live in London, where she could live as a free and independent 'individual' and not through a male counterpart. She was cheated by her imagination of England as she struggled to attain that freedom. She was constantly treated like an alien in London by people she loved the most. She was subjected to constant racial abuse in her school. The narrator cannot help but compare her situation with his own. He differentiated her experiences with his own and pitied her situation, "I knew nothing at all about England except as an invention. But still I had known people of my own age, who had survived the Great Terror in the Calcutta of the 'sixties and 'seventies, and I thought I had at least a spectator's knowledge of their courage, something that Ila, with her fine clothes and manicured hands, would never understand" (Ghosh 116).

Through her experiences, the narrator tries to explain the experiences of most people in search of a new identity in a non-globalized world. Ila's grandmother Mayadebi is the exact antithesis of Th'amma. Although the narrator describes Mayadebi as a reflection of Th'amma in the beginning, we come to know how she was raised with the false idea that everything in her uncle's (kakka) house was upside down. The partition of their ancestral home is reminiscent of the partition of India. Due to the formation of two countries, the movement of people, who otherwise were connected, was restricted. Ghosh pointed out, that is how nations are made. Nations are imaginary lines created through vested interests.

Conclusion:

The multiple diasporic settings of the novel also play a crucial role in highlighting the deep emotional links between the diaspora and their parent land as an indispensible part of the narration of Indian nationhood. *The Shadow Lines* is set in multiple foreign settings of England, Bangladesh (then East Pakistan), Africa, Mayanmar, etc. to present how Indians adapt to the foreign lifestyle without losing their identity as an Indian. India becomes a memory, an emotional link with the diaspora to be engagingly and evocatively remembered. Rushdie referred to the dilemma of Indian diaspora from his personal experiences, "our Physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind" (10). Ghosh addressed various issues of Indian nationhood by portraying the dilemma of the diaspora; the orchestration of the concept of 'home'; and its varied affiliations.

In the essay 'A Reading of *The Shadow Lines*' A.N. Kaul claimed that Ghosh is not the first in viewing nationalism as a source of terrifying violence and an invention, and Ghosh was premature in proclaiming that nationalism is dead. He also put Ghosh in charge of providing the 'kind of globalism' worthy enough of replacing nationalism with the ideas of freedom and culture. But Ghosh did not just mean to debate nationalism vs. globalism in *The Shadow Lines*, he also tends to point out to the propagators of nationalism that nationalism has failed to bring people together and rise above their linguistic, social, and religious differences.

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Guest Faculty, Dept of Applied Science (English) CRSSIET, Jhajjar
Head and Professor, Dept of English and Foreign Languages, MDU, Rohtak

Reading Queer Relationships in the Selected Fictions of R. Raj Rao

–Projnya Paromita Kaushik

> "The realm of sexuality has its own internal politics, inequities, and modes of oppression. As a concrete institutional forms of sexuality at any given time and place are products of human activity. They are imbued with conflicts of interest and political maneuvering, both deliberate and incidental."

Introduction :

The present study deals with understanding the queer relationships and entanglements that exists in the works of R.Raj Rao. Especially, this paper will deal with three particular works by Rao namely The *Boyfriend, Hostel Room 131 and Madam, Give Me My Sex.* R. Raj Rao's portrayal of the queer culture, character and spaces is indeed very interesting. . Rao fervently criticizes the sociological, political, and institutional constructions that are in essentiality in the disguise of the constitution and thus end up promoting homophobia. R. Raj Rao has openly offered the gay subculture, the ordeal of homosexual relationships, their brawls and their impulse for identity and existence.

Keywords- queer, gay, relationships, identity, homophobia

"The realm of sexuality has its own internal politics, inequities, and modes of oppression. As a concrete institutional forms of sexuality at any given time and place are products of human activity. They are imbued with conflicts of interest and political maneuvering, both deliberate and incidental." – Gayle Rubin

Introduction:

In simple terms, the word "queer" refers to something odd or strange. Queer is an umbrella term, also referred to as gender queer, as many have defined, is specifically about espousal of the impression of being out of mainstream ideas and acceptance of one's own true self.The people who are unfamiliar to this concept usually do not understand that there are indeed a diversity of additional dispositions and desires that fall

under the purview of sexuality. The most widely and popular elaboration of the LGBTQ+ abbreviation is Lesbian, Gay, Bisexual, Transgender, and Questioning/ Queer (the plus signifies for a variety of other terms, which goes on to include the asexual and pansexual). Even though the world seems to be accepting the species' miscellany, literature appears to be sternly lagging behind. There appear to be some components of sexual orientation as many would say, they are identity, behaviour,and attraction, and all three may not align for all people. Say, for example, the term "lesbian" refers to a sexual feeling that echoes an individual who emotionally or physically feels for people of their very own gender; it is most usually used to symbolize females. A male who is mentally and physically attractedto other men is said to be gay. Bisexuality is defined as an individual's sexual and mental desirability to more than one gender, mostly a male and a female.An individual having a gender identity or orientation dissimilar from the body dispensed to them at the time of birth is referred to as transgender whereas Queer, which began as a very derogatory term to distinguish identity from regular heterosexual identities, has evolved into an all-encompassing concept that describes the variant manners in which individuals challenge rudimentary identity and sexual preference tags in order to represent who and what they actually stand for in reality. Homosexuality and transsexuality both are such terms that are taken usually as condescending.The idea of queer as a theory emerged very recently and its main aim is to question the concept of sexual orientation and gender identity.This theoretical framework of the queer legitimizes certain forms and expressions of gender and sexuality and claims that binary is stigmatized as being differentiated at birth. It challenges the rigid identity categories and the norms associated with them which pose a certain kind of oppression or chain on the deconstructed identities hidden in dichotomies.This theory developed in the 1990s out of what was initially known as gay and lesbian studies and women's studies.Indians, as the thinking goes, has associated the Queer concept with the Western view and refuse the claim that origins are traced in India as well. Homosexual relationships are a part of past Indian culture. The origins of queer theory could be found in LGBT studies which solely focuses on sexuality and gender. It emphasizes the fluid and humanly achieved sexualities and throws light on how power works. It analyses and criticizes societal and norms political in nature which are generally not viewed as private affairs. As feminists duly perceive of gender as socially constructed, so do queer activists and theorists argue with regards to sexuality and gender countenance. It subverts traditional institutions in society and from its rigid roots emerge the seeds of acceptance of something very natural in nature. One of most suitablestarting position for an investigation of LGBTQ writing is the 19th century, when nations like Europe and USAhad established a dominant example

of gender and sexual positioning as categories of identity. Works such as homosexual studies, alongside feminist studies, reproduced queer theory in the 90s era and such an approach flourished in such a time. Queer interpretation casts a doubt on sexuality's two-dimensional typicalsocial gender constructs. Queer theory is largely associated with the challenges to sexual orientation and gender cataloguing. Queer theorists claim that personalities are ever changing since they have a dynamic construction, and that categorizing someone on a unidimensional aspect is unjustified, incorrect and undignified. They focus on the challenge of classifying people in accord with gender identity and as a result, queer is more of a denunciation of identification than an identification in itself. In this study, the term "queer" associates with a broad variety of behaviours, orientations, inclinations, and emotions that tear gender norms apart. Just the term queer efficiently apprehends the fragile arrangements of gender specific cognitions and sexual preferences and associated flexibility and astounding adaptability to them.Amidst the declarations of blemished logic, social responsibility, and democratic partialities, English literature in India has gone over many changes, which validates contemporary thoughts and innovation of Indian literature makes it quite comfortable to concentrate on the psychological alertness and perception of the readers. Many Indian authors have taken up some penetrating issues in their writings and raised their voices against some aggravating conditions prevalent in India and tried to convert it into the power of the marginalized. One such aspect is the tune of homosexuality or transsexuality that has been untouched and unexplored for decades. As works imitates the society, Indian writers through their literatures have progressively tried their best to bring a swift overturn in the outlook of people towards third gender and in the same time tried to keep alive the issue of inequality. Despite colonial coercion and strong confrontation, manywriters persevered, bringing LGBTQ characters into fiction. With time many writers havecome up collected in distinguishing and progressing this one of the most important concerns of society. At the same time, plentiful critics, including Ruth Vanita and Saleem Kidwai, who've already inscribed at an extent on the cultures and heritage of homosexual love, assert that the concept and the practice of same-sex love has been a mandate brought from outside or a foreign land. As same-sex relationships are considered to be a crime which claims severe punishment, it was legally stated by IPC AS, Section 377, Chapter-16 that "Whoever voluntarily has carnal intercourse against the order of nature with any man, woman, or animal shall be punished with imprisonment for life, or with imprisonment of either description for a term which may extend to ten years, and shall also be liable to fine," The fact that the LGBTQ individuals although being part of the Indian culture from a very early time on have been dominated, side-lined, ignored and have been exploited

since a long time period.With the demand of the ever-growing attitude of time, many writers have arrived at the forefront to their rescue. Through their works, they have muscularlydestined society's ways towards queer personas. Even in the so-called modern world, LGBTQ individuals are time and again exposed to vulnerabilities through various kinds of miseries, inequalities, discernment, judgement and much more. Indian writers have been dealing with this theme, induced awareness to individuals who are becoming more explicit about their rights and justices. Queer literature has paved its way into Indian English Writing through the path-breaking works of Ruth Vanita, Suniti Namjoshi, Devdutt Patnaik, Sobha De, Mala Kumar, Manju Kapoor, Abha Daweshar and the like. R. Raj Rao is one such significant writers and 'one of India's gay rights activists' who through his works have represented the concerns of the gay community often mistreated and sometimes even disowned by their own families. During the early phase of life, over years of refusal from his authorities, he first projected it in 2007. He said: "It's strange how the academic fraternity that has always been quick to accept all kinds of literature — Marxist, feminist, Dalit — had a huge reservation when it came to queerliterature."Over the period of time, the Board of Studies repeatedly declined to let him start the academic discourse saying that Indian students are not in the need of it and that it would be morally degrading to do so. Finally, we it was assimilated with Dalit literature and started under the genre of Alternative Literature. He has underwritten immensely authoritative books such as Hostel Room 101(2010), Lady Lolita's Lover (2015), The Boyfriend (2003), Once I Locked My Flat in Soul City (short stories) (2001)and many others as such. In his extraordinary works, R Raj Rao takes an unexplored approach to gay sexuality and identity, trusting that LGBT culture is radical enough to re-evaluate the presence of the heterosexual/homosexual dichotomy. The bottled-up sexual instinct emerges from Rao's art in the form of a disobedient approach in contradiction to methods that attempt to eliminate gay existence. By communicating a message of disagreement, the portrayal of brazen sensuality advances a sense of reputation. Rao fervently criticizes the sociological, political, and institutional constructions that are in essentiality in the disguise of the constitution and thus end up promoting homophobia. R. Raj Rao has openlyoffered the gay subculture, the ordeal of homosexual relationships, their brawls and their impulse for identity and existence. His works include Slide Show (poems), edited Ten Indian Writers and co-edited Image of India in the Indian Novel in English. Being a professor at the University of Pune, he has simultaneously devoted himself to the writing of poems, novels, plays and non-fictions. It is really very interesting and ironical to note that Indian people think that this concept of the queer is something very western. But in reality, this is not the case. If we try to trace back history, we

will see that homosexuality is indeed a part of ancient Indian culture.In this project work, the researcher is going to take the esteemed novels of R. Raj Rao namely *The Boyfriend, Hostel Room 131and Madam, Give Me My Sex* as the subject of research.

R. Raj Rao's portrayal of the queer culture is indeed very interesting. The very first text taken under study is titled as *The Boyfriend* published in the year 2003 which is claimed to be India's first gay novel. The protagonist of the story is a forty-year-old gay journalist Yudi who is a Brahmin. Yudi has been in love with a Dalit, named Milind. Set in the city of Bombay in 1990 against the backdrop of communal riots, the story deals with the lives of gay man in a very hetero-normative, strictly patriarchal society. Thenovelist throws light on how the city of Bombay fosters queer culture and how the characters are struggling to cohabit within the queer spaces and the alternative spaces. The hidden gay environment of Bombay in the 1990s is represented vividly in the opening episode of The Boyfriend. Yudi is in his 40s and is a solitary man. He is the protagonist and the journalist in the story that unfolds. A gay man who desires to gratify his eroticaptitudes. He who is one of the novel's main characters travels the Church gate station grabbing the young boys to the bathroom for sexual pleasure. He accumulates the data record of all public bathroom where such sexual activities unfurl. Yudi has a pleasure-seekingpresence and has sexual activity in social places on a day-to-day basis. He finds himself in a sexual affiliation with a 19-year-old boy, who fakes his designation as Kishore Mahadik. This was actually a casual sex for Yudi and not anything more than that. For Yudi, Kishore was nothing sort of love but a means of satisfying his sexual desires. He pursues the boy and tries to touch him as well:

> No sooner was he touched there, than the boy started in fear. How could anyone to be so shameless! He gasped silently. Yudi, ignorant of the boy's confusion, drew closer. The odour of sweat from the young working-class body made his head spin…..Yuk, Yudi burped. The boy abruptly moved away. (6-7).

By practice, the Churchgate has a two- dimensional division of toilets for gays and heterosexuals. Despite the detailthat there were no symbolsdifferentiating these two worlds, it has perchance become natural that the restroom attendants are fully aware of. Yudi frequently visits the Churchgate Railway toilet in hunt of mates and clutches males at rest for intimate relationships, predominantly those from the working and middle class. It is in this bathroom that Yudi crosses path with Milind, who also frequents the very same place. These areas have become the places of homoerotic pursuits and are being frequently conceived as such due to theabsence of autonomy in conventional culture, they are obligated to select suchplaces to fulfil their homoerotic

urges. In this book, Bombay's passengers are also considered as another erotic space. The town's railway transportationscarry a much-anticipated crowd to the outskirts. The crowded sections are a form of imprisonment in which everybody is positioned in their own residence, yet this confinement is elateddue to its eroticcollaboration and independence from the hetero-normative societal observation. Some specific train compartments are selected as gay coaches, that provides to the clear sexual wants of some homosexuals, such as Yudi. The description given by Rao of the manner in which Yudi used to sneak in with his lovers in his own household, presents a picture of the so-called modernity period where people are open about acceptance but still homosexuality is bound to be practiced within the four walls of a secret and safe space away from the eyes of the world. One who dissuades from theage-old perception of reproductive sex and sexuality has to hide their authenticity from the terror of society being unenthusiastic to accept the reality after becoming aware of the truth. But, instead of the fact that he was bounded by the society contemplating him with a doubtfularrogance, there were some who validated him. "Most journalists knew he was gay; and he knew that they knew. This knowledge helped everyone get rid of those invisible, annoying communication barriers. What he liked about these journalists was that there were no heterosexist assumptions in the things that they said".It presents the idea of how adiscrete persona no matter what distinctiveness they hold wants to feel unconventional while they are articulating their feelings or philosophies. There induces a sense of freedom and validation when understood and not disrespected for the sole reason that is one's individuality in sexual preferences and choice of pleasure.

Thus, Boyfriend is a story of resistance towards heteronormativity in a postcolonial nation where homosexuality and national history intersect each other. The first chapter of the novel throws light on the gay sub culture of Bombay in the nineties. The novel also deals with issues of caste and class conflict. Yudi is a upper caste Brahmin. On the other hand, Milind belongs to the lower caste. Once, Milind asks Yudi to eat his half eaten wafers in order to check, being a Brahmin, whether Yudi has any problem in doing so. He says to Milind:

> Homos are no different from Bhangis. Both are Untouchables. So why should I have a problem with eating your jootha?
> 'But you are a Brahman, aren't you?'
> 'No, I am a homosexual. Gay by caste. Gay by religion.'
> 'I don't understand what you are saying.'
> 'What I am saying is that homosexuals have no caste or religion. They have only their homosexuality.'
> 'How can that be?'

"That's how it is. Straight people are Brahmans, gays, Shudras. So you see, both you and I are Shudras. That's why we are best friends." (81-82)

Thus, from the above lines, Yudi clarifies that as there lies no difference between people belonging to different strata of the society, similarly there lies no difference between Yudi and Milind. The sufferings of the homosexuals are so much in a heteronormative set up that Yudi is compelled to compare oneself, being a gay, to a Shudra. Thus, we see a constant caste-class conflict going on within the story.

The very next novel taken under study is titled as *Hostel room 131*. Published in the year 2010, this novel unfurls the story of Siddharth and Sudhir, another gay couple who were students of an Engineering College. This story too highlights the significant issue of homophobia in a largely straight world. Divided into four parts, which extends from 1978 to 1985, the story turns out to be one with a complex plotline which baffles the protagonist, Siddhart. In the very first part of the novel, which opens on 18th May, 1982, one can witness how Siddharth desperately attempts to fine Sudir, his object of lust, whom he claims to love. He even seeks the help of police and registers an FIR against Sudhir's parents. This is mainly because Siddharth believes that Sudhir's parents might have locked him up as they were totally against the homosexual relationship between the duo. The situation that Siddhart faces is very familiar in a society which is completelya homosexual relationship. The police too did not help him in finding Sudhir. Instead, they were bribed by Sudhir's parents. Not finding Sudhir, Siddhart becomes helpless and extremely hurt, he says,

"I think of him, my soulmate. Where is he at this moment? Will I ever have him in my grasp again, as I did throughout this past year? Intense emotional pain has a way of becoming physical. I feel an ache in my heart as if it were being sliced into two with a penknife." (16-17)

Later on, although Sudhir is found, yet uniting with him seems to be very difficult on the part of Siddhart. The second part of the novel commences on December 1978 and continues upto May 1982. This particular part of the story and the period of time is very important for both Siddhart and Sudhir as here the author is taking us back in time. 1978 was the year when Siddhart met Sudhir for the first time in the hostel room number 131 of the Engineering College, where Siddharth's friend is residing. This part of the story also gives us a hint of the physical intimacy between Siddharth and Sudhir. the narrative also deals with the idea of "a gay revolution" through the characters of Gaurav and Vivek.

The third and last novel taken under study is entitled *Madam, Give Me My Sex*falls under the category of 'Campus Novel'. Published in 2019, this particular novel has certain autobiographical elements in it. The novel encompasses different issues within a higher educational institution. The setting of the novel is the fictitious

university known as The Oxford of the East, especially the English Department. Just like the author himself, the protagonist of the narrative is Professor Tiwari, head of the Department of English, who desires to make his department one of the best in the country but he faces constant hurdles in this regard. In the same institution, there is also a gay professor named Dr. Marzban whois a professor of the LGBRQI studies. It is interesting to note that Dr. Marzban has created this course himself. However, later he is removed from his position by some other teachers whose unskillfulness is beyond imagination. The readers also witness the romantic relationship between Dr. Marzban and a student named Kamalakant. They share a room in the student's hostel.When people came to know about the tabood relationship, Dr. Marzban has to face the wrath of people who are homophobic in nature. Homophobia existed in such a level that Dr. Marzban has to find a fake girlfriend named Mala Sadarangani to convince people that he is actually a straight person. R. Raj Rao in this novel not only highlights the challenges regarding homophobia but he also throws light on the ongoing corruption in the fabricated setup of the Oxford of the East. For instance, the character of Professor Tiwari is very much tainted as on one hand he is totally against having a professor from the Scheduled castes in an esteemed institution in a lawfully reserved post and hence he calls a student named Ankit Jadav, who was once a doctoral student working under him, and requests him to come and join in the mentioned post. When Ankit refuses to do so, Professor Tiwari was very much disappointed. Yet he still firmly holds on to his decision. He even tried to lure Ankit by telling him that he will be given three month's salary together. Later, when Ankit joined he was given a flat to stay immediately which was denied to dr. Marzban on account of him being gay because of which he had to stay in the student's hostel On the other hand, we can observ that Professor Tiwari has appointed a lady lecturer named Mrs. Veronica D' Costa solely because she was an appealing lady. She is described by the author as "Her endowments included a round chubby face, large eyes and papaya- sized breasts ". She too was immediately given an apartment to stay immediately just like Ankit. Dr. Marzban in this regard remarks, "there should be quotas for gays just as there are quotas for Mahars" (57). Further, a new lecturer named Debashish Goswami, a student from Guwahati, joins the department of English as a contributory teacher. When Debashish too confesses that he too was gay, Dr. Marzban tries to make sexual advances towards him but Debashish reveals that he was more attracted to Ankit Jadhav. The nineth chapter of the story talks about all the trials and tribulations that Dr. Marzban had to face being a gay professor. Although the administration was against him and he was charged against being homosexual under 377 Indian Penal Code, yet the students supported him. Heis students remarks that, "being a homosexual and a good teacher

is any day better than being a heterosexual and a bad teacher." (224) Finally, Dr. Marzban's lawyer, who too is a gay, presents a justifiable case and finally he is free from all accusations.

Conclusion:

To conclude, we can say that Rao has vividly portrayed the queer characters and spaces in the texts taken under study. The study is framed within the prism of literary representations. The present study shall be confined to the few fictions and their analyses that serve as texts whose readings may lead to the understanding of the queer spaces present in the writings of R. Raj Rao.

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*Research Scholar, Department of English, Periyar University, Salem-11
Email: prevathi.eng@gmail.com
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*Assistant Professor, Department of English, Periyar University, Salem-11
Email: bosips@gmail.com

Covid outbreak and the students from Economically Weaker Section: A Case Study of Kumaun Region of Uttarakhand

–Dr. Ashish Tamta
–Dr. Ruchi Tiwari
–Dr Namita Verma

Education is as old as the human race, it is seen as a never-ending process that plays a significant influence in one's growth and development. Since it aids in the child's ability to socialise and fit in with his or her surroundings, education is often referred to as a social process.

Abstract:

An important factor in a nation's development is higher education, and India has one of the third-largest higher education systems in the world. According to Technopak research, the country's education industry was worth $100 in 2016 and is expected to nearly quadruple by 2020. The 21st-century mission of Indian higher education goes beyond simply providing high-quality instruction; it also includes bridging the gap between changing supply and demand, prompting periodic and proactive changes to the Indian education system's appearance and organizational structure. The breakout of COVID-19 as a pandemic impacted many aspects of society, including the education sector, and created a place to see this pandemic condition as a pull factor or push element. The worldwide education system was forced to undergo temporary pedagogical and procedural transformation. Education institutions all across the world have shut down their campuses and switched to a virtual form of instruction. The Western world was somehow and somewhere prepared to deal with the pandemic's effects because they had good infrastructure, but in developing nations like India, where 32 crore students attend schools regularly; Covid-19 forced all students to stay at home and put an end to all educational activities. When considering the state of Uttarakhand, where the majority of students (learners) are from rural or hilly areas and where many villages or villagers still experience energy issues in the twenty-first century, the situation becomes even more dire. The current study aims to examine the effects of COVID-19 on the educational system of Uttarakhand's EWS students.

A sample of 200 respondents was chosen for the inquiry, and information was gathered through an online survey and a telephone survey.

The majority of respondents to the study agreed that there should be procedural changes, but they also identified some fundamental problems that needed to be addressed in order to promote higher education and meet future demands of the global education system, particularly among EWS students in hilly areas. The issues identified included awareness, availability, accessibility, and usage.

Introduction

Education is as old as the human race, it is seen as a never-ending process that plays a significant influence in one's growth and development. Since it aids in the child's ability to socialise and fit in with his or her surroundings, education is often referred to as a social process. The development of social skills and feelings in a child is one of education's most crucial goals because they help him or her comprehend the duties that go along with being a good citizen. Etymologically, the term "Education" has originated from the Latin word 'Educare' which means to lead out or to draw out, so, 'education' can be defined as a process that 'leads out' or 'draws out' of the best in a child and man (Sharma 2015). The success of a nation is determined by its educational system, and this idea is especially important for developing nations like India, where 28 million new citizens turn 18 every year and where 472 million children make up 39% of the country's total population (Fig. 1). Furthermore, 73 percent of Indian children live in rural areas and have restricted access to basic services such as nutrition, access to healthcare, education, and protection therefore the Prime Minister of India Shri Narendra Modi gave the slogan "Padhega India, Toh Badhega India" (India CSRNetwork 2017).

Fig 1: Children percentage in India's total population

Source: https://toybank.in/children-in-india-statistical-information
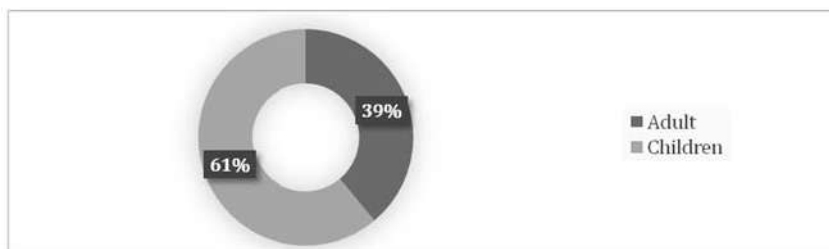
Similarly, Fig. 2 shows that in India, there are 29 percent of children in the 0-5 age group, 28 percent in the 6-10 age group, 27 percent in the 11-15 age group, and 16 percent in the 16-18 age group.

Figure 2: Age Group of Indian Children
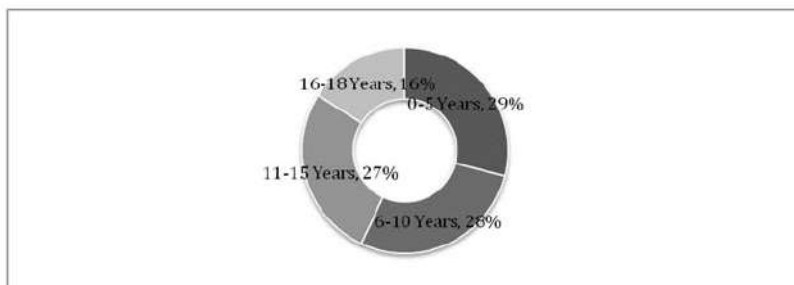
Source: ibid

Governmental Programme to Support Education in India

As it is well known, basic, secondary, and higher education are all part of education, which is the cornerstone of national progress. When casteism, linguism, provincialism, communalism, regionalism, and other obnoxiousness act as barriers to achieving national integration in India. Education plays a more significant role in the country's integration. Following are some of the more important initiatives the Indian government has undertaken to advance education in India since independence: Ï% Social Education: The First Five Year Plan (1951-56) initiated by the Government of India, introduced social education scheme with the objective to offer proficiency, augmentation, general instruction, authority preparation, and social cognizance

- Gram Shikshan Mohim: The Scheme was initially introduced in the Satara District of Maharashtra in 1959 for proficiency development in the villages and later reached out to different parts of the states.

- Farmer's Functional Literacy Project (FFLP): The scheme was launched to impart training and functional literacy among the farmers in India.

- Non-Formal Education (NFE): Similarly by the fifth five-year plan, the central government launched a scheme for people in the age group of 15-25 years.

- Functional Literacy for Adult Women (FLAW): This scheme was launched in 1975-76 to train illiterate adult women to increase better attention to well-being, cleanliness, youngster consideration, etc.

- National Adult Education Programme (NAEP): This scheme was launched in

1978 to educate 100 million ignorant grown-ups aged 15-35 years.

- Rural Functional Literacy Project (RFLP):- Rural Functional literacy project was yet another important initiative of the government that was introduced to provide practical proficiency to every single unskilled individual in the age group of 15-35 years old.

- National Literacy Mission (NLM):- This scheme was initiated in 1986 to include National Service plan understudies of colleges & Universities.

Indian Youth and the Future of Higher Education

If the country can handle Indian youth and their education more successfully, India's population, which is among the second-largest in the world, might be a strategic asset for the country's future. In India, there are 16.45 billion children between the ages of 0 and 6 and 37.24 billion children between the ages of 0 and 14, making up 13.59 percent and 30.76 percent, respectively, of the country's total population. In the age range of 0 to 14 years, women contribute 48 percent of the total. Gandhi Ji famously stated, "India lives in rural areas," and this statement is even more true in the twenty-first century when we learn that a whopping 74 percent of children between the ages of 0 to 6 years reside in rural India, makes up 69 percent of the country's total population. (Children in India 2018-A Statistical Appraisal Report 2018)

Economically Weaker Sections (EWS)

The economically weaker section (abbreviated as EWS) also called the Economically Backward Classes (EBC) is a subcategory of those who belong to the general category and whose total annual family income is not more than 8 lakh. The term 'EWS' as a constitutional right came into existence on Jan. 09, 2009, when the Parliament of India enacted (130th constitutional amendments) the constitution act 2019 which enables the state government to make a reservation in education and jobs. The constitutional amendment act 2019 modify article 15 and 16 of the Indian constitution and insert two more sub-sections namely Article 15(6) and Article 16(6) which enables the government, central and state both, to make special provisions for the upliftment of poor people, called EWS, by ensuring reservations 10 percent (meaning up to 10 percent of seats can be reserved for citizens falling in the EWS category) in educational institutions or employment both public or private educational institutions. However, The act doesn't apply to minority educational institutions that are covered under Article 30(1) (Case-Number WP (C) 73/2019).

Meaning and Definitions of EWS

The term 'EWS' is used to refer to those Indian citizens or households whose income is below a certain threshold level, however, there are some more economic factors to determine the status of the economically weaker person or a family. In laymen, the term 'EWS' is closer to the term 'BPL (below poverty line)'. Conceptually there is no coherent single or unique definition of EWS in India therefore it is defined differently for different schemes run by the central and state government. Generally, income is one of the most important criteria to determine the status of EWS, and the government periodically reviews and re-fixes income ceiling levels of EWS to make the act more relevant and contemporary.

Eligibility Criterion Economically Weaker Sections

The act provides the eligibility criterion to all those persons, families, or households who wish to enjoy the benefits of reservation. The act laid down some essential conditions to follow the criterion of EWS:

- The annual income of the person or family or household should not be more than Rs. 8 lakhs per annum

- The person, family, or household should not have more than 5 acres of agricultural land.

- The residential plot area, in the case of notified municipal sector, should be below 100 square yards

- The candidate should not have the area of a residential plot

- The residential plot area should be below 100 square yards while in the case of the non-notified municipal area, it should be below 200 square yards

Eligibility of Economically Weaker Section

Two categories of qualities, also known as indicators, are shown in Tables 2 and 3. These characteristics or indicators are not related to any caste, class, or religious identities, but they can serve as the objective standards to evaluate a person's EWS.

While Table 3 gave the list of indicators that will serve to produce a composite index and a rating to aid in the selection of the EWS quota, Table 2 explains the initial set of indicators that determine automatic exclusions of a person from the status of "EWS." Additionally, this index will function as an objective method of choosing candidates for the EWS quota when combined with rankings of education and skills and/or a ranking of the written exam.

Table 2: List of Indicators for automatic exclusions from EWS eligibility

SN	INDICATORS
1	Households who own 2 or more hectares of un-irrigated and 1 or more hectare of irrigated cultivable land
2	Households who own living quarters of the area above 1000 sq. feet in Class I cities and 1500 sq. feet in other towns
3	Households who own an Automobile (Car) for self-use
4	Households who own a firearm.
5	Households who are Income Tax Payers
6	Households which have undertaken a Vacation abroad during last 3 years
7	Household which has at least one member who has Group A or Group B job with Central, State government or in a PSU

Source: Report of Centre for Research and Debates in Development Policy (CRDDP) 2019

Table 3: List of Indicators used for computing a Composite Index of EWS

SN	EWS CHARACTERISTICS THAT QUALIFY FOR INDEXING	VALUE
1	Individuals/households located in notified slums in a city/urban outback	1
2	Individuals/households whose primary income source is manual labour and household level artisanship both in the rural and urban environment. All those who have signed up NREGA quality for such eligibility	1
3	Belong to female-headed households	1
4	Applicants whose both parents have education less than matriculation	1
5	Applicants who belong to rural areas or to class C and D towns	0.5
6	Applicants from the states of Uttar Pradesh, Bihar, West Bengal, Orissa, Jharkhand, Madhya Pradesh, Rajasthan, Assam, Jammu & Kashmir, All North- Eastern State	0.5
7	Applicants belong to migrant households from the states of Uttar Pradesh, Bihar, West Bengal, Orissa, Jharkhand, Madhya Pradesh, Rajasthan, Assam, Jammu and Kashmir, and All North- Eastern States.	0.5

Source: Report of Centre for Research and Debates in Development Policy (CRDDP) 2019

Historical Development of EWS in India

The concept of reservation in education and employment is not new. The framers

of the constitutions of India, long back in 1949 used to believe in the principle of reservation to eliminate social discrimination. In order to meet the said objective article 334 was introduced in the Indian Constitution on 26 Nov 1949 that ensured "reservation of seats and special representation to cease after twenty years" and which was exceeded later through different constitutional amendments. The reservation was introduced first time in India just after independence when the reservation for scheduled caste and the scheduled tribe was introduced which later overflowed the need for reservation for other classes and tribes and subsequently a new voice emerged in favour of reservation on the basis of economic conditions. (Sarthak Gupta 2020)

Uttarakhand, the country's 27th state and one that was created on November 9, 2000, is important to India's social, economic, political, and security spheres. It is one of the critical hill states of the Himalayan region where the majority of its population belongs to either sub-urban areas or rural areas. Even after 20 years of its existence, some areas in Uttarakhand are still not connected with the major city centres of the state (Kar 2007). The socioeconomic metrics for the state of Uttarakhand and its position across all of India are shown in Table 4. In every way, Uttarakhand is a prospective state, it is the 19th largest state in terms of land and the 21st most populous. It ranks 20th among Indian states in terms of GDP contribution with 2.45 lakh crore, while it has a per capita income of Rs. 198, 738, which puts it in tenth place overall. According to the 2011 Census of India, the state also has a strong position in terms of human development index, literacy rate, and sex ratio, which are all above average at 0.684 (10th in all of India), 78.82% (17th in all of India), and 963/1000 (14th in all of India), respectively.

Majorities of Uttarakhand's people reside in rural areas, while the majority of its areas are still unexplored. According to the 2011 Census, the state of Uttarakhand has a literacy rate of 79.60 percent, placing it 12th in the nation and exceeding the 74 percent national average. Hindus make up the majority in Uttarakhand, with Muslims making up the second-largest minority, followed by Sikhs, Christians, Buddhists, and Jains. In the state of Uttarakhand, Thakurs constitute 35 percent of the total population, followed by Brahmins 25 percent, and together, they constitute over 60 percent, followed by members of the Scheduled Castes 18.76 percent and Scheduled Tribes 2.89 percent.

Table 4: Socio-Economic Indicators of the Uttarakhand State

Age	(n)	(%)	Gender	(n)	(%)
0-18 years	110	55	Male	102	51
18-21	90	45	Female	98	49
Social Group	(n)	(%)	**Religion**	(n)	(%)
General	150	75	Hindu	144	72
Other Backward Classes	30	15	Muslim	36	18
Scheduled Caste	10	5	Sikh	14	7
Scheduled Tribe	10	5	Others	6	3
Annual Household Income (INR)	(n)	(%)	**Occupation**	(n)	(%)
Below 100000	108	54	Self-employed in agriculture	52	26
- - -	66	33	Self-employed in non – agriculture	68	34
150000-200000	15	7.5	Casual worker in agriculture	46	23
200000-250000	11	5.5	Casual worker in non-agriculture	52	26
			Regular wage/salary earning	34	17

Source: Uttarakhand census 2011

Uttarakhand and the Economically Weaker Sections of Society

William Hunter and Jyotiba Phule, two thinkers and academics, first proposed the idea of reservations in Indian society in 1882. Initially, SCs and STs were seen as the most disadvantaged groups in the Indian society. Scheduled castes and scheduled tribes were the initial two groups reserved, after that, in 1987 the Mandal Commission's recommendations included Other Back Castes as a new category to the Indian reservation system.

Fig 3: Reservation in India
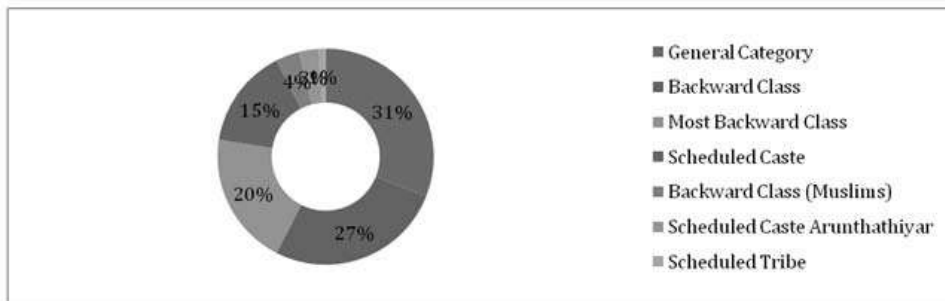
The central government of India implemented EWS reservation from the general category and reserved a 10% quota in jobs/education for economically weaker sections by the 103rd constitutional amendment Act 2019 (Clear IAS 2020) as a result of a new group that demanded reservation for jobs/education after the Sinho Committee Report 2010 came to light.

Fig 4: Reservation in India
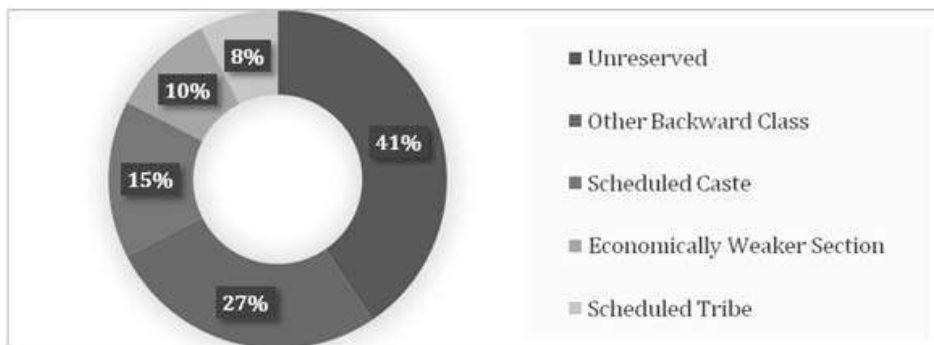
Table 5 describes reservation in India, The Government of India has set aside 7.5 percent of seats for STs, 15 percent for SCs, 27 percent for OBCs, and 10 percent for EWS. The Uttar Pradesh reservation policy has some impact on Uttarakhand's policy on reservations. The purpose of the state of Uttarakhand's reservation policy is to give disadvantaged groups reserved quotas or seats in the state's exams and employment opportunities.

Table 5: Reservation in Uttarakhand and their share in the population

INDICATOR	MALE	FEMALE	SC	ST	OBC	MUSLIM	OTHERS
Share of Population	50.9	49.1	20.7	2.5	22.4	18.8	1.5
Share of Enrolment	49.3	50.7	10.4	4.1	9.4	2.0	49.3
Share of Teaching Staff	65.7	34.3	5.0	0.9	5.6	1.4	0.3
Share of Non-Teaching Staff	83.9	16.1	10.8	0.7	5.9	0.5	0.2

Source: Researcher's Survey   *(Data in percentage)*

Experimental Methods & Materials

The present research is confined to the Kumaun Region of Uttarakhand. The primary data were gathered using a random sample technique, and secondary data were gathered from sources that were pertinent to the study. With a focus on the EWS students of Uttarakhand, the purpose of this research was to determine the effect of COVID-19 on higher education. As a result, a list of all the districts was initially created and encoded, and one district (Nainital) was chosen at random from this list. Since Nainital represents both the plain and hilly areas of the Kumaun region, the choice of Nainital as a sample unit becomes more pertinent. The second stage involved approaching higher education institutions and asking them to disclose information on the EWS students enrolled therein. According to the collected data, 589 respondents in total were contacted through phone and online. Only 200 of the total responders who were contacted provided the necessary information and were chosen for further analysis.

Results & Discussion

The present study depicts various characteristics of surveyed EWS student households. The study reveals that the religious background of the respondents and it was found that Hindus are in majority, approximately 72 percent, are in majority in Uttarakhand followed by Muslims, Sikhs, and others at 18 percent, 7 percent, and 3 percent respectively. Approximately 54 percent of respondents' households belong to INR 100000 or below income group whereas only 11 percent were in the class interval of 200000-250000. As far as the occupation background of the respondents is concerned, the study revealed that half of the respondents were engaged in agricultural work directly or indirectly, whereas, 38 percent of respondents were engaged in non-agriculture activities followed by 12 percent of respondents' salary earners.

Table 6: Respondent Demographic Profile
N=200

Age	(n)	(%)	Gender	(n)	(%)
0-18 years	110	55	Male	102	51
18-21	90	45	Female	98	49
Social Group	(n)	(%)	**Religion**	(n)	(%)
General	150	75	Hindu	144	72
Other Backward Classes	30	15	Muslim	36	18
Scheduled Caste	10	5	Sikh	14	7
Scheduled Tribe	10	5	Others	6	3

Annual Household Income (INR)	(n)	(%)	Occupation	(n)	(%)
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_ _ _	66	33	Self-employed in non – agriculture	68	34
150000-200000	15	7.5	Casual worker in agriculture	46	23
200000-250000	11	5.5	Casual worker in non-agriculture	52	26
			Regular wage/salary earning	34	17

Source: Researcher's Survey

Fig 5: Effect of COVID-19 on Household Financial hardship
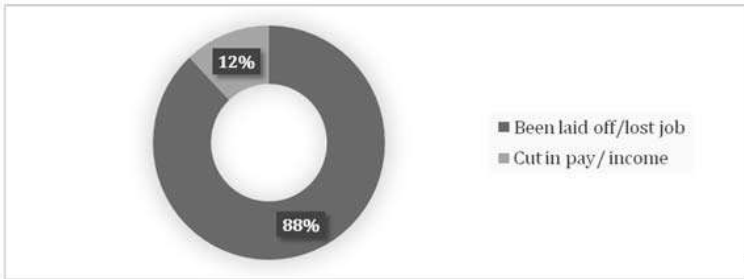
Source: Researcher's Survey

Fig 5 shows 88 percent households were laid off or lost their job whereas 12 percent had to take a subsidized pay/income after the coronavirus outbreak. The coronavirus disease outbreak of 2019 had the greatest effect on a household's financial situation. Among those who responded to the survey, 81 percent said they had issues receiving money or income, 82 percent that they had trouble paying bills, 79 percent that they had trouble paying rent or mortgage, 82 percent that they had trouble covering household expenses, 88 percent that they had trouble saving for the future or investing money, 81 percent that they had trouble covering health and education costs, and 85 percent that they had trouble covering other expenses.

Fig 6: Household indebtedness and COVID-19
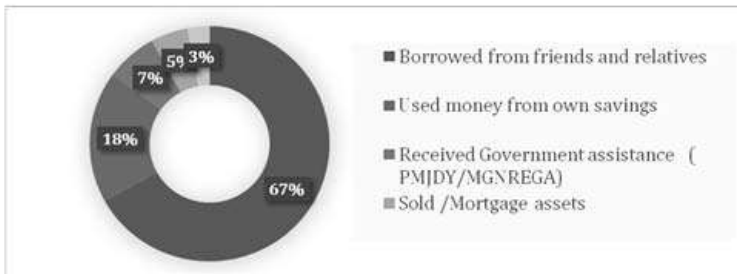
Source: Researcher's Survey

Among the surveyed respondents, on meeting their household expenditures, 18 percent used money from their savings, 67 percent borrowed from friends and relatives, 7 percent received Government assistance through PMJDY and MGNREGA, 3 percent sold their livestock and 5 percent had sold /mortgage assets. 75 percent of those surveyed indicated they were unable to contribute more money to their savings following the coronavirus outbreak, while only two percent claimed that the outbreak had no impact on the type and quantity of their savings. Only 23 percent of respondents indicated they had been unable to save any money, while not a single one claimed they had not been able to add more money to their savings. Similarly, 89% of respondents claimed that their current income was lower than it was before the corona virus pandemic, while 11% claimed that their current income is unchanged.

Fig 7: Impact on Current Employment Status
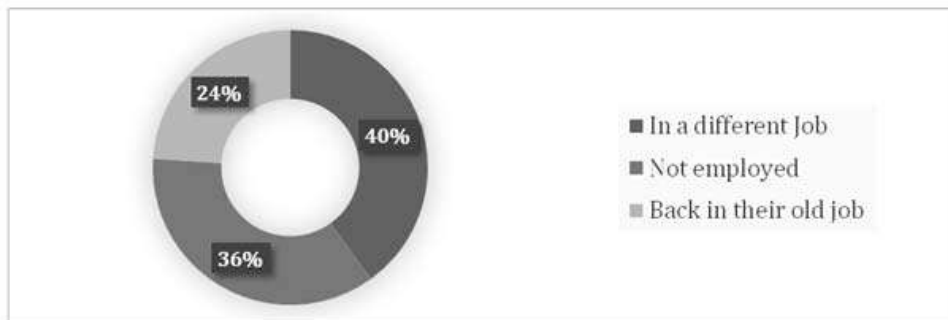
Source: Researcher's Survey

Figure 7 shows that among the surveyed households who claim they were laid off or lost a job as a result of the corona virus outbreak, 36 percent are unemployed, 40 percent are working in a different job than before the outbreak, and 24 percent return to their previous employment. Both the learning outcomes and educational attainment had been harmed by the homes' poor economic situation. Besides, it affected mental/psychological issues. Among the households surveyed, 88% claimed that having little or no income had an impact on their student's current education, while 95% claimed that having little or no income may result in the student's dropping out of school. A full-time job was held by 78 percent of students, while part-time employment was held by 52 percent due to the family's poor financial situation. 88 percent of respondents admitted to borrowing money or using savings to pay for their children's education. Additionally, it was discovered that the kids were

experiencing a range of psychological issues, such as stress and worry, as a result of COVID-19 and the changes it brought about in daily life. About 78 percent of those surveyed said they experienced some form of anxiety, stress, or loneliness. 81 percent felt they had no chance of beating COVID-19, 71 percent were uneasy about the future, 88 percent were uncomfortable with future adjustments, and 75 percent felt their skills were deteriorating. While taking or attending seminars or lectures online, students ran into a number of issues. In the survey, 92 percent of respondents said they always carry a phone, laptop, etc. with them, 75 percent said there was a network connectivity issue because of the hilly area, 88 percent said they had trouble understanding the concepts and topics covered in online lectures, 78 percent said their homes are not conducive to studying, 69 percent said the availability of electricity has an impact on online studies, and so on.

Conclusion

According to the current study, disadvantaged households are particularly impacted by COVID-19. Not only has COVID-19 affected the households' financial well-being, but also their psychological and educational well-being. Therefore, the government must try to provide job security, unemployment benefits, counselling sessions, and financial support to all the weaker and poorer homes in order to bring about the economic and psychological well-being of households. Understanding the needs of female-headed households, the aged and physically disabled, children's educational attainment, and health-related expenses should receive particular attention. Domestic violence and undiagnosed depression among household members must be closely monitored. Reverse migration expands the labour pool on the market, but the majority of workers are either unemployed or earning below minimum wage, necessitating increased job possibilities from the government.

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* Asst Prof. School of Tourism & Management, Uttarakhand Open University, Haldwani
ashishtamta@uou.ac.in
**Asst Prof. Department of Psychology, Uttarakhand Open University, Haldwani
rtewari@uou.ac.in
***Asst Prof. Department of Economics, Uttarakhand Open University, Haldwani
nverma@uou.ac.in
****Corresponding Author
Asst Prof. School of Tourism & Management, Uttarakhand Open University, Haldwani
ashishtamta@uou.ac.in

Artificial Intelligence: Tracing Global Trends qua its Prospects, Risks and Regulations

–Ms. Mini Srivastava
–Ms. Divita Khanna
–Prof. (Dr.) Arvind P. Bhanu

Compared to the past few decades, technological advancements have come a long way. AI and machine learning technologies have emerged andmay even have the potential to influence the decision-making process and operational efficiency of businessesin the near future.

Abstract:

This study examines global AI trends, risks, and regulations. Understanding AI's changing landscape is crucial as it has transformed many industries. This study tracks global AI trends to reveal its potential benefits, such as improved automation, healthcare, and decision-making. It also critically examines risks like job displacement, ethical issues, and security threats. The paper also examines global AI regulatory frameworks and governance approaches, identifying issues and offering solutions. This comprehensive analysis helps policymakers, researchers, and stakeholders understand AI's impact on society and encourages responsible AI development and deployment.

Introduction

Artificial intelligence (AI) in the present scenario has taken the world in a whirlwind. Within a short period of time, it has become a rapidly growing field which has caught global interest. An AI mainly conducts two functions, Categorizing and Regression, thus an AI is a computer program which replicates the human capability of understanding, comprehending, and sorting the relevant from the irrelevant. The capability of an AI can range from conducting mere basic tasks to performing very complicated ones, including simulating complex medical procedures. There is no doubt that an AI can provide prompt results and provide further convenience to human activities, however the advent of AI programs such as ChatGPT, Resemble AI, Procreate, Soundraw, etc. have bestowed several legal as well as ethical threats upon the society. There has

been an ongoing debate on whether AI is a blessing or a curse? and no single conclusion can be drawn from the same as the scenario is quite multifaceted. However, one unifying view regarding this is the need for a regulatory framework to address and deal with threats posed by such rapid advent of AI.In 2021, the AI market was valued at approximately 100 billion USDand predictions suggest that the same would reach approximately 2 trillion USD by 2030.[1]Thus, in a scenario where AI is becoming more prominent in our daily lives and where there is scarcity ofan adequate regulatory framework, there are certain precautions which can be taken by various stakeholders to prevent legal as well as ethical violations.

Artificial Intelligence: Global Trends

Compared to the past few decades, technological advancements have come a long way. AI and machine learning technologies have emerged andmay even have the potential to influence the decision-making process and operational efficiency of businessesin the near future.[2] There are several AI programs or tools which have gained global prominence and have found the gateway into our daily lives such as:

Generative AI or Creative AI relies upon an existing set of data to producenew contentusing deep learning algorithms to extract any code, image, text or audio from the patterns and features learnt from that data set. An example of such AI is ChatGPT which is alanguage model capable of mimicking human conversational dialogues. ChatGPT studies human feedback sources to learn what humans expect and answers questions accordingly.However, the generated content may contain illogical sentences or even incorrect information. Thus, to avoid misinformation, it may be necessary to audit ChatGPT's performance.Another example is DALL-E which possesses graphic-creation features. DALL-E is capable of creating art using simple descriptions or text prompts. Users can do in-painting, out-painting and may even delete parts of an existing image.[3]

Natural Language Processing (NLP) is an AI technology whichmakes monotonous language-based processes a breeze. NLP eliminates the need for manual content entry by capturing human language with algorithms that automatically interpret, manipulate, and provide output. Currently, various business sectors are taking a hand from AI and machine learning models. The banking and finance sector relies on NLP applications for customer management and document retrieval. With the help of NLP solutions, the healthcare sector can save time spent on clinical documentation, speech recognition, and clinical data interpretation. Also, computer-aided coding (CAC) is useful when certain patients require personalized health solutions. The NLP capabilities of IBM Watson, IBM's AI engine, were used for healthcare management at Memorial Sloan-Kettering Cancer Centre. Chatbots are

another real-world example of NLP in action. The market for chatbots is expected to grow from $40.9 million in 2018 to $454.8 million by 2027. Apart from chatbots, the most well-known names in NLP are Alexa, Google Assistant, and Siri.

Computer Vision allows computer systems to derive insights using visual data and images and act accordingly based on the information. To put it simply, just as AI allows computers to mimic the human brain, computer vision allows them to "see." As a result, computer vision functions very similarly to the human eye. Human vision makes use of information derived from visually perceived data. Visual data is used by the machine via algorithms, videos, and images. The data is then parsed and classified into various categories. The global computer vision market is expected to grow at a CAGR of 16.0% between 2020 and 2030, from $9.45 billion in 2020 to $41.11 billion by 2030.The transportation industry has embraced this technology for pedestrian detection and road condition monitoring. Moreover, autonomous vehicles or Self-driving systems rely on sophisticated computer vision mechanisms, which are actively being developed by companies like Tesla, Toyota, etc. Also,Cancer detection, X-ray analysis, and CT scans have all been revolutionized by computer vision. Computer vision helps out by automating tasks like image analysis while doctors still manually check diagnostic results and read reports. The NVIDIA DGX-2 system, for instance, is used by radiology experts at the UK's National Health Service.Even the construction industry uses computer vision for workplace hazard detection, asset inspection, and maintenance monitoring.

Deep Learning refers to a machine learning technique that assists machines in performing tasks similar to humans. Artificial neural networks (networks with multiple layers of processing) are used to extract more accurate features from complex data. Deep learning has recently gained popularity for a variety of reasons, the most prominent of which is its multiple processing layers. These models produce accuracy that, at times, exceeds that of humans. Machine learning models based on CNNs (convolutional neural networks) are widely used in self-driving vehicles to identify and classify objects such as zebra crossings and road signs, and to learn from them. Customers receive tailored experiences from e-commerce platforms based on their previous purchases and browsing history. Deep learning is used by Alibaba, the world's largest e-commerce marketplace, to recommend products to customers based on their browsing history. OTT platforms are thriving, and easy accessibility is a key factor in their success. Deep learning is being used by streaming apps to improve the user experience. Netflix, one of the world's leading streaming platforms, analyses viewer tastes and preferences using deep learning algorithms. WhileanAIprovides the output,**Explainable AI**provides the rationale or reasoning behind it. Explainable AI makes AI machine learning algorithms' results

understandable and reliable to users. It enables humans to comprehend the information provided by a model, what it is learning, and why it produces certain results. Explainable AI improves transparency, fairness, and accountability of AI systems. It assists the user in comprehending the explanation for a specific prediction or the reasoning behind the decision made by ML models. Explainable AI in healthcare can help medical professionals explain the diagnosis to patients and help them understand how a treatment plan will work. It can also be used to diagnose medical imaging data. Another common example is in the Human Resources domain, where explainable AI can assist in explaining the reason for a particular job application status. Furthermore, explainable AI systems in the banking sector assist with explanations for loan approval or rejection. These systems are useful in any AI-driven business that requires accountability and dependability.[4]

Impact of AI on Society

Artificial intelligence has found its way into our daily lives in several forms. The most common form being navigation systems such as Google Maps or Apple maps. Nowadays, mobile phones inherit facial recognition and biometric technologies providing safe access to the user and preventing unauthorized use. Even the filters available on social media platforms such as Instagram, Snapchat, Facebook, etc. use facial detection technologies to recognize the user's face and place the filter on it. Moreover, government facilities and airports use this technology for surveillance and security purposes. AIhas also simplified our daily communications as it is capable of providing smart inputs which aid formulation of text messages by predicting and suggesting words, phrases and emoticons based on the user's style of writing and regular usage.Various common applications such as Myntra, Swiggy, Amazon, Zomato, Spotify, YouTube, etc.use algorithms which study the user's preferences and search history to provide appropriate suggestions. Chatbots and Digital assistantsare programmed algorithms which are capable of mimicking human conversations in order to assist users or customers. ChatGPT, Microsoft Bing, and Google Duplex are some examples of such assistants. Further,the concept of smart homes evolved with the introduction of AI technologies such as Alexa, Bixby, Google Home, etc. which are capable of controlling the lights, speakers, colors of the lights, andrespond to and fulfill voice commands, etc. As is the case with the majority of shifts in life, the ongoing transformation of the world we live in brought on by advances in artificial intelligence will have both positive and negative effects on society. It is anyone's guess as to how that will work out, and it is something that will be the subject of a lot of debate and something that a lot of people will think about.

Need for A Regulatory Framework

As artificial intelligence (AI) advances more quickly and is increasingly incorporated into a variety of industries and facets of our lives, it raises a number of ethical and legal concerns that must be resolved. One of the most pressing legal issues concerning AI is data privacy and protection. To learn and predict, AI algorithms rely on massive amounts of data. As a result, laws governing data privacy and protection, such as the General Data Protection Regulation (GDPR), Digital India Act and the California Consumer Privacy Act (CCPA), will be critical in ensuring that personal data is safeguarded, and individuals' rights are upheld. Another important legal issue concerning AI is bias and discrimination. AI systems have the potential to perpetuate, if not exaggerate, bias and discrimination in decision-making. Laws and regulations will be required to ensure that AI systems are fair and unbiased, and that individuals who have been discriminated against have recourse. Businesses must be aware of potential biases in the data they use and implement mechanisms to detect and correct them.AI systems can be opaque and difficult to understand, making it hard for individuals to understand how decisions are being made. There needs to be a legislation in place to guarantee that AI systems are open and comprehensible, and that people have the right to question the validity of any decisions made by such systems. Companies should be prepared to defend the AI decision they've made and show proof that their systems are fair, accurate, and transparent. Another important legal issue concerning AI is liability. As AI systems advance, it can be difficult to determine who is responsible for the AI's decisions. Laws and regulations will be required to clarify liability and hold individuals and organizations accountable for AI system actions. Businesses must be aware of the legal liabilities associated with their AI systems and implement mitigation mechanisms.Moreover, AI raises a number of ethical concerns, including the implications of AI for employment, the impact of AI on society, and the possibility of AI being used for malicious purposes. To ensure that AI is developed and used in an ethical and responsible manner, laws and regulations will be required. Businesses must be aware of the ethical implications of their AI systems and implement mitigation mechanisms. Lastly, because AI is borderless, international governance is a critical legal issue.Laws and regulations will be required to ensure that AI is governed consistently and uniformly across borders. Businesses must ensure that they are aware of and comply with international laws and regulations pertaining to their AI systems.

Regulatory Framework on Ai: Current Scenario

European Union - The AI Act is a proposed European law on artificial

intelligence (AI) that would be the first AI law enacted by a major regulator anywhere in the world. The law categorizes AI applications into three risk categories. First, applications and systems that pose an unacceptable risk, such as Chinese government-run social scoring, are prohibited. Second, high-risk applications, such as a CV-scanning tool that ranks job applicants, must follow strict legal guidelines. Finally, applications that are not explicitly prohibited or listed as high-risk are largely unregulated.The proposed law contains several loopholes and exceptions. These flaws limit the Act's ability to ensure that AI remains a positive force in your life. For example, facial recognition by police is currently prohibited unless the images are captured with a delay, or the technology is used to locate missing children. Furthermore, the law is rigid. If a dangerous AI application is used in an unexpected sector in two years, the law provides no mechanism for labelling it as "high-risk."[5]

Brazil - Brazil has proposed a new framework for governing the ethical and responsible use of artificial intelligence systems. The proposed legislation demonstrates a strong commitment to human rights protection. Its primary goal is to provide significant rights to individuals while imposing specific obligations on companies that develop or use AI technology (AI supplier or operator). To accomplish this, the bill creates a new regulatory body to enforce the law and takes a risk-based approach by categorizing AI systems into various categories. It also establishes a civil liability protection system for providers or operators of AI systems, as well as a reporting requirement for significant security incidents.[6]

China - The "Next Generation Artificial Intelligence Development Plan" was first established by the Chinese State Council in 2017. The ethical guidelines for dealing with AI will be published in 2021. After that, in January 2022, China issued two laws pertaining to specific AI applications. While the provisions governing the management of algorithmic recommendations for internet information services (Algorithm Provisions) have been in effect since March 2023, the provisions governing the management of deep synthesis for internet information services are still in the drafting stage.

USA - The White House Office of Science and Technology Policy issued a Blueprint for the Development, Use, and Deployment of Automated Systems (Blueprint for an AI Bill of Rights) on October 4, 2022. The Blueprint outlines five principles designed to reduce the potential harm caused by AI systems. The AI Risk Management Framework is designed to assist companies developing or deploying AI systems in assessing and managing the risks associated with these technologies. It is made up of voluntary guidelines and recommendations, so it is also non-binding and should not be interpreted as a regulation.[7]

AI: A Boon or A Bane?

Artificial intelligence (AI) has become a pervasive presence in today's world, influencing many aspects of our lives. The question of whether AI is a boon, or a bane is still being debated. On the one hand, AI has enormous potential for advancement and innovation. It has changed industries by automating tasks, increasing efficiency, and enabling breakthroughs in healthcare, science, and other fields. AI-powered systems can analyze massive amounts of data, generate useful insights, and aid in decision-making. However, there are concerns about the potential negative consequences of AI. AI challenges include job displacement, ethical quandaries, security risks, and loss of human control. Addressing biases, ensuring privacy and transparency, and enforcing ethical guidelines are critical to realizing AI's full potential while mitigating its drawbacks. Finally, whether AI is a boon, or a bane depends on how we navigate its development and use it for the betterment of society.

Conclusion

Artificial intelligence (AI) has become an all-encompassing force, transforming many aspects of our lives. While some applaud its potential to transform industries, improve decision-making, and enhance our daily lives, others are concerned about its impact on jobs, privacy, and ethical considerations. The debate over whether AI is a boon or a curse, rages on, urging us to consider the far-reaching implications of this powerful technology.However, there is a unified view regarding how imperative it is to have a regulatory framework on artificial intelligence. The EU, Brazil, China, and USA among others have taken the first step towards AI regulation but considering the rapid rate at which these technologies are growing, this may not be enough. Going forward, all stakeholders must ensure ethical usage and development of such systems and respective governments must provide for more stringentregulationsto keep a check on the AI scenario

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[1]**Ms. Mini Srivastava** is Research Scholar &amp, Assistant Professor at Amity Law School, Amity University, Uttar Pradesh.
Ms. Divita Khanna is a 5th Year Bba. Llb. (H) Student at Amity Law School, Amity University Uttar Pradesh.
Prof. (Dr.) Arvind P. Bhanu is Additional Director/ Joint Head of Institution at Amity Law School, Amity University, Uttar Pradesh.

A Journey through Erik Erikson's Psychosocial Development: Exploring Maya Angelou's Triumphs and Trials in *I Know Why the Caged Bird Sings*

–Dr. Preya M N V

Analogous to Erik Erikson's second stage of psychosocial development, the crucible of autonomy versus shame and doubt takes center stage, mirroring the profound struggle of a fledgling toddler yearning to assert burgeoning independence while grappling with the oppressive expectations foisted upon them by society.

Introduction :

Maya Angelou's *I Know Why the Caged Bird Sings*, unfolds like an intricate tapestry, meticulously weaving the compelling Bildungsroman journey of its protagonist, Marguerite. The writer adeptly steers the character Marguerite through a series of psychosocial transformations, shedding light on the intricate stages that chisel her identity as a Black woman. The narrative's inception in Stamps, Arkansas, marks the turning of a new life chapter for Maya and her brother, ultimately culminating with Marguerite assuming the mantle of motherhood at the remarkably young age of sixteen. The novel's heart lies in the profound evolution of Marguerite's character—a transformation from a vulnerable victim ensnared by the omnipresent specter of racism. Her psyche was burdened by an inescapable inferiority complex, to her eventual emergence as a poised, esteemed, and confident young woman. Her formative years, spanning her childhood, experiences in preschool, and tumultuous adolescence, constitute the crucible within which her psychosocial metamorphosis unfolds. This transformative journey underscores the profound influence of societal dynamics, the transformative power of education, and the pivotal role of self-discovery in shaping her identity and forging her path toward self-assurance and resilience.

Keywords: Psychosocial development, Identity formation, Racism, Inferiority complex, Resilience, Motherhood, Self-assurance.

The landscape of American literature is intricately woven into the fabric of its historical evolution. In its

infancy, America existed as a patchwork of colonies scattered along the eastern shores of North America. It was a land where courageous pioneers embarked on cautious westward expeditions, driven by aspirations for prosperity and faced with the uncertainty of the uncharted. The culmination of these endeavors culminated in a triumphant revolt against the colonial motherland, giving birth to the United States as an independent nation. Against this rich historical backdrop, the indomitable figure, Marguerite Johnson, renowned by her renowned pen name, Maya Angelou, emerges as a beacon. She stands as an iconic champion, not only for the cause of women but also for marginalized communities, and indeed, for all those who yearn to witness the moral elevation of American society. Maya Angelou's literary contributions transcend mere words on paper; they resonate as a clarion call for social progress, embodying the very essence of the American spirit—resilience, aspiration, and the unwavering pursuit of justice."It is no doubt that because of Angelou's efforts, the African American woman has gained wider respectability and greater reception" (Bindhu 14).

Maya Angelou's life journey embarks on a poignant tale of parental abandonment, serving as the cornerstone for her emerging psychosocial challenges. In the words of the esteemed developmental psychologist Erik Erikson, infancy becomes the battleground where trust and mistrust duke it out—a pivotal juncture demanding the careful nurturing of a child's fundamental needs for comfort, solace, and security. Young Maya and her brother, Bailey, are placed in the capable hands of their paternal grandmother, lovingly known as Momma, and their wise Uncle Willie. "In Fact, I would have pretended to be his daughter if he wanted me to. Not only did I not feel any loyalty to my own father, I figured that if I had been uncle willie's child I would have received much better treatment" (15).The glaring absence of their parents casts a long, dark shadow over their impressionable souls, endowing them with the enduring legacy of profound mistrust and psychosocial trials linked to abandonment. This initial crucible of Maya's existence is like a die thrown into the fiery forge of neglect, forging a character deeply entangled in the arduous struggle to lay the bedrock of trust and security. "the word "trust," it is because there is more naïveté and more mutuality in it: an infant can be said to be trusting where it would go to far to say that he has confidence. The general state of trust, furthermore, implies not only that one has learned to rely on the sameness and con- tinuity of the outer providers, but also that one may trust one- self and the capacity of one's own organs to cope with urges" (Erikson 222) Once the die is cast, it shapes the very contours of her character—a testament to the indelible influence of early experiences on the human psyche.

In the embryonic stages of her life, nestled within the quaint backdrop of Stamps,

Arkansas, Maya Angelou's fragile psyche becomes ensnared in the intricate tapestry of racial prejudice, a perilous ordeal that etches its indelible mark upon the canvas of her self-esteem and autonomy. "The painful sense of being unwanted haunts her early childhood, for when Maya (then known as Marguerite) is three and her brother Bailey four they are sent to the musty little town of segregated Stamps, Arkansas wearing tags on their wrists addressed to To whom it may concern." (Sethi). This crucible of her formative years, steeped in the noxious tendrils of bigotry, deftly sculpts her evolving sense of self-worth and independence.

Analogous to Erik Erikson's second stage of psychosocial development, the crucible of autonomy versus shame and doubt takes center stage, mirroring the profound struggle of a fledgling toddler yearning to assert burgeoning independence while grappling with the oppressive expectations foisted upon them by society. "Firmness must protect him against the potential anarchy of his as yet untrained sense of discrimination, his inability to hold on and to let go with discretion. As his environment encourages him to "stand on his own feet," it must protect him against meaningless and arbitrary experiences of shame and of early doubt"(Erikson 223). Maya's baptism by fire in the cauldron of racial intolerance and humiliation serves as a crucible in which her embryonic autonomy is subjected to rigorous testing. "Shame is early expressed in an impulse to bury one's face, or to sink, right then and there, into the ground. But this, I think, is essentially rage turned against the self(Erikson 223). In confronting the harsh realities of racism, she navigates a treacherous path strewn with obstacles that impede her innate desire for self-sufficiency. These trials not only obstruct the organic development of her autonomy but also cultivate the seeds of shame and self-doubt within her fragile psyche Maya Angelou's sojourn through the tapestry of her childhood in Stamps, Arkansas, remains persistently tainted by the specter of racial injustices. Nevertheless, amid the shadows of bigotry, she unearths illuminating oases of empowerment, primarily nourished by her profound affinity for literature and her intimate kinship with the esteemed Mrs. Bertha Flowers. Aligned with Erik Erikson's third stage of psychosocial development, the dialectic of initiative versus guilt unfurls itself, marking a pivotal juncture where Maya embarks on a voyage to assert herself creatively and academically. Her initiation into the enchanting realm of books and her burgeoning sense of initiative serve as formidable counterweights to the oppressive mantle of guilt imposed by the iniquitous landscape of racial prejudice. "The danger of this stage is a sense of guilt over the goals con- templated and the acts initiated in one's exuberant enjoyment of new locomotor and mental power: acts of aggressive manipula- tion and coercion which go far beyond the executive capacity of organism and mind and therefore call for an energetic halt on one's contemplated initiative" ((Erikson 224). This

stage finds the young protagonist's psyche akin to a budding flower, poised to unfurl its petals and embrace the world with newfound vitality.

Maya's spirit takes flight like a bird liberated from its cage, transcending the confines of her turbulent reality. Her relentless pursuit of knowledge and creative expression radiates as a beacon of hope, a lantern in the midst of darkness, illuminating the path toward self-discovery and autonomy. "Hundreds of thousands of readers have found in Caged Bird an implicit image of the resurrection of their innermost self, a fragment of divinity that transcended natural birth, and so can never die" (Zaini 179). As she forges ahead, guided by her fervent zeal for learning and the nurturing mentorship of Mrs. Bertha Flowers, Maya's inchoate sense of initiative metamorphoses into the engine propelling her toward her aspirations. It resonates as the thunderous applause of her inner voice, a resounding cheerleader, urging her onward as she confronts the trials and tribulations of her milieu with unwavering determination.

Erik Erikson's fourth stage of psychosocial development: the critical juncture of industry versus inferiority. Maya's unswerving determination to excel both academically and artistically stands as a testament to her resolute drive to transcend feelings of inferiority, meticulously nurtured by the corrosive specter of racial prejudice that invariably confronts her. This stage encapsulates a child's urge to master and excel in various tasks and endeavours,signalling a burgeoning sense of competence."His danger, at this stage, lies in a sense of inadequacy and inferiority. If he despairs of his tools and skills or of his status among his tool partners, his ego boundaries suffer, and he abandons hope for the ability to identify early with others who apply themselves to the same general section of the tool world" (Erikson 227). Her remarkable talent and scholarship in dance and drama serve as the canvases upon which she paints the tapestry of her creative identity. In the crucible of the performing arts, she seeks not only artistic expression but also a means to rise above the societal perceptions that would seek to diminish her self-worth. Her pursuit of excellence in these artistic realms is akin to a symphony of determination, each note resonating with the melody of her inner strength.

Maya Angelou's adolescence represents a poignant phase characterized by profound personal trauma, the harrowing ordeal of sexual abuse, and a pervasive sense of identity disarray. "The act of Rape on an eight years old body is the matter of the needle giving because the camel can't" (84). Within the framework of Erik Erikson's fifth psychosocial stage, identity vs. role confusion. This period emerges as a crucible of self-discovery and transformation. The traumatic encounter with Mr. Freeman, an individual entrusted with her care, engenders a profound crisis in Maya's self-concept and her understanding of her place within the world.The

ramifications of Mr. Freeman's reprehensible actions reverberate deeply within Maya's psyche, thrusting her into a turbulent journey of introspection and self-reckoning. This traumatic experience leaves an indelible imprint on her psyche, plunging her into the throes of identity confusion. She grapples with fundamental questions of self-worth, trust, and the boundaries of her own personhood. "The danger of this stage is role diffusion. Where this is based on a strong previous doubt as to one's sexual identity, delinquent and outright psychotic incidents are not uncommon" (Erikson 228).

Maya's struggles, emblematic of the turmoil inherent in Erikson's identity vs. role confusion stage, illustrate the formidable challenges adolescents often confront when striving to forge a coherent sense of self. Her path toward recovery and the emergence from the cocoon of her trauma is facilitated by the guiding influence of Mrs. Bertha Flowers. Mrs. Flowers, a wise and nurturing mentor, becomes a pivotal figure in Maya's life, providing her with a safe space for emotional growth and self-expression. "Mrs. Bertha Flowers, a kind, educated woman who tells Maya to read works of literature out loud, giving her books of poetry that help her to regain her voice" (Bindu 15).Maya's progression toward a more coherent and self-assured identity reflects the essence of Erikson's theory. Her transformative journey through adolescence is marked by the eventual synthesis of her experiences and self-discovery. Through Mrs. Flowers' guidance, Maya finds the strength to confront her past, reconcile her identity, and emerge from the chrysalis of her trauma as a more resilient and self-assured individual. "an attempt to arrive at a definition of one's identity by projecting one's diffused ego images on one another and by seeing them thus reflected and gradually clarified. This is why many youth would rather converse, settle matters of mutual identification, than embrace.(Erikson 228)

Maya Angelou's transition into young adulthood is a journey fraught with a myriad of challenges, including the exploration of her sexuality and the profound responsibilities of motherhood. In this complex terrain, Erik Erikson's sixth stage of psychosocial development, the dialectic of intimacy versus isolation, emerges as a prominent framework through which to understand her experiences. "Body and ego must now be masters of the organ modes and of the nuclear conflicts, in order to be able to face the fear of ego loss in situations which call for self-abandon: in orgasms and sexual unions, in close friendships and in physical combat, in experiences of inspiration by teachers and of intuition from the recesses of the self. The avoidance of such experiences because of a fear of ego loss may lead to a deep sense of isolation and consequent self-absorption.(Erikson 229).As Maya navigates the intricate web of her relationships during this stage, the concept of intimacy takes center stage. It encapsulates her desire to form deep, meaningful connections with

others, establish bonds of trust, and cultivate a sense of emotional closeness. At the same time, the looming specter of isolation poses a formidable threat—a solitude that can emerge when these connections remain elusive.

Maya's early encounters with sexuality and motherhood serve as poignant illustrations of the significance of forging meaningful connections while avoiding the desolation of isolation. Her exploration of her own sexuality is not merely a physical endeavor but a profound journey of emotional intimacy. It entails understanding her desires, navigating the complexities of romantic relationships, and seeking emotional fulfillment through genuine connections. The responsibilities of motherhood thrust Maya into the heart of the intimacy versus isolation dialectic. The nurturing and care of her child necessitate forging a deep bond and establishing an intimate connection. Simultaneously, the weight of these responsibilities can potentially engender feelings of isolation if she is unable to strike a harmonious balance between her own needs and those of her child.

Erik Erikson's psychosocial stage of generativity vs. stagnation is conventionally situated within the life phase of middle adulthood. In the context of Maya Angelou's narrative, the characters can be delineated as exemplifying generative attributes through their roles as caregivers, mentors, and steadfast supporters within Maya's formative years.Erik Erikson's psychosocial stage of "integrity vs. despair" traditionally aligns with the later phases of adulthood, where individuals engage in profound contemplation of their life's journey, achievements, and overarching sense of contentment. The characters contours of their experiences and actions reverberate with discernible facets of integrity as they confront the vicissitudes of life's tribulations and ardently aspire towards personal growth and fulfillment.

Maya Angelou's autobiographical odyssey, vividly portrayed in her seminal work "I Know Why the Caged Bird Sings," intimately aligns with the tenets of Erik Erikson's stages of psychosocial development. Her life's narrative stands as an enduring testament to the boundless resilience of the human spirit and the remarkable capacity for growth, even in the face of profound and multifaceted adversity. Maya's triumphs and trials, when examined through Erikson's comprehensive framework, offer profound and nuanced insights into the intricacies of identity formation, the enduring impact of racial dynamics, the trauma's enduring scars, and the inexorable journey toward personal growth and self-actualization.

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*Assistant Professor (SS), PG & Research Department of English, National College (Autonomous), Affiliated to Bharathidasan University, Tiruchirappalli, Tamil Nadu 620001.

Diversity and Inclusion Initiatives and Work Behavior of Employees with special reference to IT Sector in Delhi NCR

–Lochan Sharma
Tandon
–Dr Priyanka
Agarwal
–Dr. Bhavesh P.
Joshi
–Dr Nitendra Kumar
–Sadhana Tiwari

The D&I programme covers a variety of initiatives, policies, and practises aimed at creating a diverse workforce and fostering an inclusive culture.

Abstract:

Initiatives promoting diversity and inclusion have gained importance in the workplace during the past few years. Employing a more diverse and inclusive workforce has several advantages for businesses, including higher employee satisfaction, enhanced creativity and innovation, and better financial results. The objective of the current study was to investigate the link between diversity and inclusion and productive workplace behavior. 152 employees representing diverse organizations working with IT industry took part in the survey. The findings showed a strong correlation between initiatives for diversity and inclusion and productive workplace conduct. Employees reported greater levels of good work behavior, such as communication, organizational commitment, engagement, and teamwork when their organizations promoted diversity. The results imply diversity and inclusion influence employee attitudes and actions at work favorably. Overall, the study supports the significance of diversity and inclusion measures in fostering healthy workplace behavior with real-world information.

Keywords: *diversity, inclusion, productivity, attitude, workplace*

Introduction

Diversity and inclusion are two interrelated concepts that refer to creating a workplace culture that embraces and values differences in people, including differences in race, gender, sexual orientation, religion, age, disability, and more. An inclusive

workplace recognizes the diversity of its employees and creates policies and practices that ensure that all employees can contribute and feel comfortable being themselves at work. This includes providing training on diversity and inclusion, ensuring that policies and practices are fair and equitable, and creating opportunities for all employees to participate and succeed. Together, diversity and inclusion create a workplace culture where all employees can thrive. When employees feel appreciated & supported for who they are, they are more engaged and motivated at work. They are also more likely to be satisfied with their job, have positive relationships with their colleagues, and experience less stress and burnout.

The D&I programme covers a variety of initiatives, policies, and practises aimed at creating a diverse workforce and fostering an inclusive culture. These programmes strive to build a workplace that welcomes diversity, stimulates cooperation, and capitalizes on the assets that varied people bring to the table.

Diversity and Work Behaviour

Diversity initiatives and employee behaviour builds intricate and multifaceted relationships which brings benefits to the organizationin the form of increased creativity, better decision making, problem solving, enhanced adaptability. Diverse background employees bring diverse viewpoints and approaches to handle the situations for more innovative solutions. The success of diversity initiatives, however, is dependent on creating an inclusive workplace. In order to translate the presence of diverse people into actual benefits, inclusion is critical. An inclusive workplace promotes open communication, tolerance for various viewpoints, and equal opportunities for advancement. Employees can benefit from inclusive practices by feeling less isolated, reducing bias, and cultivating a sense of belonging.

In organizations, inclusion is critical in developing employee work behavior. Employees are more likely to demonstrate positive work behaviours that lead to a productive and peaceful workplace when they feel involved and valued.When not conducted properly, it can lead to workplace miscommunication, annoyance, and confrontation, resulting in absenteeism, poor performance, low morale, miscommunication, emotional disagreements, power struggles, and a lack of competition.

Inclusion has a major impact on employee work behaviour across multiple criteria. Organizations that priorities the inclusion of a diverse workforce receive the benefits of greater employee performance, organizational citizenship, lower absenteeism, and higher turnover.

The IT sector is one of the fastest-growing industries, and it is essential to understand the impact of diversity and inclusion on work behavior as organizations

strive to attract and retain top talent.

Also, research works suggest that the IT industry has a diversity problem, with a low representation of women, people of color, and other underrepresented groups. This lack of diversity and inclusion can have a very significant impact on an employee's behavior & overall organizational success. The study is an insight on present literature work available and primary survey to understand how diversity and inclusion initiatives impact the key work behavior parameters in employees.
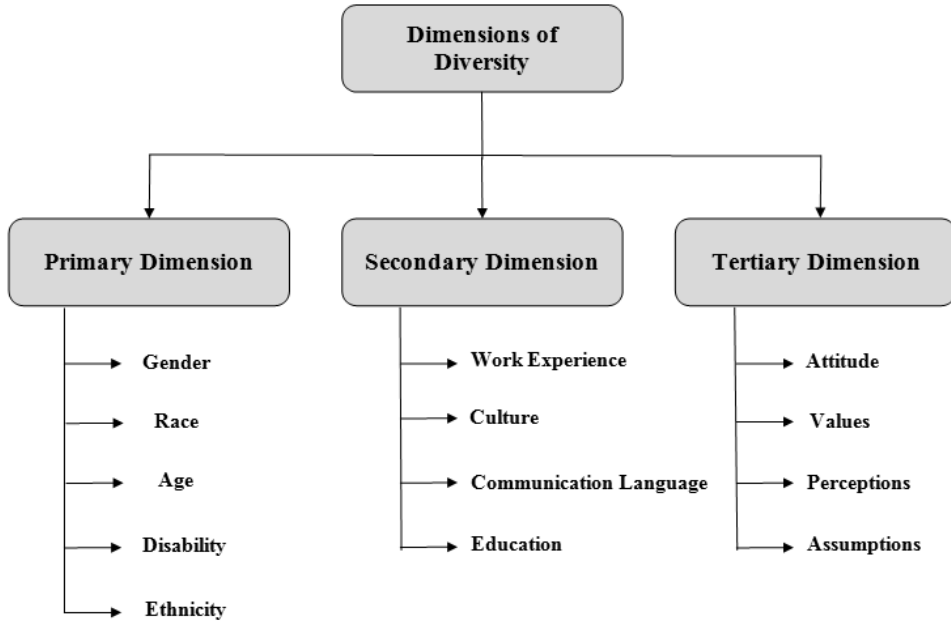
Fig1: Dimensions of Diversity

Objectives:
1. To determine the level of awareness employees have towards inclusion and diversity initiatives in their organization.
2. To study the impact of diversity & inclusion initiatives on employee's job productivity, absenteeism & organizational commitment.

Significance of Study

This study is important for organisations looking to improve their inclusion and diversity efforts. Organisations can modify communication tactics, address misconceptions, and increase the impact of their programmes by detecting gaps in awareness. Insights collected from this research can be used to guide strategic

decisions to build a more inclusive workplace and inspire employee ownership of these initiatives. Organisations can make educated judgements about resource allocation and initiative refinement by statistically measuring their effect on job productivity, absenteeism, and organisational commitment. Positive findings can be used to validate and support ongoing efforts, while areas for improvement can be highlighted to increase their impact. Overall, the research advances quantitative knowledge about the association among diversity and inclusion activities and employee outcomes.

Literature Review

Ks, Krithi & Pai, Ramesh. (2021). A review on diversity and inclusion in the workforce for organizational competitiveness conducted a comprehensive review of the prior research on workforce diversity. Diversity management is concerned with attracting the broadest variety of applicants, recognizing each person as an asset, and maximizing their potential in order to increase an organization's capacity & encourage more employee acceptance of diversity. In order to recognize, value, and embrace diversity in any organization, employers need to comprehend how crucial it is for their organizations to adopt diversity management programs and policies. Before starting any project with a staff with a varied range of cultures, each company should first create a comprehensive diversity strategy.*Alshaabani, Ayman & Hamza, Khadija Aya &Rudnák, Ildikó. (2021). Impact of Diversity Management on Employees' Engagement: The Role of Organizational Trust and Job Insecurity.* examined the link between employee engagement and diversity management systems in service organizations, as well as the moderating factors of organisational trust and job insecurity based on a questionnaire distributed to 580 workers of Hungarian companies .The findings showed that when structural equation modelling (SEM) is used as a data analysis tool, organisational trust and job insecurity dramatically and effectively change the relationship between diversity management and worker engagement.
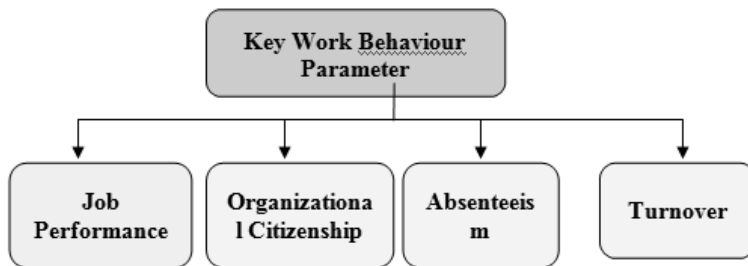
Fig 2: Employee Work Behavior Parameters

Seliverstova, Yana. (2021). Workforce diversity management: A systematic literature review. analyzed the concept "workforce diversity management" in order to systematize the body of existing knowledge, clarify the meaning of WDM in organizations, and pinpoint areas that require further investigation.*Urbancova, Hana & Hudakova, Monika & Fajèíková, Adéla. (2020). Diversity Management as a Tool of Sustainability of Competitive Advantage.* Examined diversity management as a predictor of competitive advantage in light of these changes. Primary analysis collected data from 549 Czech enterprises via questionnaire. Diversity management implementation correlates with corporate size and industry. *Jayawardana, H &Priyashantha, K.G. (2019). The Impact of Workforce Diversity on Employee Performance:* examined how workforce diversity affects garment workers in Sri Lanka. There are many diversity factors that can influence how well employees perform, but this research only looked at the most important ones. These factors were diversity in the employees' ages, educational backgrounds, religions, work experiences, and attitudes towards their jobs. Employee performance in an organization served as the dependent variable. Data for this study was gathered by personally delivering 120 questionnaires to the production level employees of one of the garment companies in Sri Lanka using the basic random sample approach. The influence of the factors was discovered using the regression analysis approach. The findings showed that variety in workforce has a substantial and favorable impact on employee performance.*Patrick,.Kundu, Subhash & Mor, Archana. (2016). Effect of Diversity Management on Employees Organizational Commitment: A Study of Indian Organisations.* Utilizing primary data from an examination of 400 respondents from 162 Indian businesses the study analyzeddiversity management through equality-based HR practices, like hiring & selecting, instruction & growth, performance evaluations, and remuneration practices, raises organizational commitment among employees in Indian-based companies. *Cletus, Helen & Mahmood, Nor Asiah & Umar, Abubakar & Ibrahim, Ahmed. (2018). Prospects and Challenges of Workplace Diversity in Modern Day Organizations: A Critical Review.*evaluated key issues influencing diversity in modern organisations throughout the globe. The researchers were able to recognize, evaluate, and emphasized the many advantages and challenges that workplace diversity presents. The findings of the study demonstrate that diversity stimulates fresh concepts and skills in the workplace, employee development and progress, the blending of various competencies, company attractiveness, and analytical and problem-solving skills. Sadly, a no. of problems, including but not limited to the following, are currently hindering the full realization of these advantages.

Research Methodology

The study is conducted using primary data of 101 employees working with IT sector in NCR in the form of a structured questionnaire. Snowball sampling method has been used to collect the data for analysis. Secondary data will be studied for better analysis and supplementing the findings.

Hypothesis:

Ha1: There is a positive impact of Company's inclusion & diversity initiatives on attendance at work.

Ha2: There is a positive impact of Company's inclusion & diversity initiatives on commitment to the organization

Ha3: There is a positive impact of Company's inclusion & diversity initiatives on communication skills at work

Ha4: There is a positive impact of Company's diversity & inclusion initiatives to the introduction of new and innovative ideas in a team .

Ha5: There is a positive impact of Company's diversity & inclusion initiatives on working together of individuals who have different backgrounds and experiences

1. **Independent variable:** Diversity and inclusion initiatives
2. **Dependent variable:** Work behavior of employees in IT sector
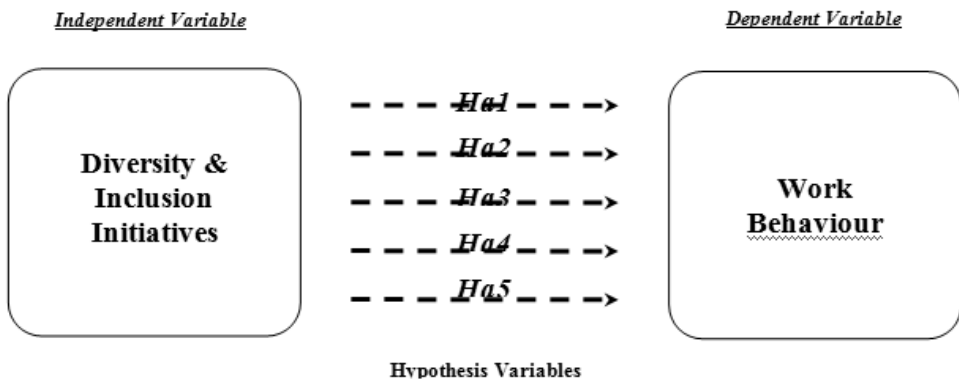
Fig3 : Research Model

The HR team works to source candidates from underrepresented communities?	Correlation Coefficient
Do you feel that the company's diversity and inclusion initiatives have positively impacted your attendance at work?	0.56082
You feel that the company's diversity and inclusion initiatives have positively impacted your commitment to the organization.	0.484398
Do you feel that the company's diversity and inclusion initiatives have positively impacted your communication skills at work	0.574993
You think that diversity in your team contributes to the introduction of new and innovative ideas.	0.575712
You feel comfortable working with individuals who have different backgrounds and experiences than you.	0.400706

Findings and Conclusion

- *Ha1:* Positive relationship between these two variables is indicated by the correlation coefficient of **0.56082** between the HR team's efforts to find candidates from underrepresented communities and the effect of such practice activities on attendance at work. The positive connection shows that actively sourcing candidates from underrepresented populations by the HR team has a marginally beneficial effect on employee attendance. This might mean that workers have a favorable opinion of the company's diversity and inclusion actions, and that this opinion is reflected in their attendance at work.

- *Ha2 :* The HR team's efforts to find candidates from underrepresented communities and employees' perceptions of how the company's diversity and inclusion initiatives have influenced their loyalty to the company are moderately positively correlated, according to the correlation coefficient of 0.484398. This correlation suggests that actively sourcing candidates from underrepresented communities tends to have a positive impact on employees' perceptions of the company's diversity and inclusion efforts, which in turn has a positive impact on their commitment to the organization. It implies that when employees observe efforts being made to promote diversity and inclusion by actively recruiting from underrepresented populations, they are more likely to experience a sense of loyalty to the company.

- *Ha3 :* The HR team's efforts to find individuals from underrepresented populations and the sense of a favorable influence on communication skills at work as a result of the company's diversity and inclusion activities are somewhat positively correlated, according to the correlation coefficient of 0.574993. This positive association suggests that there is a greater possibility

that the company's diversity and inclusion activities will have a beneficial influence on communication skills at work as the HR staff concentrates on finding individuals from underrepresented populations.

- *Ha4 :*The HR staff's efforts to find candidates from underrepresented populations and the team's perception that diversity on the team helps provide fresh, original ideas are somewhat positively correlated, according to the correlation coefficient of 0.575712.

  This implies that there may be a little positive correlation between the HR staff actively seeking out applicants from underrepresented populations and the belief that having a diverse workforce encourages the introduction of fresh and original ideas. The view that team diversity delivers fresh and cutting-edge perspectives and ideas to the organization may grow when the HR team concentrates on finding applicants from underrepresented populations.

- *Ha5:* The HR team's efforts to find candidates from underrepresented populations and their comfort in dealing with people from diverse backgrounds and experiences appear to be somewhat positively correlated, according to the correlation coefficient of 0.400706. This indicates that there is a propensity for people to feel more at ease working with people who have varied backgrounds and experiences when the HR staff attempts to source candidates from underrepresented populations. In other words, there can be a correlation between employees' comfort levels with inclusion and diversity in the workplace and the HR team's attempts to diversify the candidate pool.This association would suggest that when the HR department actively searches out applicants from underrepresented populations, it may result in a more welcoming workplace where workers feel more ease working with people from all backgrounds and experiences. It implies that initiatives to improve workplace diversity may also have a favorable effect on staff members' attitudes and levels of comfort with diversity.

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*Research Scholar, Amity Business School, Amity University, Noida

**Amity Business School, Amity University, Noida.

***Manav Rachna University, Faridabad, Haryana

****Amity Business School, Amity University, Noida.

*****Sharda School of Business Studies, Sharda University, Greater Noida, Uttar Pradesh, India

Technology and Its Effect on Student Academic Achievement and Motivation

–Lochan Sharma Tandon
–Dr Priyanka Agarwal
–Dr. Bhavesh P. Joshi
–Dr Nitendra Kumar
–Sadhana Tiwari

Iglesias-Pradas, S., Hernández-García, Á., Chaparro-Peláez, J., & Prieto, J. L. (2021), the argued thatemergency remote teaching, had a negative effect on students' academic achievement, as shown by a drop in the Grade Point average (GPA) and a rise in the proportion of failing grades.

Abstract:

The The success of students plays a vital role in educational institutions, as it is often used as a metric for the institution's performance. This study aims to determine whether technology truly impacts and affects the academic achievement of students and student motivation to learn. Data was gathered from post graduate students of public and private universities in and around Delhi NCR. The findings of this study are important due to the technological shift that schools are currently facing. With more technology exposure for students and more professional development for teachers to hone their newly acquired teaching methods, technology may be the catalyst needed for school districts to help their students achieve at higher levels.

Keywords: *academics, education, motivation, achievement, curriculum, engagement.*

Introduction

Technology has become a vital component of our lives in the modern world. Successful online students must learn and maintain motivation to learn [1]. For students, the acquisition of computer skills is indisputably a sine qua non for survival in today's world. [2] Technological tools in a way to provide students with the various resources of knowledge and information challenging geographic and time limitations [3]. The way we live, work, and learn has been greatly changed by technology, from cellphones to laptops and tablets. Eeducational technology has grown exponentially over the past decade, with many schools

moving to one-to-one technology models. The current trend of increasing the number of devices is due in part to technology becoming a more significant part of instructional practice. Because of the emphasis is placed on purchasing new technology, there is a need to investigate the relationship between technology and student achievement [4]. As a result, the use of computers in education has become inevitable. The use of technology in education provides the students with a more suitable environment to learn, serves to create interest and a learning centred-atmosphere, and helps increase the students' motivation. [5]. The increasing emphasis on the implementation and use of information communication technology in the field of education have been evident. The advancement in information technologies shows high impact on students' competence of acquiring information, resources and material related to their academic tasks [6]. The impact and use of communication Technology has become a new topic of argument in different sectors mainly in education. Educators use ICT as a modern tool that enables to modify the teaching methods in order to improve students' performance [7].Research is needed to address the possible benefits of blended learning as a form of reading and learning instruction[8].This study is an attempt to identify the technology which are used for achieving student academic achievement of post graduate students studying in both public and private universities located in Delhi NCR and then to study the impact of technology on student academic achievement and motivation.

Literature Review

Iglesias-Pradas, S., Hernández-García, Á., Chaparro-Peláez, J., & Prieto, J. L. (2021), the argued thatemergency remote teaching, had a negative effect on students' academic achievement, as shown by a drop in the Grade Point average (GPA) and a rise in the proportion of failing grades. The study also determined that a lack of motivation, technological problems, and challenges adjusting to a new learning environment were variables that contributed to the reduction in academic performance. Aguilera-Hermida, A. P. (2020), analysed that most participants had a favourable attitude towards online education and that the majority of them had no problems with the emergency online instruction that had been put in place because of COVID-19. Also, the study concluded that students who were more used to online courses had a more favourable attitude about it and were more ready to accept the need for emergency online classes. Rafiola, R., Setyosari, P., Radjah, C., & Ramli, M. (2020)analyseda positive association between learning motivation and self-efficacy and student accomplishment, with blended learning having a strong

moderating impact on the relationship. The researchers arrived to the conclusion that by boosting students' motivation and self-efficacy, blended learning, which mixes traditional face-to-face education with online learning, can improve learning outcomes in the industrial revolution 4.0.Ibáñez, M. B., Portillo, A. U., Cabada, R. Z., &Barrón, M. L. (2020)using augmented reality technology helped students in the geometry course perform much better academically. Also, compared to other students, individuals who used AR technology demonstrated better levels of drive and interest in the subject. The study also analysed that students in public and private institutions saw the same effects of AR technology on academic attainment and motivation. Higgins, K., Huscroft-D'Angelo, J., & Crawford, L. (2019), analysed the use of technology in mathematics had a favourable impact on students' achievement, motivation, and attitudeusing a random-effects meta-analysis model.. In order to improve student learning and engagement, the authors argued that technology can be a useful tool for improving mathematics learning outcomes and advised educators to think about implementing technology into their classroom methods.Dunn, T. J., & Kennedy, M., (2019) highlighted how students utilise technology for a variety of activities, such as obtaining course materials, finishing homework, and interacting with classmates and tutors. The study also emphasised that using technology by itself is insufficient to ensure academic success. The findings also showed that extrinsic motivations predict utilisation, whereas intrinsic motivations predict engagement. Hwang, G. J., & Chang (2018)suggested a formative assessment-based learning guiding mechanism, and develops a mobile learning environment in accordance with that idea. The findings demonstrate that the formative assessment-based method aids students in raising their levels of learning success in the mobile learning environment.Bal-Taºtan, S., Davoudi, S. M. M., Masalimova, A. R., Bersanov, A. S., Kurbanov, R. A., Boiarchuk, A. V., &Pavlushin, A. A. (2018), concluded their study showing a strong correlation between student academic achievement in science education and teacher effectiveness. Bunce, L., Baird, A., & Jones, S. E. (2017), the study's findings indicated that academic performance was adversely affected by the consumer-oriented perspective on students. Even after accounting for demographic factors including age, gender, and ethnicity, it was discovered that students who strongly identified with the consumer role had lower levels of academic success. Cheng, G., & Chau, J. (2016), the study shows that the students who prefer problem-solving and decision-making tasks had higher levels of online participation, learning achievement, and course satisfaction. Moreover, learning achievement and course satisfaction were higher for students who participated more frequently online.

Research Methodology

Research Objective:

• To identify the technology which are used for achieving student academic achievement of post graduate students studying inboth public and private universities located in Delhi NCR.

• To compare the use of technology in both public and private universities.

• To study the impact of technology on student academic achievement and motivation.

The research design used in the study was descriptive research design. The data was collected through primary and secondary sources. Datawas collected through questionnaire where 156post graduate students participated from 11 public and private universities in Delhi NCR .The questions included were based on usage of technology, technological tool and how technology effected their academic achievement and motivation.Secondary data wasalso collected through books, research, newspapers, articles, websites etc.The sampling method used in the research is called convenience sampling.

Data Analysis & Interpretation

Hypothesis 1:

H0: There is no significant relationship between technology used and grades.

H1: There is a significant relationship between technology used and grades.

Hypothesis 2:

H0: There is no significant relationship between technology used and acquisition of skills & competencies.

H1: There is a significant relationship between technology used and acquisition of skills & competencies.

Hypothesis 3:

H0: There is no significant relationship between technology used and effective communication.

H1: There is a significant relationship between technology used and effective communication.

Table 1

Correlations

		Technology Used	9. Has technology made learning more enjoyable and engaging?	10. Has technology made learning more flexible?	11. Has technology improved your attendance?
Technology Used	Pearson Correlation	1	-.012	.001	.185*
	Sig. (2-tailed)		.877	.994	.021
	N	156	156	156	156
9. Has technology made learning more enjoyable and engaging?	Pearson Correlation	-.012	1	.910**	.665**
	Sig. (2-tailed)	.877		<.001	<.001
	N	156	156	156	156
10. Has technology made learning more flexible?	Pearson Correlation	.001	.910**	1	.843**
	Sig. (2-tailed)	.994	<.001		<.001
	N	156	156	156	156
11. Has technology improved your attendance?	Pearson Correlation	.185*	.665**	.843**	1
	Sig. (2-tailed)	.021	<.001	<.001	
	N	156	156	156	156

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

According to the correlation data table, it indicates that technology appears to have a positive effect on students' academic achievement. Firstly, by analysing the relationship between the three variables of student academic achievement and the use of technology, we can observe that there is a positive relationship between technology use and effective communication ($r = -0.012$, $p < 0.01$) and the development of skills and competences ($r = 0.108$, $p < 0.01$). Yet, there is no significant relationship between the usage of technology and higher grades ($r = -0.064$, $p > 0.05$). Second, we can see that there is a strong positive correlation between improved grades and the development of skills and competences ($r = 0.920$, $p < 0.01$) as well as effective communication ($r = 0.941$, $p < 0.01$) when we look at the relationship between improved grades and the other variables. This shows that technology can help people learn new competencies and skills and can enhance effective communication, both of which can result in improved academic achievement. Overall, these results imply that technology, particularly helps in enhancing skills and competencies and promoting effective communications, can positively affect student academic achievement. The relationship between technology and better grades is less obvious, though, and may require for more research.

Hypothesis 4:
H0: There is no significant relationship between technology used and attendance.

H1: There is a significant relationship between technology used and attendance.

Hypothesis 5:
H0: There is no significant relationship between technology used and learning flexibility.
H1: There is a significant relationship between technology used and learning flexibility.

Hypothesis 6:
H0: There is no significant relationship between technology used and engaged & enjoyable learning.
H1: There is a significant relationship between technology used and engaged & enjoyable learning.

Table 2

Correlations

		Technology Used	9. Has technology made learning more enjoyable and engaging?	10. Has technology made learning more flexible?	11. Has technology improved your attendance?
Technology Used	Pearson Correlation	1	-.012	.001	.185*
	Sig. (2-tailed)		.877	.994	.021
	N	156	156	156	156
9. Has technology made learning more enjoyable and engaging?	Pearson Correlation	-.012	1	.910**	.665**
	Sig. (2-tailed)	.877		<.001	<.001
	N	156	156	156	156
10. Has technology made learning more flexible?	Pearson Correlation	.001	.910**	1	.843**
	Sig. (2-tailed)	.994	<.001		<.001
	N	156	156	156	156
11. Has technology improved your attendance?	Pearson Correlation	.185*	.665**	.843**	1
	Sig. (2-tailed)	.021	<.001	<.001	
	N	156	156	156	156

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

According to the correlation data table, technology appears to have a positive effect on students' motivation by increasing learning enjoyment and engagement, allowing for greater flexibility in learning, and improving attendance.By analyzing the relationship between the three variables of student motivation and the use of technology, we can observe that there is strongly positively correlated with increasing

learning enjoyment and engagement (r = -0.012, p < 0.01), increasing learning flexibility (r = 0.001, p 0.01), and increasing attendance (r = 0.185, p < 0.05), according to an analysis of the correlation between the variables of motivation. Also, there is a significant positive correlation between making learning more fun and engaging and increasing learning flexibility (r = 0.910, p < 0.01) as well as between enhancing attendance and making learning more enjoyable and engaging (r = 0.665, p < 0.01). Making learning more adaptable has a similar strong positive correlation to increasing attendance (r = 0.843, p 0.01). Overall, these findings suggest that technology has a significant and positive effect on motivation, by enhancing learning and making it flexible, enjoyable, and improving attendance. These factors result in better academic achievement and greater learning motivation.

Technology Used and Student Academic Achievement.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.456[a]	.208	.192	.6205209

a. Predictors: (Constant), 8. Has technology helped you in effective communication, 6. Has technology improved your grades? 7. Has technology helped you to acquire skills & competencies?

Table 3

The table shows that the model has a R value of .456, which indicates a moderately favorable relationship between technology use and student academic achievement. This suggests that there is a connection between the usage of technology and the student outcomes, however it is only moderately strong. The model also explains almost 21% of the variance in students' academic achievement, according to the R-squared value of .208. This indicates that although the usage of technology is a predictor of student academic achievement, but only three factors are not enough other factors also affect these outcomes.

Table 4

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	15.333	3	5.111	13.274	.000^b
	Residual	58.527	152	.385		
	Total	73.860	155			

a. Dependent Variable: Technology used

b. Predictors: (Constant), 8. Has technology helped you in effective communication, 6. Has technology improved your grades? 7. Has technology helped you to acquire skills & competencies?

From the ANOVA table it was found that the value of 'sig' was with significance of 0.00 which is less than 0.05 which signify that there is a important relationship between technology use and student academic achievement a and accepting the hypothesis stated above.

Table 5

Coefficients^a

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.852	.337		5.494	.000
	6. Has technology improved your grades?	-.768	.209	-.815	-3.680	.000
	7. Has technology helped you to acquire skills & competencies?	1.485	.250	1.376	5.929	.000
	8. Has technology helped you in effective communication	-.581	.285	-.548	-2.041	.043

a. Dependent Variable: Technology used

According to the above coefficient table, it can be analyzed that effective communication is most affected by the technology used followed by acquisition of skills and competencies and improvement in grades.

Technology Used and Motivation.
Table 6

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.370[a]	.137	.120	.647527

a. Predictors: (Constant), 11. Has technology improved your attendance? 9. Has technology made learning more enjoyable and engaging?, 10. Has technology made learning more flexible?

The table shows that the model has a R value of.370, which indicates a moderately favourable relationship between technology use and motivation. This suggests that there is a connection between the usage of technology and the student motivation, however it is only moderately strong. The model also explains almost 14% of the variance in students 'motivation, according to the R-squared value of .137. This indicates that although the usage of technology is a predictor of student motivation, but only three factors are not enough other factors also affect these outcomes.

Table 7

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.128	3	3.376	8.052	.000[b]
	Residual	63.732	152	.419		
	Total	73.860	155			

a. Dependent Variable: Technology used

b. Predictors: (Constant), 11. Has technology improved your attendance?, 9. Has technology made learning more enjoyable and engaging?, 10. Has technology made learning more flexible?

From the ANOVA table it was found that the value of 'sig' was with significance of 0.00 which is less than 0.05 which signify that there is an important relationship between technology use and motivation and accepting the hypothesis stated above.

Table 8

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.946	.352		5.525	.000
	9. Has technology made learning more enjoyable and engaging?	.408	.218	.385	1.876	.063
	10. Has technology made learning more flexible?	-.989	.281	-.999	-3.515	.001
	11. Has technology improved your attendance?	.705	.144	.771	4.897	.000

a. Dependent Variable: Technology used

According to the above coefficient table, it can be analyzed that technology used has a significant impact on motivation. The most affected factor is making learning more enjoyable followed by flexibility in learning and improved attendance.

Cross tabulation

Table 9

		1. What type of university are you in?		
		Private University	Public University	Total
5. What technology is being used in the education sector?	Artificial Intelligence	16	1	17
	Virtual Reality & Augmented Reality	2	3	5
	Online Educational Games	10	15	25
	E-Learning Resources & E-books	80	0	80
	Smart Board	0	2	2
	Video Learning	0	3	3
	Online Classrooms	7	17	24
Total		115	41	156

Above data table provides details on the various technologies that are used by the respondents at private and government universities. E-Learning resources & e-books is the most widely used technology in the education sector followed by online classrooms like Microsoft, Zoom etc., artificial intelligence and online educational games. E-learning resources & e-books are widely used technology these days because it is very convenient for students to study anywhere from anyplace by just

having the e-content. Some other technology used are video learning, learning analytics, virtual & augmented reality, and smart boards.Private universities appear to employ technology in education more commonly than Government universities. This could be due to funding as private universities are able to invest in the most recent infrastructure and technology since they have more money and financial resources than government universities. Private universities are better positioned to allocate resources towards technical development, allowing them to adopt innovative and new technology. Another reason can be competition private universities set themselves in competitors' market in order to attract students. Student preference could also be one of the reasons as private universities attract those students that are prepared to pay more fees for a higher caliber of education. These students frequently have higher expectations for how technology is used in education and favour institutions that employ technology to improve their teaching strategies.

Table 10

| | | 1. What type of university are you in? | | |
		Private University	Public University	Total
12. What type of skills you have gained due to digital learning through technology?	Problem Solving Skills	17	5	22
	Critical Thinking Skills	65	1	66
	Teamwork & Collaboration in a group	0	17	17
	Time Management	2	2	4
	Self- Motivation	11	1	12
	Communication Skills	20	15	35
Total		115	41	156

Above data table provides details on the various skills that are gained by the respondents at private and government universities due to digital learning through technology. The most gained skill is critical thinking skill followed by communication and problem-solving skills. Respondents also believed that they are now easily able to do teamwork and collaborate in a group. Self- motivation and time management skills are also widely gained skills by the respondents. Private universities appear to gain more skills due to digital learning through than Government universities. This could be due to private universities frequently collaborate with companies to give students real-world knowledge and experience. These collaborations are facilitated by technology at private universities, giving students the chance to develop skills that are in great demand in the job market. Another reason can be personalized

learning f or their students, private universities frequently offer more individualized learning opportunities. They develop personalized learning paths and monitor students' progress using technology. This makes it possible for students to learn at their own pace and obtain support when they need it.

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*Research Scholar, Amity Business School, Amity University, Noida
**Amity Business School, Amity University, Noida.
***Manav Rachna University,Faridabad, Haryana
****Amity Business School, Amity University, Noida.
*****Sharda School of Business Studies, Sharda University, Greater Noida, Uttar Pradesh, India

Role of the Teacher as an Awakener: Philosophical Perspectives of Swami Vivekananda

–Dr. Neena T.S.

Ancient India had a rich level of spiritual and intellectual achievement. In the past, the goal of education was to prepare children for spiritual and moral lives. Ancient Indian educational ideas enhanced man's understanding of life's ideals and values, as well as his ability to live in line with them.

Abstract:

Education is the primary tool through which the traditions and culture of a nation are preserved, revitalised and passed on to future generations. It instils fundamental social norms, rules, laws and moral standards in people. Individual strength is ensured through training as a person who can use his unique inner talents, make independent judgments, and live without relying on others. According to Swami Vivekananda, education is a process of development in which a child's latent natural capacities are fully developed. When give knowledge, it is the responsibility of the teachers to impart or awaken wisdom in order to properly use it. Today's students in schools and colleges will lead the country tomorrow. There is hope for a country when the younger generations are properly educated. Hence, in order to achieve the formation of a whole, integrated personality of the students, a model personality who has demonstrated in his life the clear possibility of character and personality transformation is essential. The teacher plays a vital role in preserving India's dignity and unity through moulding younger generations.

Key words: Education, Teacher, Awakener, Swami Vivekananda, Role model

Introduction

Education is one of the most powerful forces in forming the character and determining the future of individuals and nations. It is capable of providing the most effective strategy for dealing with the issues that humanity will confront in the future. As a result, education must prepare each individual for his or her

future and empower him or her to contribute effectively and creatively to the family, society, and nation. To name a few, educational goals include the development of human personality, the acquisition of knowledge, the role of culture, character building, the advancement of human rights and the development of scientific temper. The need to create a process that transforms a person's inherent nature, his basic instincts, is what creates a human being, not information or knowledge. This is the main goal of all training.

Education in Ancient India

Ancient India had a rich level of spiritual and intellectual achievement. In the past, the goal of education was to prepare children for spiritual and moral lives. Ancient Indian educational ideas enhanced man's understanding of life's ideals and values, as well as his ability to live in line with them. The tree of education ought to flower in wisdom as well as in virtue, in knowledge as well as in manners. Because dharma was the universal guiding force in achieving self-perfection and social harmony, ancient Indian education was primarily value-based, with the goal of cultivating characteristics such as nonviolence, sincerity, and honesty. In ancient India, the ultimate goal and objective of education was self-realization and divine perfection. Most current educationalists regard ancient value-based education as predominantly religious. In fact, ancient education went beyond religion in that it tried to cultivate and instil harmonious spiritual well-being through individual and social ways of living. Ancient education was mostly oriented on values rather than politically or economically based.

In the past, children were taught to learn knowledge and acquire skills necessary for self-perfection through strict discipline. Self-discipline is a manifestation of greater power than all outgoing action. The pupil must learn to manage his or her thoughts. He must be able to control both his internal and external senses. By repeated practice, he must reach the level where he can establish his thoughts against the instructions of nature.

The Gurukula system is the most distinctive element of traditional Indian education. Under this system of teaching, a student had to reside at the home of a Guru with a good reputation. It was the responsibility of teachers to guide the pupils from the darkness of ignorance to the light of knowledge. Education was envisioned as a powerful tool for spiritual liberation from the shackles of ignorance. Under the guidance of a Guru, education was largely viewed as a process of learning moral principles of life and achieving spiritual freedom.

Teachers used to hold the highest position in society in Vedic India. From the Vedic period onwards, the teacher has been regarded as the student's spiritual and

intellectual father. No education is possible without his assistance and guidance. He is, in fact, indispensable[3]. They are the Gurus and their position is equivalent to that of a monarch. However, as time passes, everything changes, and in this post-independence era, the task of teachers has become much more challenging and their role is very vital in moulding the future of a country. It is all about shaping and guiding character and personality. It is their responsibility to assist students in learning how to apply their knowledge and integrate it into their daily lives so that they can become valuable members of the society.

The contemporary situation

In recent years, education has devolved into the acquisition of knowledge in cognitive learning domains solely for the aim of passing exams and receiving degrees, i.e., career-oriented education. However, a child may have various potentialities of varying worth, which may cause emotional turmoil. As a result, he has to learn to distinguish between those traits he should strive to cultivate and those he should minimise, counteract, or ignore. Moreover, once his chosen potentialities begin to manifest, they should be closely monitored to ensure that they develop in a harmonious and purposeful manner. He has become so narrow, materialistic, bewildered, frustrated, and confused that he does not know the art of living with another. There is an overwhelming sense of emptiness, dreariness, and meaninglessness.

Modern education not only minimises the importance of mental development in all of its aspects but also ignores spiritual aspect of humanity. The hidden potentialities of students are not revealed since their minds are not focused on higher goals in life. When a person is transformed from a sensuous being to a true human being, knowledge, peace, courage, generosity, compassion, caring for others and other qualities emerge. As Sri Ramakrishna says, "he is the only man whose spiritual consciousness has been awakened", implying that a man must evolve into a true man.

The personality of today's teachers has worsened. The behaviour of current teachers, in general, is not exceptional in terms of assisting students in imbibing virtually virtuous qualities. Unfortunately, due to some evils that have come into this noble profession, such as modernization, political influence, corruption, and other unjust practises, this profession has been severely depleted and demoralised in recent years. In certain circumstances, the teachers' personalities have become too suspect. Their behaviour has become exceedingly suspicious, corrupt, humiliating and unpleasant because they lack moral integrity and spiritual elegance. Furthermore, modern teachers have less emotional concern for their students. The

teacher is primarily concerned with conveying knowledge, completely ignoring the affective side of instilling positive attitudes and behaviours. In recent times, the ancient and highest valued dharma has been completely disregarded. A significant number of teachers are also hooked on smoking, consuming alcohol, and gambling. How can students be awakened by such teachers? Some teachers choose this profession solely for the financial benefits and the opportunity to obtain power and position, rather than for the profession's integrity and dignity. They solely teach students their subjects and nothing else. They merely work for the money and bear no responsibility for developing a new and better generation for India.

Education in contemporary India is completely disconnected from people's lives and environments. The entire educational system is detached from Indian culture and tradition. Our current educational system is either rigidly mechanical or passive. The student plays no part in acquiring knowledge. Things accumulate in his brain that he cannot digest, so he just crams them in, and they never become his own. The intimate relationship that existed between the teacher and the students in the indigenous system is now unnatural, solely economic, and formal. In India, education does not address essential aspects of a student's overall development, instead focusing solely on intellectual development.

Children are crushed under the weight of knowledge and given incorrect values from the beginning. From the beginning of the school year, originality and independent thinking are completely eradicated. Modern parents are more concerned with their children's earning potential than with their acquisition of information or values, and educational institutions appear to be solely focused on providing this demand. Nobody cared about the development of the student. The focus is on which degree of study will provide the most financial returns.

Ancient Indian educational principles are viewed as irrelevant in the modern world, which is irresponsible. Traditional values and customs are being questioned and misconstrued. In Gurukulas, education was primarily spiritual, and students were assigned to a teacher rather than an institution or school. However, today's students attend a school where the teacher instructs students in groups rather than as individuals with distinct personalities. To instil desired virtues, ancient teachers had heightened emotional care for their students. It is now the appropriate moment to seek to achieve a balance between past and present values. Values are to be imbibed rather than informed by students through a well-structured value education with situational approaches, just as they were in the past. It is futile to hope in the 21stcentury, for a revival of the Gurukula system of education. But the personal relations between the teacher and the taught, the most vital part of education, should

be, however, fostered in every possible way. Our vision should be directed more to the future than to the present for the building up of a new energized India.

Education is the manifestation of perfection already in man

Swami Vivekananda defined education as the manifestation of perfection already in man[5]. The basic aim of education is to bring man's perfection to its greatest potential. Education is a process of development in which a child's latent natural capacities are fully developed. It instils in a child higher moral and social standards, allowing him to develop a strong character beneficial to himself and the society of which he is a part, as well as preparing him for his future life. It helps him to develop all of his intellectual and emotional abilities so that he can face and solve the issues that life throws at him.

Education, according to Indian philosophical traditions, is the realisation of man's inherent knowledge. True wisdom does not come from outside. It can be found in one's own self, which is the origin of wisdom. According to Swami Vivekananda, the purpose of education is to expose the knowledge concealed in our minds, or to make a person aware of their latent powers. This will lead him to a life which is sublime and divine in all respects. Therefore, education must provide self-knowledge that leads to prosperity and emancipation from the shackles of material existence. A man can acquire perfection and achieve the glory of life through self-analysis and self-insight. Anything that helps us in bringing into manifestation of perfection that is already within us is true education. This kind of self-awareness and the development of self-confidence or self-reliance must be the goals of education. Therefore, education is a process of self-development.

According to Swamiji, man already possesses all spiritual and material knowledge, which is concealed by ignorance. In his own words, "knowledge is inherent in man." No knowledge comes from outside; it is all inside. What we say a man "knows" should, in strict psychological language, be what he "discovers, or unveils". What a man "learns" is really what he "discovers" by taking the cover off his own soul, which is a mine of infinite knowledge"

Hence, all knowledge and power are contained within and emanate from the human mind. The external environment serves solely as a stimulus or occasion for one's thinking to unveil the layers of ignorance and reveal one's true self. In many cases, it goes undetected because it is concealed and as the veil is gradually removed, it transforms into learning. The progress of this process of uncovering leads to the improvement of knowledge. Swamiji says, "The man whom this veil is being lifted is the more knowing man, the man upon whom it lies thick is ignorant; and the man from whom it has entirely gone is all-knowing omniscient".

The teacher as a role model

A role model is someone who motivates and inspires us to achieve greatness, reach our greatest potential and recognise the best in ourselves. Someone we respect and strive to be like is referred to as a role model. We look to them for direction and wisdom. We learn from them because of their dedication to excellence and their capacity to make us accomplish our own personal development. Teachers are the most impactful and life-changing role models we have. A teacher should put what he preaches into practise. Teachers should serve as role models for their students at all times. During a student's formative years, the teacher has the greatest influence on his or her personality. Their actions speak louder than words. In other words, students acquire values from what the teachers are rather than their words.

Education is fundamentally a relationship between teachers and students. Human interactions inevitably result in relationships. It includes the human environment of school life. Reciprocity, mutual respect and a caring attitude are required in interpersonal relationships. Relationships are essential to learning. Students perceive themselves and their learning of curriculum knowledge in the context of classroom relationships with teachers and classmates. In other words, students' impressions of the subject are more concerned with the teacher's behaviour and relationship than with the content of the subject. When a positive relationship between teachers and students does not develop, learning progress is stifled.

The harmony of education is conducted by the teachers themselves. The vision, motivation, abilities, attitudes, values, and behaviour of the teachers play a significant role in the success of learning progress. A teacher is likened to a gardener who sows seeds of knowledge and ideals in students and nurtures them with care and compassion. The nature of the classroom climate is determined by the attitudes, values and interactions of teachers with pupils. This is especially true in India, where teachers have long been regarded as the source of all knowledge and wisdom. Teachers should also have the willingness and ability to see the world through the eyes of the students in their classroom, to recognise students' strengths and to know how and when to impart successful experiences to children who need them. They must deal with the disruptive behaviour of students while also encouraging positive behaviour, morals and virtues. Nonetheless, it is essential that teachers become better role models and develop positive and meaningful relationships with their students.

Role of teacher as an awakener

Swami Vivekananda emphasised the role of teachers in his man-making education. His educational technique is built on a teacher-student relationship based

on mutual respect and trust. The teacher-student relationship is spiritual and divine in nature. To students, the teacher is a role model. He must be totally pure and then only comes the value of his words. Purity of heart and soul is vital for imparting truth to others. It is the responsibility of the teacher to teach the students something, not only to excite their present cognitive or other abilities. Something substantial and appreciable as an influence flows from the teacher to the students. In his own words, "the true teacher is one who can throw his whole force into the tendency of the taught. Without real sympathy we can never teach well" Teachers in ancient times saw it as their ethical responsibility to inculcate noble principles, impart knowledge and instil virtues.

Swamiji understood the value of self-education. Each of us has to teach himself, and no one was ever really taught by another. Man possesses all knowledge, secular and spiritual. According to him, the external teacher certainly makes suggestions that inspire the internal teacher to work to understand things, after which the things will become evident through our own strength of observation and thought. A child learns himself in this manner. Only an awakening is required here, and the external teacher is responsible for this. As a result, it is the teacher's responsibility to remove any impediments to a student's learning. The intrinsic learner aptitude of a child requires inspiration. Child's internal energy functions normally, without the unnecessary assistance of an agent. The teacher does not teach the child knowledge; rather, he demonstrates how the child can learn for himself. Swamiji uses the example of the growth of a plant to emphasise his point. A child develops naturally, just as one cannot do much more than provide water, air and manure to a plant. Here the awakening of the inner potentialities of the child is the great work of the teacher. The self-activity can be awakened only by loving and by sharing sympathetic attention to their actual needs, taste and capacity because all these must confirm primarily to assess the important psychological requirements of the pupil. In other words, the duty of a teacher is to create an encouraging environment in which a child can awaken its latent strength and freely express his hidden potential.

Teachers must have a positive attitude and a wide range of ideals. Students learn virtues and vices from these role models, both knowingly and unknowingly. They are generally interested in the teacher's personal life. So a teacher must retain good manners and strive to be a role model. This not only makes it easier for students to accept it, but it also increases their respect for the teacher. A teacher should be a friend, philosopher and mentor to students. The life and personality of the teacher should be a burning fire that can positively influence the students under his care. According to Swamiji, "The only true teacher is he who can immediately come down to the level of the student, and transfer his soul to the student's soul and

see through the student's eyes, and hear through his ears and understands through his mind".

Students learn what they should stand for, what traditions are worth saving, whether and what rules to follow, why to speak the truth, when and how to voice one's opinion, when and why to remain silent, and so on through these relationships. In other words, students' values and sense of good and wrong are shaped by their relationships with their teachers. Teachers who are honest, generous, empathic, and compassionate nurture healthy relationships. So, teachers must be aware of the impact of their actions and attitudes on students. In fact, a teacher, in addition to being a motivator, mentor and friend, is a role model who influences every aspect of a student's growth and development.

According to Vivekananda, as a result of proper education, a child gets cultured, his personality is properly moulded and he is thus steered toward his future role in society. A teacher's role is to help a student understand how to think, what to think about, and how to distinguish and value things. It is not a case of mind control. This style of instruction needs moral commitment and the fortitude to follow one's own path regardless of the consequences. The teacher must not only know what he is teaching the student, but also know how to teach it. To be fully effective, what the teacher offers or transmits must include certain other elements, such as creating in the learner a sense of dignity and self-respect.

In Swami Vivekananda's opinion, a teacher should not teach for the sake of money, fame, or publicity. Swamiji stresses that a teacher's work must be inspired by genuine love for humanity as a whole. Love is the only means through which spiritual forces may be communicated. Any selfish motive will eventually ruin the medium of transmission. He compares the teacher-student relationship to that of an ancestor and his descendant[14]. He claims that we cannot develop in the true sense unless we have trust, sincerity, obedience and reverence for teachers in our hearts. The teacher must devote his entire effort to the student's propensity.

Therefore, Swamiji emphasised that the purpose of an ideal educational system should not only be to advance academic knowledge but also to promote life, the growth of the highest powers and capacities, and the unfoldment of the student's noblest potentialities. The student must also be able to intelligently apply the ideas he has learned and accumulated to his own life, thereby promoting his physical, intellectual, moral, and spiritual growth. The current educational system has placed an excessive emphasis on intellectual development at the expense of humanity's overall well-being. To combat this, he advocates the all-around development of human beings. As he says, 'The present system of education is all wrong. The mind is crammed with facts before it knows how to think'. Teachers can prepare them

how to use their intelligence to make the best use of their hands, legs, ears, and eyes. Education must provide for the development of self-esteem, dignity, and character. The ideal outcome of this form of education would be the development of an integrated individual who has learned how to improve his intellect, refine his emotions and stand steadfast in moral qualities and selflessness.

Conclusion

Teaching must therefore be designed to meet the requirements of the students[16].Teachers must not only be effective at imparting academic knowledge using modern methods, but they must also be capable of awakening the nobler instincts of their students. A teacher with a blazing personality who is free of commercial taint can be expected to command the respect and admiration of the students and to produce the necessary effects on their minds by assisting them in unfolding the perfection that is already within them. As Swamiji says, " Vedanta says that within man is all knowledge——and it requires only an awakening and that much is the work of a teacher" .There will be no true education if there is no such awakening. It is the responsibility of teachers to bring out the perfection that already exists in their students. Teachers should be aware that their role is essential for societal development and transformation. The greatest and noblest profession in the world is that of a teacher because the quality of teachers who influence and shape future generations determines the progress of the nation. Every teacher should play a significant role in moulding the students to become responsible citizens. A country's development and progress are dependent on qualified human resources. The achievement of qualified human power is inextricably linked to the success of the teacher. This is why the teaching profession is the greatest work, requiring the most effort, sensitivity, and responsibility.

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Associate Professor
Post-Graduate and Research Department of Philosophy
Maharaja's College (Government Autonomous)
Ernakulam - 692021

Family Environment and Occupational Stress of Teachers

–Dr Sarabjit Kaur Sran
–Dr. Rouble Rani Sharma

Occupational stress is psychological stress related to one's job. Occupational stress often stems from pressures that do not align with a person's knowledge, skills, or expectations. Job stress can increase when workloads are excessive.

Abstract:

The current study aims to evaluate the family environment of married female school teachers. The researcher is concentrating on female teachers because of the challenge a female teacher faces who must attend to both household duties and her career. Teachers have difficulty surviving in schools where they are overworked due to occupational stress. For the classes, the school's teachers must plan extensively. Because of this, teachers frequently have to complete schoolwork at home. As a result, they might be unable to handle family difficulties and women who also work at home. Therefore, it is crucial to comprehend how female teachers' family environments may directly or indirectly relate to the stress they experience at work. The results of all the occupational stress index subscales showed that married female school teachers experienced moderate occupational stress. The home Environment subscales of the same instructors, cohesion, conflict, success-oriented, moral, religious emphasis, and organization reported a very healthy home environment. Pearson's correlation coefficient shows a negative relationship between work stress and the home environment.

Key Words: Married school teachers and family, Family environment, Workplace stress.

Stress at the workplace is the major concern in today's scenario. Most of the diseases are caused due to the lifestyle stress. Stress creates an impact on a person both physically and emotionally and creates optimistic and awful weakening emotions. The encouraging positive thoughts can help a person to be

active and keep him/her in action and being negative it can lead a person to depression. It creates restlessness, anguished feelings and puts a person in deep pain and discomfort. Stress related to workplace or occupation is called occupational stress. Workload is one of the main reason of occupational stress. "Occupational Stress" is a condition which is psychophysically unpleasant, which means that it can effect a person both mentally and physically. The physically conditions includes poor health, moodiness, headaches, high blood pressure (hypertension) and coronary heart disease. The psychological outcomes can be low self-esteem, tiredness, irritation, anxiety and tension and long term psychological responses such as depression and alienation.

Traditionally in India it is considered that men are the breadwinners of the family and women are responsible for household work and childcare. In today's scenario through women empowerment, women has started doing jobs but still they are expected to handle family domains, they are expected that they should balance both work and family. Same situation is with the female teachers. In our society a daughter or a wife is advised to choose teaching as a profession with a reason that "A teacher has to work only for 6 hours in the school, it will be easy for you to take care of your family as wife and mother." People ignore or don't know the fact that teachers can also suffer with occupational stress.

Stress in the teaching profession has been recognized as a crucial problem by many researchers. Teaching is a challenging task which carries general stress. Johnson and Cooper (2003) in their research on 26 occupations concluded that teachers were identified to be one of the most stressful jobs. The reasons for occupational stress among teachers are class size, managing students' behavior, work load (like lesson planning, correction work etc.) low income, rules and regulations, performance expectations, poor relationships with the administration and colleagues etc. In order to be prepared for the next class, teachers quite often must take their work home overnight or on the weekends. The summer break which teachers get has also begun to disappear as some schools have started a new trend of block teaching in summer breaks or summer camps.

Female teachers in the schools are expected to play the role of a good sensitive teacher while educating their students and also at homes they have to perform the role of daughter- in-law, wife, mother etc. Some researchers have indicated that male teachers don't suffer with stress as much as female teachers do especially married female teachers. Because of so-called gender roles women have to handle the bulk of family and parental responsibility which makes family as a nagging

stressor for women. A woman needs to satisfy her family commitments which are clearly more than that of her male partners. By running both a home and a career many women feel fatigued and experience feelings of conflict.

When we experience **stress** for an extended period without being able to alter, change, or seamless it, we can begin to feel empty, numb, lacking motivation, hopeless, and beyond caring. **Burnout** is a state of emotional and physical exhaustion caused by excessive and prolonged stress. Female teachers stress and burnout with additional workload of family and is linked to role- conflict in teachers and emerged as a result of their psychological needs and personality.

Occupational stress is psychological stress related to one's job. Occupational stress often stems from pressures that do not align with a person's knowledge, skills, or expectations. Job stress can increase when workloads are excessive. Occupational stress is the inability to cope with the pressures in a job. Teacher stress is a specific type of occupational stress. It is experience by a teacher of unpleasant emotions such as tension, frustration, anger and depression resulting from aspects of his/her work as a teacher. Occupational stress can affect a person both Psychologically and Physiologically.

Psychological symptoms: It includes cognitive and emotional problems because of job stress. The consequences of occupational stress are job dissatisfaction, depression, anxiety boredom, frustration, isolation and resentment. Some of these symptoms are issues in themselves which can make the stress worse.

Physical symptoms: The physical symptoms of occupational stress are headache on regular basis, cardio vascular diseases, high blood pressure (hypertension) etc.

The family is the most important primary group in society. For a child, family is the first and the most immediate social environment. The family is a universal institution. It is some form which will always be with us. Family is an instrument of culture transmission. It is a biological social unit, pretty much a durable association of husband, wife and children. Also a family is built upon emotional basis such as love affection, sympathy, cooperation and friendship. The members of the family have certain responsibilities, duties and obligations. A family runs smoothly when the members fulfill their responsibilities while coordinating with each other.

The primary functions of family are provision of home, stable satisfaction of sex need, reproduction, rearing of the child/children and status in the society. The secondary functions of family are economic, educational, religious and recreational functions.

Family environment strongly affect the overall well-being of an individual. The overall well- being includes the livelihood and working of an individual. The strong bond of family gives a sense of belongingness. Family molds an individual to become emotionally strong to deal with stressful experiences. It also shapes personality and works as a support system. An individual can experience stress if he/she is living in a dysfunctional family. According to Northern Territory Government report(2003)workplace stress is the result of the interaction between a person and their work environment. For the person it is the awareness of not being able to cope with the demands of their work environment, with an associated negative emotional response. Different people respond differently to stress.

Some people function well under significant stress while others do not. A worker's ability to cope with increasing workplace stress is also affected by the amount of stress they are subjected to from stressors outside of the workplace. Trouble at home may reduce their ability to cope with pressure at work.

Horn *et.al* (1997) talked about working experience as a factor of stress among teachers. He in his study of Stress and Burnout among teachers found that younger teachers of America, with less working experience and more number of working hours experience more stress and burnout. He also found a difference in stress experience among male and female teachers. While studying on American and Dutch teachers, He found that female teachers experience more emotional exhaustion and male teachers have more feelings of depersonalization.

Okebukola, P. A. (1992) in his/her study "The concept of schools village and the incidence of stress" among science teachers concluded that Female teachers were more stressed than male teachers, and teachers in urban schools were more stressed than teachers in rural schools.

Not only the work environment but the marital status of women can also affect the presence of stress in them. According to a Women Report by **Hitt et al (2006)** stressors result from work-family conflict. Women are more likely to experience work overload and role conflict because women traditionally take more roles related to family and home.

Praveen N.(2009)in her study "Investigating occupational stress among married and unmarried working women in Hyderabad city" studied 180 working women. This population included 90 unmarried working women and 90 married working women. They were between 29 to 55 years of age and they belonged to nuclear family system. She concluded that stress and work-family conflict increases

when women struggle with the demands of balancing their paid work and domestic liabilities.

Mubasheer Noor (2014) in her research- "A study of occupational stress and family environment of women teachers with reference to undergraduate colleges in Mysore city", proved her hypothesis that Smaller the family size of teachers, lower will be the occupational stress experienced by them**.** It is related to expenditure of the family. Smaller the family size leads to lesser expenditure, and as the family size increases the expenditures also increases. The increase of expenditure leads to high stress level among female teachers. She also proved in her research that Married female college teachers experience higher level of occupational stress compared to that of unmarried teachers.

Objectives of the study
The following objectives are formulated for the proposed study:
(i)   To study the level of occupational stress experienced by married female school teachers.
(ii)   To study the family environment of married female school teachers.
(iii) To understand the association between family environment and occupation factors with occupational stress.

Hypotheses
The following hypotheses are formulated to empirically evaluate and validate the above mentioned objectives**:**

There is no significant difference in level of occupational stress experienced by married female school teachers.

There is no significant difference between occupational stress and family environment of married female school teachers.

There is no significant difference between family Environment and occupational stress.

Method
Research design
A correlation design will be adopted to study the relationships between occupational stress and family environment of married female teachers.

Participants
100 married female teachers of 21 to 55 years of age will constitute the population of the study. These teachers will be teachers of private schools of Delhi and NCR.

Inclusion criteria
- All female school teachers who are married.
- Teachers who work in private schools & Government schools.
- The teachers who have completed a minimum of two years of experience as school teachers.
- Teachers who are living in urban areas.
- Teachers willing to cooperate for the study.

Exclusion criteria
- Male Teachers.
- Teachers who are unmarried.
- Teachers who are living in rural areas.
- Those teachers who are working on temporary basis or part time basis.
- Teachers who are staying alone in hostel.

Sampling technique- Purposive sampling technique will be employed for the proposed study. Only married female teachers having children will be selected as population.

Tools used

The following tests used for the study: -

Occupational Stress Index

Occupation Stress Index (OSI) is a widely acceptable scale for measuring job stress. It has been used effectively by psychologists in researches.The English version of the 0SI was originally developed by Srivastava and Singh (1984) at Banaras Hindu University¸ Uttar Pradesh (UP), India. The scale purports to measure the extent of stress which employees perceive from various constituents and conditions of their job. The scale may be administered to the employees of every level operating in context of industries or other non-production organizations. The scale consists of 46 items, each of which is rated on a five-point scale. The items are related to almost all relevant components of job life which cause stress in some way or other. Those items are Overload, Role Ambiguity, Role Conflict, Unreasonable Group and Political Pressure, Responsibility for persons, Under-participation, powerlessness, Poor peer relations, Intrinsic impoverishment, Low status, Strenuous working conditions and Unprofitability.

This is a self-administered scale. The respondents were given the instruction to complete all the statements by marking tick, on any of the five responses 'Strongly Disagree (SDA)', 'Disagree (DA)', 'Uncertain (U)', 'Agree (A)', 'Strongly Agree

(SA)'. They will be asked not to omit any item from the scale. It will be emphasized that there is nothing 'right' or 'wrong' about the items and they should answer all the items truthfully without any inhibitions. Since many items are highly personal to the individuals, they will be assured about the confidentiality of their responses. The scores were categorized into 3 categories that is High, Moderate and low level of occupational stress.The reliability of the scale was measured through split half (odd-even) method and the Cronbach's alpha coefficient for the scales was found to be 0.935 and 0.90, respectively. The reliability of 12 subscales was also computed through split-half method, and all the sub-scales were found rightly reliable.

The validity of Occupational stress index was determined by computing co-efficient of correlation between scales on the OSI and the various measures of job attitude and job behavior. The validity of the OSI was determined by computing coefficient of correlation (r value) between the scores of OSI and various measures of job attitudes and job behavior. Highly significant positive correlation was found between the scores on the OSI and the scores on measures of such job related attitudinal and motivational and personality variables.

Family Environment Scale

Rudolf H. Moos and Bernice S. Moos (1976) designed Family Environment Scale (FES) to measure the social and environmental characteristics of a family. FES is a 90 item, true-false, self-report questionnaire with 10 subscales. The first group of the subscale has 3 subscales about relationship dimensions, which are cohesion, expressiveness and conflict. Cohesion is about family members providing help, support and commitment to each other. Expressiveness is the tendency to act openly and express feelings directly. And express aggression during conflict. The second group of subscale has 5 subscales about personal growth dimension.

After the collection of data, the true-false responses are analyzed as positive and negative aspects of the family. If the answer is showing the positive aspect of family then it is scored as 1. And if the answer is showing the negative aspect of family then it is scored as zero. Then the scores are added. A higher score denotes healthy environment of family. The internal consistency of ten sub scales is adequate (ranging from 64 to 79). The test also shows test-retest reliability ranging from 68 to 86. The test measures related aspects of family social environments as it shows an average sub scale inter- correlations of around 20.

Procedure

A total of 100 women teachers working in both government and private schools, belonging to different age groups were selected from Delhi NCR. The occupational

stress was measured in the following subscale role overload, role ambiguity, role conflict, unreasonable group and political pressure, responsibility for persons, under participation, powerless. The family environment was measured in the following dimensions–cohesion, expressiveness, conflict, independence, achievement orientation, intellectual orientation, active recreational, moral religious emphasis, organization and control. Data was collected through online mode using Google forms. Informed consent was taken. Data were subjected to descriptive statistics and Pearson's Correlation to find the relation between Occupational stress and family environment of the teachers.

Statistical Analysis

In this research two Statistical techniques will be used for the Data analysis.

Descriptive statistics – This technique is used to summarize and describe data. They provide quantitative analysis of data and provide simple summaries about the sample and the measures. The Descriptive procedure displays Univariate summary statistics for several variables in a single table and calculates standardized values (z scores).

Pearson's Correlation coefficient - Correlation coefficients are used to measure a relationship is between two variables. Pearson's correlation is commonly used in linear regression. Through Pearson's Correlation Coefficient we can find how strong a relationship is between data. This technique will be used to find the correlation between the data of occupational stress and family environment obtained.Data were collected from 100 school teachers in Delhi and NCR.They were administered occupational stress index and family environment scale. The data collected have been analyzed under, Descriptive analysis and Pearson's Correlation Coefficient.

Results and discussion

Descriptive Statistics for the subscales of the occupational stress scale of the total sample selected

Sub scale of Occupational Stress	N	Mean	SD	Interpretation
Role Over Load	100	16.50	1.123	Moderate
Role Ambiguity	100	10.90	0.834	Moderate
Role Conflict	100	15.66	1.257	Moderate
Unreasonable Group & Political Pressure	100	12.75	1.122	Moderate
Responsibility for persons	100	9.50	1.123	Moderate

	100			
Under Participation	100	11.02	0.828	Moderate
Powerlessness	100	9.14	1.025	Moderate
Poor Peer Relations	100	11.52	1.388	Moderate
Intrinsic Impoverishment	100	11.46	1.192	Moderate
Low Status	100	8.22	1.227	Moderate
Strenuous Working Conditions	100	11.28	0.910	Moderate
Unprofitability	100	5.98	0.909	Moderate
Occupational Stress Total	100	133.93	12.938	Moderate

With the sample of 100 participants, 20 teachers had low occupational stress with scores between 46 -122, 66 teachers had moderate occupational stress with scores between 123–155, and 14 teachers had high occupational stress with scores between 156 – 230.

In all the subscales of occupational stress the selected sample had moderate levels of stress. On the whole, the selected sample had a mean total occupational stress scores of 133.93 with the standard deviation value of 12.938. The value of 133.93 falls under moderate stress category as prescribed by the manual; hence the selected sample had moderate occupational stress. This was found to be true for all the sub scales employed for the investigation.

Descriptive statistics for the subscales of Family Environment scale of the total sample selected

Subscales	N	Mean	SD	Interpretation
Cohesion	100	7.21	1.515	Very Healthy
Expressiveness	100	5.60	1.471	Healthy
Conflict	100	6.63	1.588	Very Healthy
Independence	100	5.73	1.446	Healthy
Achievement Orientation	100	6.04	1.326	Very Healthy
Intellectual cultural Orientation	100	6.34	1.571	Very Healthy
Active Recreational	100	5.81	1.521	Healthy
Moral Religious Emphasis	100	6.62	1.587	Very Healthy
Organization	100	7.37	1.525	Very Healthy
Control	100	4.70	1.491	Healthy

The Sample showed Very healthy environment for subscales cohesion, conflict, achievement orientation, Intellectual cultural Orientation, moral religious emphasis

and organization. And the sample showed just healthy environment for subscales expressiveness, independence, active recreational and control. The sample did not show unhealthy family environment in any of the subscales which concludes that the sample had either healthy or very healthy family environment.

Pearson's Correlation coefficient

	OSI Scores	*FES Scores*
OSI Scores	1	
FES Scores	-0.743188	1

The correlation coefficient of the scores of Occupational Scale Index and Family environment scale is calculated in the following table

Correlation Coefficient of OSI Scores and FES Scores

The correlation coefficient obtained is -0.017639, which show that there is negative correlation between the two variables, and that negative correlation has a fairly strong and positive relationship. The negative correlation indicates that if one variable increases the other variable decreases or vice-versa. So when the occupational stress scores are increasing, the Family environment scores are decreasing or vice-versa. Also it can be said that when family environment scores are increasing, the occupational stress scores are decreasing or vice-versa. Through the overall analysis of the sample of married female teachers, it is concluded that teachers have moderate level of occupational stress. So the hypothesis becomes wrong for the sample as whole. But there were 14 married female teachers in the sample who showed high level of occupational stress. So this hypothesis becomes true for the 14% of the sample.

Analysis through Pearson's Correlation Coefficient showed that there is a negative correlation between occupational stress and family environment which concludes that there is signification relation between the two. When the one variable increases the other variable decreases. So this Hypothesis is also true for the selected sample.

After the analysis of family environment scale of 100 married female teachers, it is concluded that the sample did not have unhealthy family environment and have either healthy or very healthy family environment.

The married female school teachers experienced moderate level of occupational stress in all the subscales of occupational stress index. Female teachers experienced Very healthy family environment for subscales cohesion, conflict, achievement orientation, Intellectual cultural orientation, moral religious emphasis and organization. The female teachers experienced healthy family environment for expressiveness,

independence, active recreational and control. There is negative correlation between occupational stress and family environment, which means that they have significant relation between them.

Occupational stress is a real challenge for school teachers. The workplace should continuously monitor stress problems. Also workplace should not only identify stress problems but also identify how to deal with them to promote healthy work environment. A woman bears dual responsibility and double labour when she starts working outside as she also has family responsibilities. The stress can affect her family environment. In the present study there is a negative correlation between occupational stress and family environment which indicates that there is a relation between the two. Although the family environment of teachers in the study is concluded to be healthy, but the negative correlations shows that scores of family environment are decreasing with increase of occupational stress scores. Self-improvement of both self as well as family members is needed to improve the family environment. Programs such as meditation, relaxation, and other sensitization programmes can help to reduce stress and improve quality of life in their later years, resulting in a healthy family environment.

Seemingly teachers have high level of stress tolerance. Large class sizes, heavy paperwork or documentation, inadequacy of resources and equipment to execute the job, increasing degree of rivalry among colleagues, coworkers undercutting competency or personality, and not airing personal opinions are all sources of stress for teachers. Concerned authorities should be informed of the work-related sources of stress so that changes and help can be done in these areas. For the teachers, a planned and systematic intervention must be created and implemented. A counselor must be there to solve their problems at work place. The intervention should be designed according to the issues that the teachers are facing. Regular assessment of stress level should be conducted and a 'stress awareness' drive can be done which may incorporate topics on stress and its preventive measures. Stress management program can also be implemented in schools to keep stress at a bearable level. Teachers should me motivated to do some physical exercise, do yoga and meditation, it can help to reduce mental stress. Encourage teachers to cool down and take break. Working straight through the day (and night) without taking a break is unhealthy and only adds to the stress level. The schools can plan various academic planners including leisure activities for reduction of stress. Induction programme should be conducted for newly appointed teachers to familiarize the teacher to adjust to the new environment and deal effectively.

There were few limitations of this study: Participant's response may only reflect their current situation, which may negatively the reliability of the study. As the study

was carried out through online mode with the help of Google forms, due to pandemic situations of COVID-19. So the participants might have found the questionnaires anonymous and they may not have been entirely honest while filling the questionnaire. The study can be extended to find the factors which influence the occupational stress in teachers and family environment of teachers. The study can also be extended to compare the occupational stress of school teachers and college teachers. Female teachers in rural and semi-rural areas can be involved in future studies as their life style is different from teachers in urban areas. The study can be extended to find the relation between occupational stress and emotional intelligence of school teachers. The study can be used to compare the occupational stress and family environment of teaching and non-teaching professions.

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Associate Professor, Mata Sundri College for Women, University of Delhi
Associate Professor, Department of Political Science, roublerani@ms.du.ac.in

Feminism and Ethnicity in Toni Morrison's *The Bluest Eye*

–Mrs. P. Nithya
–Dr. M. Premavathy

Pecola is led to further isolation by the harsh reality that no one encourages or loves her. All of the supports that a young child needs are not given. Her family does not support her, her teachers abhor her, her classmates ridicule her, and people in the town ignore her.

Abstract:

Toni Morrison's development of the female characters in her novels parallels the way in which most black women combine their concern for feminism and ethnicity. Morrison exposes the damages that sexist oppression, both inside and outside of the ethnic group, has on black women, but she does not allow these negatives to characterise the whole of their experience. She does not advocate, as a solution to their oppression, an existential, political feminism that alienates black women from their ethnic group. In her first novel, *The Bluest Eye*, Morrison explores what she believes to be one of the most damaging components of sexist and racist oppression against black women: the perpetuation by the larger society of a physical Anglo-Saxon standard of female beauty as a measurement of self-worth, blonde hair and blue eyes, according to this standard, are considered prerequisites for female beauty and virtue. This paper aimed at women voices a self-conscious protest against this condition because the focus of Morrison's criticism in her first novel is not the way in which black women should rebel against prevailing social standards of beauty but on the society that makes such women victims.

Keywords: Feminism, Ethnicity, Oppression, Black women, Anglo-Saxon, Self-conscious.

Introduction

One of the most important literary figures in the field of African-American literature in the twentieth century is Toni Morrison. She was born on February

19, 1931, in the windy little steel mill town of Lorain, Ohio. Her real name is Chloe Anthony Wofford. People had trouble pronouncing her name. So, she shortened it to her middle name, Toni. It was at Howard University that she majored in English and began to have a liking for theatrical activities. After her graduation, Toni went to Cornel University for her Master's Degree in English. After Cornell University, she went to Texas Southern University to teach English, but again, she returned to Howard University in 1957 as an English teacher. There she met several people who would go on to play key roles in the struggle for African-American equality. While teaching at Howard, Toni met and fell in love with Harold Morrison, whom she married in 1958. He was a Jamaican architect.

After her divorce in 1964, Toni Morrison found herself in a situation that women everywhere can relate to: She had one child and another on the way, and she was jobless with no prospects for employment. So, at the age of thirty-three, Toni Morrison returned to her parents' home in Ohio. For many women, that could have been the beginning of a painful rebirth. Morrison has written five increasingly powerful novels: *The Bluest Eye* (1970), followed by *Sula* (1973), with its innovative form and lyrical prose, was nominated for the 1975 National Book Award, and *Song of Solomon,* regarded as an American classic, won the National Book Critics Award. *Beloved* (1987), which won the 1988 Pulitzer Prize for fiction; *Jazz* (1922); *Paradise* (1988); and most recently, *Love (2003).* Toni Morrison was awarded the Nobel Prize for literature in 1993. Morrison's novels allow us to examine the quality of human relationships under the constraints of historical processes and social relations in the context of a collective. The emphasis on the inferiority of her characters, the acknowledgement and enactment of desire in all its unruly forms, becomes a way of countering the diminishing of the subordinate, alienated self.

Social Oppression by a Dominant Ethnic Group

Feminism, defined politically, according to bell hooks in *Feminist Theory from Margin to Centre,* is "a movement to end sexist oppression." Defined culturally, as Elaine Showalter points out in "Towards a Feminist Poetics," it is a self-aware interest in and celebration of the traits, ideas, and behaviours that are specifically or historically associated with women. Political and cultural notions of ethnicity, the concern with one's membership in an ancestor group, are also present. Its political connotation is derived from the desire on the part of minority ethnic groups in a multi-ethnic society to end social oppression by the dominant ethnic group. Its cultural corollary is a self-conscious interest in and celebration of the separate values, beliefs, ideas, and behaviours of all ethnic groups in society.

Black Women Abhor both sexual and racist oppression

Among black women, who have historically suffered oppression because of both race and gender, there is usually a simultaneous concern for both of these issues. They abhor both sexist and racist oppression. But because of their minority ethnic status, which keeps their allegiance to their ancestral group foremost, most shun advocacy of the kind of political, existential feminism embraced by many women of the majority culture.Black women's concerns about feminism are typically more cultural than political, more group-centred than self-centred.As a result, they tend to be more concerned with the particular female cultural values of their own ethnic group than with those of women in general. They support anything that could be referred to as ethnic cultural feminism.

Morrison as an Ethnic Cultural Feminist

Morrison's development of the female characters in her novels parallels the way in which most black women combine their concern for feminism and ethnicity. Morrison exposes the damage that sexist oppression, both inside and outside of the ethnic group, has had on black women, but she does not allow these negatives to characterise the whole of their experience. She does not advocate, as a solution to their oppression, an existential, political feminism that alienates black women from their ethnic group. Morrison is more concerned with celebrating the unique feminine cultural values black women have developed in spite of and often because of their oppression. As an ethnic cultural feminist, it is feminism that encourages allegiance rather than alienation from ethnic groups that she ultimately wants to achieve.
The Negro woman characters that appear in this novel are Pecola Breedlove, Pauline Breedlove, Claudia Mc-Teer, Mc-Teer and Frieda Mc-Teer.

Society's Attitude to Pecola

Pecola Breedlove is the protagonist in *The Bluest Eye*. By society's standards, Pecola is ugly. Toni Morrison tries to show a little girl as a total and complete victim of whatever was around her. Pecola is ignored everywhere for her ugliness. In many cases, white people would comment and say things without even thinking twice about their effects.

The simple act of purchasing candy from the store, which is typically accompanied by joy and excitement, has been transformed into one that is fraught with guilt and resentment. All of these horrible feelings are because Pecola is an ugly black girl who does not meet society's standards. "Pecola", says Karla Halloway, is certainly expunged from human society even before she has awakened to a

consciousness of herself. Pecola stands for the triple identity of female black children. Blacks and females are devalued in American culture.

Pecola's Isolation

Many people looked down on Pecola and treated her differently. This led to her isolation. For long hours, she sat looking in the mirror, trying to discover the secret of her ugliness—the ugliness that made her ignored or despised at school by teachers and classmates alike. She was the only student in her class to have a double desk to herself. Pecola learns the source of ugly. "For long hours, she sat looking in the mirror,trying to discover the secret of the ugliness,the ugliness that made here ignored or despisedat school, by teachers and classmates alike." (45)

This is also a good example of how Morrison is again appealing to the reader's pathos. How terrible to know that her teachers despise her and do not care for her in the least. In addition, we see how the children mock Pecola. Pecola is obsessed with the pretty, "blue eyes" that Alice and Jerry have in the "Dick and Jane" Primer. Each night, without fail, Pecola prayed for blue eyes.

> *Pretty eyes. Pretty blue eyes. Big blue*
> *Pretty eyes. Run, Jip, run. Jip runs, Alice.* (46)

She was also aware of the fact that when a female at school wanted to make a specific remark against a boy or needed an immediate response from him, she said, "Bobby lovers, Pecola Breedlove! Bobby lovers, Pecola Breedlove!" (46) and never fail to get peals of laughter from those in earshot and mock anger from the accused.

I n addition, after school one day, a group of boys circle around Pecola and begin making fun of her, chanting "Black e mo." "Here we see her schoolmates name her darker shade of skin as too ugly to accept. With both her teachers and classmates being so cold to her, it is inevitable that Pecola would feel alone and isolated"(Iswarya and Kavitha 470). She was often left with her thoughts, which mostly consisted of her desire for blue eyes. With blue eyes, she would be beautiful and popular. People would like her and treat her better. In essence, beauty equals happiness.

Pecola's Mother Breedlove

Her family life was significantly impacted by her lack of beauty. Pecola's mother is the one who first makes her aware of her lack of attractiveness. Pecola is a tragic figure who starts life at the bottom the minute her mother, indoctrinated by the white move industry, determines her daughter is irredeemably ugly; she lives in a filthy shop, is teased and shunned by her peers, and is either beaten or ignored by her parents. Pauline Breedlove "was never able, after her education on the movies,

to look at a face and not assign it some category. In the scale of absolute beauty, the scale was one she absorbed in full from the silver screen"(122). Her parents, Cholly and Mrs. Breedlove, fought frequently. These outbursts greatly upset Pecola, and she often wished she could disappear when they occurred.

Mrs. Breedlove sends all her energy on her employer's home and children, leaving her own home a cruel, bleak, and ugly place. Pecola's mother finds her too ugly to love. Although her parents had their own problems and issues to deal with, perhaps if Pecola was beautiful, they would have treated her better. They may have paid her more attention or taken a greater investment in her happiness. They may have been less critical and abusive of her. However, she was not, and although they tended to her needs, they did not express their love for her.

Pecola is led to further isolation by the harsh reality that no one encourages or loves her. All of the supports that a young child needs are not given. Her family does not support her, her teachers abhor her, her classmates ridicule her, and people in the town ignore her. She has, more or less, no one to turn to. Her adult role models are three uncouth prostitutes who were looked down upon by all the women in the town. Although these women Miss Marie and Miss China provided her with some entertainment and enjoyment in her rather depressing, mundane life; they did not advise her or listen to her troubles or problems. The only act of charity Pecola encounters is the casual acceptance from the three prostitutes, who are also outsiders and make no effort to stop the harm being done to her. She was only reprimanded for her negative actions; no positive encouragement or praise was ever instilled in her.

Pecola's Friends

Her only real friends are the other two main characters in the story, Frieda and Claudia Mc-Teer. However, they are relatively powerless to help her in this situation. All they can do is pray for her and hope that everything will turn out alright. At one point on the playground, they stick up for Pecola and save her from the taunting boys. "You cut that, you hear? .... Leave her alone." (66) That is the extent to which they can save Pecola.

Incest And After

All of the isolation, self-blame, and negativity in Pecola's life finally escalate when she is in the kitchen washing dishes and her father, who is extremely drunk, becomes overwhelmed with sexual desire and rapes his young daughter. This incestuous behaviour just increases sympathy for the main character. Using the casual argument, it is clear that Pecola's ugly nature and her inability to live up to

society's ideal of beauty are what led to this heinous conduct. Cholly's anger is fueled by his miserable past and his unfulfilling present.He drowns this consciousness of rage in drink. Poor Pecola inherits this wrath, and it is this rage that causes her to be raped. The result for acceptance, friendship and escape from the frightening scenes of her parent's battles is rape by this rage; what voce she had is ripped away from her in this tremendous and overwhelming act of paternal violence.

Pecola then becomes pregnant and is asked to leave school. It is during this time that she begins to slip into madness. She speaks about her "new blue eyes". She was given these blue eyes by Soaphead Church, the town psychic and spiritualist, who convinced her that if she fed an old dog some food, which actually had poison mixed in it, and he had an erratic reaction, she would be given blue eyes. She fed the dog, and after convulsing for several minutes, he died. "Soaphead Church validates Pecola's wish for blue eyes, affirming the correctness of her rejection of her race. With her new friend, Pecola talks about how blue and beautiful her eyes are and how jealous everyone is of them." (Vidhiya Biju 46) The reader learns that even this internal dialoguing of Pecola does not bring her solace because she is afraid the eyes given her by Soaphead Church are not blue enough.

Reconciled to Her Ugliness

The reader largely sees Pecola via the eyes of others throughout the entire book. The most important factor in her life is the perception that she is an ugly child. Pecola also views herself through the eyes of others, and as a result, she perceives herself as being ugly. It's critical that the reader realise this is actually how she lives. "It is the overriding factor that pushes her fantasy of blue eyes from a black girl's wish to have things white to a neurotic fantasy to make things right", according to Holloway.

When she was raped, some people even tried to put the blame on her, saying that she didn't fight against her father. They also said that it's "Bound to be the ugliest thing walking... There ought to be a law: two ugly people doubling up like that to make uglier. Be better off on the ground" (189-190). The only way in which some sympathy is expressed is by shaking their heads.

Pecola ends up delivering a stillborn child, probably as a result of her young age and the beatings she received after her impregnation.She eventually turns mad, "walking up and down, her head jerking to the beat of a drummer so distant only she could hear Elbows bent hands on shoulders, she flailed her arm like a bird in an eternal, grotesquely futile effort to fly".(204)

She is emotionally and physically cut off from the community at the book's conclusion. In a tiny brown cottage, Mrs. Breedlove and Pecola relocated to the

town's outskirts. When they saw her, adults turned their heads away, and kids who weren't scared roared with laughter. Because of the enormous value society places on appearance, a young girl's life was devastated. and making everyone aware of the significance of that standard.

Pecola's Search for Identity

Pecola's quest for identity is driven by her desire for love and beauty, but her family and community make it difficult for her to be content. Cholly Breedlove, Pecola's father, is a bastard born to an unwed mother, who abandoned him three days later. His father figure is an empty void in his life, and after his aunt's death, Cholly embarks on an inner mission to find his father and understand himself. However, his search ends in a crushing experience.

Cholly gets agitated as he tries to give his father an explanation of who he is. "The man's eyes frightened him. 'I just thought... I mean, my name is Cholly'" (156). His father's face changes as he starts to grasp the situation. He shouts at Cholly, "Tell that bitch she got her money. Now, get the fuck outta my face!" (156)He is permanently scarred by this incredibly embarrassing experience with his father. The only parental figure he can think of is one who causes him harm.

Conclusion

Morrison's fiction focuses on the African-American experience, particularly in third-world countries like India. The African-American and post-colonial Indian experiences share similarities, with colonized individuals often imitating colonizers' viewpoints. Indians' inclination to validate their ideas with western ideology highlights the need to reassess their heritage and culture. Writers often seek to correct historical wrongs against women and minority ethnic groups, such as feminist scholarship, which celebrates women's values, beliefs, and culture, and ethnicity scholarship, which advocates for social and political equality and cultural pluralism.

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Ph.D. Research Scholar,
Government Arts and Science College for Women
(Affiliated to Bharathidasan University), Orathanadu, Thanjavur -614625

Research Supervisor,
Associate Professor of English CDOE, Bharathidasan University, Tiruchirappalli
Mobile Number: 9443782906 Mail ID: drpremapalani@gmail.com

A Voyage through Diasporic Tribulations: Pioneering Autonomy in Thrity Umrigar's *The Story Hour*

–G. Vijayarenganayaki
– Dr.T.S. Ramesh

Margaret Bose finds herself in a heavenly nuptial with Sudhir, a kind, devoted, and genuine individual who truly understands her essence. Maggie unexpectedly becomes entangled in an extramarital relationship with Peter Weiss, a white man.

Abstract:

Thrity Umrigar's *The Story Hour* deals with Lakshmi, amigrant woman struggling with severe bouts of isolation that drive her to the periphery of recklessness. Lakshmi's unbreakable determination is put to scrutiny as she becomes entangled in the oppressive tangle of an unrequited relationship and yearns for the affection of her motherland. However, a thin tether elegantly materializes in the person of Margaret Bose, a psychologist whose tender friendliness goes beyond the limits of typical recuperation, and a remarkable relationship is formed amongst them. Through this deep association, Margaret skillfully leads Lakshmi toa difficult path of personal growth, giving her the ability to defeat the presence of annihilation and recover authority over her own private universe. Lakshmi's keen insight into the realm of delectable delicacies is skillfully utilized in the domain of Epicureanism, undeniably cementing her profession as an exceptional maestro of cateringcapabilities. The disclosure about Lakshmi's forged nuptial to Adit Patil and Margaret's hidden relationship with Peter Weiss both nurture disagreement and raise doubts about their once unbreakable alliance. Lakshmi boards on an extraordinary journey for the reunion of Margaret and Sudhir. They make a brave effort to forget the bitter deceptions that have been inflicted on their own souls and restore the sanctity of their camaraderie as they embark on this amazing path of atonement and repentance.

Keywords: loneliness, personal growth, exceptional maestro, disagreement, atonement, repentance.

Lakshmi, an immigrant woman living in America, undertakes a heart-wrenching journey that portrays the struggles and victories stumble upon by people worldwide. In her communicationwith her sister Shilpa, Lakshmi vividly describes the immense psychosomatic anguish she endures, leading her to contemplate suicide as her sole recourse. The catalyst for her decision to attempt euthanasia was Bobby's departure, who provided solace and compassion amidst the challenges of immigration. She feels trapped in a loveless bond, where her role is limited to being her husband's cook. "Usually, the main character of the each and every diasporic novel finds him or her to be knotted between the struggles to establish their own identity. And often they will experience dilemma between two cultures that one is their own native and other a foreign culture. Both physically and emotionally, the characters used to fight against their own people and other" (Bharathi 1).

Margaret Bose, a black American therapist who had married Sudhir, an Indian professor, embarked on a journey to treat Lakshmi, where she confronted the intricate nature of Lakshmi's experiences. Adapting to their complexity proved to be a challenge for Margaret. Determined to provide solace and respite, Margaret decided to accompany Lakshmi to a tranquil environmental retreat. As she stepped into the depths of the woodland, anavalanche of feelings engulfed Margaret, imploring her to release the echoing tragedies that reverberated within. "Lakshmi who attempts suicide becomes a challenge to doctor Maggie her therapist. As Lakshmi becomes adamant and becomes incommunicative, she decides to take her out to a nearby grove, which makes her release the stress and open up. Thirty has beautifully the silent nature makes an atomic blast in the stressful mind" (Bharathy 1592).

In her quest to empower Lakshmi, Margaret encourages her to participate in the counseling sessions at her clinic. However, a pivotal moment arises when Margaret hesitates to accept Lakshmi's offer of Indian cuisine during their initial meeting, driven by her desire to sustaintheparameters of professionalism. This instance of rejection deeply hurts Lakshmi, further straining the bond between patient and therapist and highlighting the innateproblems in uniting cross-cultural divides. "Being married to Indian and aware of the culture of Indians Maggie had to tolerate and accept the food bought by Lakshmi. The bond of friendship begins to grow beyond all disabilities" (Bharathy 34).

Through the counseling sessions, Lakshmi begins to unravel the memoirs of her ancient life in the hometown, offering a poignant depiction of the affection and warmth of her household members. "I came to a new understanding of what the stock therapy model actually means. And it made me realize that it's really a tribute to the act of storytelling "(Umrigar). She vividly describes her unwavering commitment to safeguarding the Zamindar's child from detriment resulted in

anassurance of monetaryprovision for her education."the uprooted people feel nostalgic about their homeland. It does not mean that they have no home; but having home on an alien land becomes a means of suffering for them" (Laxshmiprasad 99).

Margaret Bose finds herself in a heavenlynuptial with Sudhir, a kind, devoted, and genuine individual who truly understands her essence.Maggie unexpectedly becomes entangled in an extramarital relationship with Peter Weiss, a white man. The narrative employs a time-traveling approach, delving into Lakshmi's past. Lakshmi confides in her sister, Shilpa, who becomes her source of strength and support. Unfortunately, Adit Patil, Lakshmi's husband, forbids her from maintaining contact with her family. Through Lakshmi's heartfelt pleas and discussions about her own mother, Maggie's character gains depth and becomes aninstigator of self-contemplation. The examination of Maggie's childhood trauma, including her father's alleged abduction during her mother's ailment. "The real connecting tissue, between the two of them, I would say, is the fact that they both lost their mothers at relatively young ages"(Umrigar).

Lakshmi's scrumptious delicacies are enjoyed by Sudhir. He becomes an avid fan of the robust flavours and bright ingredients that graced the gastronomical landscape, entranced by the fragrant attraction of Indian food. "Indian food, clothing, and music are emotional attachments and powerful reminders of home for immigrants" (Mathew 4). Lakshmi, fueled by an unwavering determination to achieve her dreams, pleads Maggie for guidance on attaining financial independence. Despite her partner's refusal of assistance, which is spent on drinking, Lakshmi consistently rejects the notion of relying on her partner'sproperties and instead resolves to furnace her individualtrack toward monetarist freedom."Maggie understands that Lakshmi was treated as an unpaid servant in her husband's grocery and restaurant and has no friends and her husband treats her with disdain" (Bharathy 33).

Sudhir's decision to entrust Lakshmi with the catering for his celebration holds significant meaning. It reflects Sudhir's broadminded worldview and his spirited determination to confront gender prejudices. Meanwhile, Lakshmi's husband, Adit Patil, represents an antiquated mentality that upholds masculinere solutions that undermine women's abilities. This power disparity and gender relations become obvious through Adit's refusal to recognize Lakshmi's involvement in the catering order.Maggie assumes the transformative role of change and propels Lakshmi into a thrilling adventure marked by liberty and financial liberation. Maggie plays a pivotal role in facilitating Lakshmi's acquisition of profitable food service and house cleaning opportunities."Maggie determined to empower Lakshmi as a woman who feels valued in her own rights. Maggie and Sudhir hire Lakshmi to cook and clean for

them and recommend her to their friends" (Bharathy 34).

Acknowledging the utmost importance of safeguarding her life alongside Sudhir, Maggie displays a profound understanding that compels her to gather the requisite courage for a conclusivemeeting with Peter, resolutely asserting the significance of dissolving their relationship to safeguard her life with Sudhir. Meanwhile, Peter brags about his awe-inspiring voyages and stay with an ethnic group, employing them as a captivating maneuver to enthrall Sudhir, all while pompously showing a chain with the pendant of a tiger's tooth. "She knows what she has built over the years with Sudhir is much more worth than what she had with Peter; she has a mental conversation with herself and tells herself that, whatever she did should stop" (Cressida 129).

Adit Patil's increasing admiration for Lakshmi gleamson her autonomy and the esteem shereceived through her remarkable abilities. Their relationship evolves into a deep connection rooted in reciprocal admiration and appreciation. As a testament to Lakshmi's invaluable contributions to their collaborative endeavors, Adit Patil presents her with a cutting-edge GPS vacuuming tool, solidifying her reputation as a talented and esteemed woman. "The bond between Lakshmi and her husband begins to grow as she slowly learns to become independent; her husband also begins to value her. Their marriage slowly starts to become better and love slowly blossoms between them" (Cressida 135).

Lakshmi valiantly defends Maggie in the face of Adit Patil's derogatory comments, castigating her solely on the basis of her complexion. Her resolute endorsement and unwavering abhorrence of such discrimination serve as a testament to her fortitude of character and unwavering dedication to upholding principles of justice and egalitarianism. Through her unwavering resolve, Lakshmi metamorphoses from a woman fettered by societal dictates into an empowered entity, fearlessly confronting inequity. "The pain from my feets now enter my head. This man give me headache. 'Don't call her darkie. That—that insult. Your own skin more dark than Maggie. Her name—call her proper. 'African-American' is proper way'. Husband look at me with his mouth open" (172).

Adit Patil assumes the mantle of a devoted custodian, surpassing conventional expectations by diligently attending to her sustenance and welfare. In a poignant display, he voluntarily undertakes the responsibility of crafting nourishing repasts, meticulously catering to her nutritional needs. Demonstrating tender affection, he assiduously concocts a therapeutic bath infused with saline waters, a balm of solace for her swollen extremities. Within this transcendent juncture, Lakshmi's yearnings for a spouse echoing Sudhir's benevolent essence manifest into tangible actuality. "Similarly, the women in my study find empowerment within the very traditional

structures of patriarchy which they subtly change in the immigrant context" (Rayaprol 108).

Lakshmi, fortified by an indomitable resolve, resolves to emancipate her spirit from the burden of a clandestine that has plagued her very being since her ill-fated union. In a realm governed by cultural mores and the onerous weight of familial expectations, it is her father who becomes the recipient of a matrimonial proposal on behalf of Shilpa. Adit Patil, the prospective groom, exemplifies a selfless essence as he gallantly steps forward, unencumbered by the customary encumbrance of dowry demands. Unbeknownst to Adit, Shilpa's affections have already entwined with another gentleman named Dhilip. Summoning her courage, Shilpa musters the strength to divulge her love to their patriarch, yet her heartfelt revelation is met with an unyielding disposition. Shackled by the constraints of financial circumstances and the arduous pursuit of procuring dowries for both his daughters, their father remains steadfast in his conviction that Shilpa must bind herself to Adit. "I wasn't really trying to weigh in on the arranged marriage question . . . but one of my core beliefs is that oppression in any form hurts both genders whether people know it or not" (Umrigar).

Enveloped within the intricate entanglement of constriction and perceived treachery, Shilpa finds herself ensnared in the inescapable clutches of her own familial dynamics. Overwhelmed by a maelstrom of confinement and simmering resentment, she directs her poignant anguish toward Lakshmi and their father, rebuking them for casting her as the sacrificial pawn in their relentless pursuit of ancestral prestige. In a daring display of audacious defiance against the shackles of societal mores, Shilpa seizes the fleeting chance to abscond alongside Dhilip. Confronted by the pressing imperative to uphold the inviolability of familial honor, their father resorts to a calculated stratagem, adroitly arranging Lakshmi's union with Adit.

Adit Patil's tyrannical grasp over Lakshmi's existence transcends the mere confines of their matrimonial entanglement, seeping insidiously into her very connections with cherished kin. The once indissoluble bond uniting Lakshmi and Shilpa now undergoes fragmentation as the precipice of misunderstanding ominously expands between them. In possession of partial knowledge concerning the contrived nuptials, Shilpa succumbs to the treacherous tendrils of misperception, perceiving Lakshmi's actions as a Machiavellian and self-serving stratagem, orchestrated to safeguard her own future at the detrimental expense of Shilpa's well-being. "'She angry with me, Maggie. One day she is saying I making fools of our family by making fake marriage. Next day she saying I is wanting to be first to marry, being oldest daughter. That's why I plan this paper marriage" (214).

Lakshmi, propelled by a potent amalgamation of exasperation and an insatiable yearning for her husband's comprehension, fearlessly confronts him with resolute determination as they traverse the threshold into the hallowed refuge of their shared domicile. Deep within the recesses of her being, an effulgent surge of ire and resentment takes firm hold, propelling her on an unwavering crusade to lay bare the veracity that Shilpa's affections remain disengaged from him, while their own sacred bond as life partners languishes in neglect, enshrouded in obscurity. Lakshmi remains steadfastly defiant, refusing to be silenced, as she strives to reclaim the authenticity and significance of their connection.

Amidst the intricate tapestry of emotions and deceit, Maggie succumbs to the seductive allure of carnal desire, surrendering to the forbidden enticement presented by Peter—an act of betrayal that blurs the boundaries of loyalty and sanctity. However, this covert liaison is abruptly laid bare by the unforeseen arrival of Lakshmi, who unwittingly becomes a witness to the staggering revelation of Maggie's duplicity towards Sudhir. Driven by an insatiable thirst for retribution, Lakshmi orchestrates a crafty scheme to unveil Maggie's judiciousness towards her own marital commitment and unwavering allegiance to Adit Patil. Symbolically placing the chain atop Sudhir's cherished tome, Gitanjali, a literary treasure he holds dear with unwavering devotion, epitomizes her vindictive retribution. "when Lakshmi found the affair of Maggie with Peter, she was not giving a chance to Maggie's friendship bond. She was worried about an Indian brother bond with Sudhir" (Bharathy 35). Maggie treasures herself ensconced within a tempestuous maelstrom of emotions as the her existence disentangles unrelentingly in her presence. The unearthing of the neck chain, an irrefutable emblem of Peter Weiss, acts as a palpable validation of her profound apprehensions, plunging her into the depths of oppressive silence. Amidst this vortex of desolation, Sudhir leads her with measured steps to the precipice of the crystalline swimming pool, a backdrop laden with the gravity of their imminent parting. "Without knowing the pros and corns she indirectly informed Sudhir about the affair. This very act of Lakshmi breaks both the bond of friendship between Maggie and herself and has shattered the beautiful marriage life of Sudhir and Maggie" (Bharathy 35)

As Lakshmi witnesses the progressive degeneration of Sudhir's being and the permanent imprints of his weighty worries, her heart is overtaken by a flood of intense anguish. The realisation of her own crucial role in reducing Sudhir and Maggie's once-vibrant life to a dry wasteland weighs heavily on her morality, leaving her weak with a tremendous sense of guilt. But among all of this despair, there is an oasis of optimism as Adit Patil takes on the heroic task of bringing Lakshmi's split family back together. "Lakshmi's transformation as an empowered woman changes

her love bonding with Adit. They share a beautiful relationship and Adit gives her freedom to get connected to her home, her siblings and her father" (Bharathy 35). Lakshmi's remorse and genuine contrition find poignant expression through her heartfelt apology to Sudhir, signifying wrought upon the interconnected fabric of their lives. Sudhir, in turn, extends his gratefulness to Lakshmi for her active role in extricating him from the traitorousgrasp of infidelity. In contrast, Maggie's ardent longing for Sudhir reflects the depths of her emotional bondwith him. Lakshmi's impassioned indictment of Sudhir's folly and her firm allegation that he has unwittingly inflicted pain upon himself. His own actions resound vehemently, awakening a profound realization of his role as Maggie's spouse. This serves as a profound testament to the transformative power inherent in genuine words of concern, fostering the potential for self-analysis. Sudhir's resolute pursuit to reconcile with Maggie stands as an authentic testament to his earnest longing to mend the shattered fabric of their union. Emboldened by an unwavering resolve and fueled by fortitude, Lakshmi dauntlessly takes the audacious stride toward Maggie's residence, guided by an indomitable determination.

Lakshmi's presence reverberates with tendrils of astonishment and piques the depths of Maggie's curiosity. Through utmost sincerity, Lakshmi encompassesa sincere entreaty, beseeching Maggie to join her on the journey back. Yet, to her profound bewilderment, Maggie staunchly objects, resolute in her decision. Lakshmi skillfully chooses a calculated strategy and skilfully weaves a story that reveals the awful truth of Sudhir's aching and her own intense aching made worse by Maggie's departure. Lakshmi's attempts to overcome the apparently unfathomable gap show her resolute bravery."Though she was full of hatred and dislike for Lakshmi, she takes her home and gives her warmth and comfort. With all human disabilities and cultural disabilities, they both share a coffee and once again Lakshmi begins to share her love and regrets" (Bharathy 36).

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Ph.D. Research Scholar (Full-Time),
PG & Research Department of English, National College (Autonomous),
Affiliated to Bharathidasan University,Tiruchirappalli, Tamil Nadu 620001

Associate Professor,
PG & Research Department of English, National College (Autonomous),
Affiliated to Bharathidasan University, Tiruchirappalli, Tamil Nadu 620001.

A Thematic Study of R.K. Narayan's the English Teacher

–R. Suresh Kumar

The later part of the novel is strewn with autobiographical aspects. R.K. Narayan's spouse Rajam passed way in 1939 due to typhoid. This loss of life partner created a vacuum in the life of R.KNarayan.

Abstract:

R. K. Narayan has authored fourteen novels. Among them, *The English Teacher* is the one with several themes in its construction. This paper tries to identify such themes attached in the novel so as to offer a fresh dimension to its interpretation. The colonial paranoia happens to be one of its themes as it got published before Indian independence. Several autobiographical elements are found in many places of the novel as it happened to be a testament to the agony of the author after the unexpected death of his wife. Moreover, there is a psychological discourse noticed in this novel through discourses of spirit and its impact on the life of the narrator.

Key words: Autobiographical elements, colonial paranoia, discourse of spirit and its impact.

Article

The English Teacher novel authored by R.K. Narayan talks about a bereaved Hindu school teacher in the twilight of British imperialistic rule. The novel carries a bipartite structure, yet it maintains a very good coherence. From a thematic perspective, *The English Teacher* happens to be a complete novel. It starts with Krishnan's stay in a hostel away from his family for the sake of his employment. In the beginning, the novel talks about how Krishnan, though being married, is forced to lead the life of *Bramacharya*. Then it gradually acquires a concrete shape towards *Grihastha.* The English Teacher and his spouse start looking for a house. The untimely and unexpected demise of Susila carries the novel to a different stage.

The next part of the novel exhibits the sorrow of Krishnan. It shows the challenges of a father in bringing up a small child. The next part of the novel exhibits the autobiographical element strewn everywhere. From the words of the author in *My Days*, it is evident that "more than any other book, *TheEnglish Teacher* is autobiographical in content, very little part of it being the fiction." The last part notices a manifestation of a sprit. There comes a spiritual communication between Krishnan and Susila's sprit. The pages of the text are reserved for the conversation of sprits and their impact of transformation in the life of the narrator.

Krishnan is an English teaching professional in Albert Mission College. The reins of administration of the college are in the hands of Imperial rulers and therefore Krishnan is under a constant pressure. This singular fact separates him from his normal life. This separation is also from his culture. One as an English teacher who happens to be a colonized subject employed in a colonial institution. Though his colleagues are satisfied with their profession, Krishnan happens to be a disgruntled individual. In the college, Brown happens to be the chief of Krishnan. He expresses his anguish when a student mispronounces a word:

> "I came across a student of the English Honours,
> Who did not know till this day that 'honours had to be spelt with a 'u'?"
> (Narayan, 6)

He then delivers a speech on the importance of English:

> "Brown cleared his throat as a signal for further speech and
> we watched his lips. He began a lecture on the importance of
> the English language, and the need for preserving its purity" (Narayan, 6)

Gajapathy is a colleague of Krishnan and he is a strong votary of Brown's policies. The difference in opinion originates from the beginning itself. Krishnan is frustrated with the statement and replies, " Mr. Gajapathy, there are blacker sins in this world than a dropped vowel. He stopped on the road and looked up and down. He was aghast, I didn't care. I drove home the point. Let us be fair. Ask Mr. Brown, if he can say in any of the two hundred Indian languages: The cat chases the rat." He has spent thirty years in India. (Narayan, 6).

The reply made by Krishnan shows his high Hindu subjectivity. He vehemently opposes the Anglicized culture followed in the college due to Mr. Brown and his colleagues. All English teaching professionals in the college other than Krishnan very much support the British culture. On the contrary, Krishnan follows a pro-Hindu culture from the beginning itself. He literally struggles to maintain his culture and tradition in an alien atmosphere. So he says, "I said the English department existed solely for the dotting the i's and crossing the t's." (Narayan, 7). Krishnan's indifferent attitude towards colonial domination is exhibited through his body language.

He is very much practical and he spontaneously talks about his profession. Here, we could understand that he sticks to his job only for survival and not for any mental satisfaction. He comments as follows:

> "I did not do it out of love for them or for Shakespeare
> but only out of love for myself. If they paid me the same one
> hundred rupees for struggling beads together or tearing up paper bits
> every day for few hours, I would perhaps be doing it with equal fervor."
> (Naraya, 7).

Krishna's loathsome attitude towards western education is in actuality a self realization. It is a rudimentary feature of Gandhian philosophy of education. In his pursuit of identity, he could be called a Gandhian character with personal, racial, cultural and national dimensions. Krishnan's realization is to earn money through his profession so as to maintain his family. This realization exhibits his nature and conscious approach towards life. Krishnan's dislike for western education is in truth a realization of self, a basic feature of Gandhian philosophy of education. In his effort to attain identity, he could be considered as a Gandhian character having personal, cultural and national dimensions. Krishnan understands that the idea behind all employment is to earn money and run one's family. This honest approach to life hidden in the sentence displays maturity and consciousness. His down to earth approach exhibits the importance of bread and butter in life. From these statements, it could be inferred that there is a presence of the third tenet in life – sanctity of labour. Through this tenet, Gahdhi was able to draw support from everywhere for manual labour in spite of caste, qualification and occupation. In Krishnan's profession, he has always been at the receiving end of mental labour. Gandhi was the only individual who preached and practiced this concept in life. He uttered – " I do not know whether I am Karma Yogi or any other Yogi. I know that I cannot live without work. I crave to die with my hand at the spinning wheel." In the earlier part of the novel, there is an element of East and West encounter in the discussion between Krishnan and Gajapathy. As per Meenakshi Mukherjee, "In the novels written during the Gandhian era, we find the East – West theme operating as a conflict between pre – industrial modes of life and mechanization." (Mukherjee, 69). When there was a talk about East and West, Gajapathy states: "The whole of the West is in a muddle owing to its political consciousness and what a pity that the East should also follow it." (Narayan, 16). The above mentioned quote in a way refers to a political disturbance in the West. *The English Teacher* novel was written while the West was reeling under the impact of Second World War. The East was also in the last stage of War of Independence. In reaction to the comment made by Gajapathy, Kumar replies that, "Corporate life marks the beginning of civilized

existence and the emergence of values." (Narayan, 16). The writer here emphatically states the importance of corporate life or Western life or a life thick with mechanization, distant and distinct from agrarian and idyllic life style of people. Narayan highlights on the changing nature of human values conforming to the needs of the society.

The later part of the novel is strewn with autobiographical aspects. R.K.Narayan's spouse Rajam passed way in 1939 due to typhoid. This loss of life partner created a vacuum in the life of R.KNarayan. In his own words, he says: I have described this part of my experience of her sickness and death in *The English Teacher* so fully that I do not, perhaps cannot, go over it again. More than any other book, *The English Teacher* is autobiographical in content, very little part of it being fiction….(Narayan, 150).

The readers will be able to find the novel *The English Teacher* thick with autobiographical elements. R.K.Narayan says: "I was careful with money, never spending more than a rupee a day." (Narayan, 147). Through Susila, the wife of Krishnan, the author is able to exhibit his attitude towards money. During a discussion with her husband, Susila says, "When we are old we must live our means, and save enough." She used to say very often that, "there is a daughter, for whose marriage we must save."(Narayan, 43). Susila is neither a miser nor a spend thrift. In the well of a discussion on autobiographical elements, there is a reference about Gandhian economic theory. Gandhi preaches that the ultimate aim of a human life is self realization. Gandhi is very much sensitive to the evil aspects of Western imperialism, callous exploitation, bloody carnage…etc; he emphasized on leading a contented life. In this context, O.P. Mishra observed that, "simplicity and minimization of wants, according to him, lead to real happiness and fuller development of personality," (Misra,17).

In spite of being married, Krishnan had to be away from his wife. Even in separation, he writes letters to his wife. In one such situation, he states that:

> I smelt my wife's letter before opening it. It carried
> with it the fragrance of her trunk, in which she always
> kept her stationery – a mild jasmine smell surrounded her and
> all her possessions ever since I had known her. I hurriedly
> glanced through her letter, in her uniform rotundhand,
> she had written a good deal about the child which made me want to
> see her at once.(Narayan,20).

Like Krishnan, the author also used to communicate with his wife mostly through letters. Hence, there has been an emotional and overwhelming description about Susila's letters carrying the latest feelings of the life partner. In *My Days*, the

author R.K. Narayan expresses his feelings: "She always gave me her solemn word that she would dropme a note at least once a week to say that she and the child were keeping well, but she could never keep this promise," (Narayan,148). Again in *My Days*, in the eleventh chapter, the author says that The English Teacher of the novel, Krishnan, is a fictional character in the fictional city of Malgudi; but he goes through the same experience I had gone through, and he calls his wife Susila, and the child is Leela instead of Hema. The toll that typhoid took and all the desolation that followed with a child to look after, and the psychic adjustments, are based on my experience. (Naraya,15)

The loss of his wife Susila, shatters the peace of Krishnan and he is unable to come out of the shock of it. Unable to control his sorrow, he moves the stretcher of his wife's corpse to the burial place. Both Krishnan and the author underwent same intensity. In S.R. Ram Teke's words: "the death of his wife fills The English Teacher with the belief that death is not the end of everything and that man has several other places of existence. It promotes him to understand psychic communication with the spirit of his dead wife." (RamTeke,29). In a desperate mood, Krishnan says that, "I feel nothing, and see nothing. All sensations are blurred and vague."(Narayan,95). The most daunting task for the author and Krishnan is bringing up their child. It becomes doubly challenging in the absence of the mother. In one such enquiry, Krishnan replies: "Mother is being given a bath, and that is why the door is closed…"(Narayan,01). After some days, the child Leela opens the door of the room to see whether her mother is inside. Finding no one there, the child is panic stricken and runs back to inform to her father that "mother is not there." (Narayan,102). In a nonchalant mood, Krishnan manages the situation in a different manner and makes the child believe that the mother will comeback one day. Both Krishnan and the author nurture similar sorrow and they attempt to discharge their pent up feelings in *MyDays*: "perhaps death may not be the end of everything as it seems – personality may have other decay of the philosophical body through disease or senility may mean nothing more than a change of vehicle." (Narayan,151).

John Thieme states that "in the second half of the novel, Krishnan encounters two figures who provide him with possibilities for overcoming his despair: a medium through whose offices he hopes to contact Susila and a head master whose educational thinking challenges colonial norms. (Thieme,60).

The concluding part of the novel gives a telling account of a spiritual connection after normal death or the movement from life to death and beyond. An autobiographical overtone is also found in this part. In *My Days*, Narayan shows himself as an individual who exhibits "no faith in spiritualism which seemed to over simplify the whole problem of life and death with trappings and lingo"(Narayan,141).

Likewise, Krishnan in *The English Teacher* does not show any interest towards occult matters in the early days of his life. He shows his dislike when his mother in law hires the service of an evil doctor to cure the illness of her daughter. In spite of it, both Narayan and his alter ego Krishnan try to contact the spirit of the deceased person by performing spiritualistic procedures; the medium gives him a free hand to jot down whatever he feels and later on these jotted lines are given interpretations to convey a message to the grief stricken husband. The concluding part of The English Teacher is earmarked for spirit conversation and it's telling effect on narrator's future. Carl G. Jung observes in an article titled *The RelationsBetween the Ego and the Unconscious*, in it, he talks about a technique for psychological development that bears much similarity with what the disgruntled English teacher and a grief stricken widower Krishnan in *The English Teacher* indulge in number of conversations with his deceased wife. It is pertinent to note here that Jung talks about anima concept, the man's female side called the psychological image and it has been the fulcrum of Jungian psychology study. Jung highlights in his essay about the "technique of holding actual conversation with this figure of the psychological imagination, it involves the objectives of the anima." (Jung,211). In *TheEnglish Teacher* novel 'anima' happens to be the spirit of Susila donning the role of Krishnan when she states: " At stated hours sit for psychic development, that is, to enable me to get in touch with you directly without the intervention of the medium." (Narayan,177). Steven L. Waller opines that the discussion with Susila and Jung's discussion with the anima can be brought under three headings. They are 'mental concentration, but psychic relaxation and receptivity; actual questions as part of a systematic attempt to engage the 'feminine side' in an intrapsychic dialogue; and finally a transformation of the person's psychological outlook as a result of this soul – making fiction.(F.Walker,3)

It is very much evident that the author with utmost care had attempted to highlight the political, spiritual, domestic and psychoanalytic aspects of the novel. From the first page to the last, the novel carries a first person narration and it gives a vivid description about his state of mind. *The English Teacher* novel enables both Krishnan and Susila to understand the spiritual completeness of their love at the altar of reality. The novel unfolds the spiritual aspect of the author's love for his spouse Rajam and for his country. The novel has a poetic ending with Krishnan's spiritual rebirth with Susila. On the whole, the author's ability to delineate characters and several incidents produces pleasure in the heart of readers. Since the protagonist wins back the life force after spiritual communion, R.K. Narayan also gets back his creative potential after psychological orientation. Through *The English Teacher* novel, R.K. Narayan has given his readers, "a rare, immutable joy" (Narayan,184)

and indeed the reader have to be indebted to him for his unique style of storytelling.

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Assistant Professor, Department of English National College, Trichy

Interweaving Cultures and Hybrids in Ghosh's *"River of Smoke "*

–Amalan R.
–Dr. K. Kumar

Amitav Ghosh is a renowned Indian author known for his insightful exploration of historical narratives, cross-cultural communication, and the complexities of identity. His novels, including "River of Smoke," delve into themes of colonialism, globalization, and cultural hybridity, portraying characters navigating the challenges of diverse cultural encounters.

Abstract:

The The research paper delves into various aspects of cross-cultural communication and the hybrid identities portrayed by the characters. The title elucidates the diverse racial distinctions and identities that emerge through communication influenced by factors such as race, class, religion, culture, and ethnic background, all of which are shaped by their unique hybrid identities. The focus is placed on exploring the fundamental disparities that dictate cultural transformations and identities. This perspective recognizes the inherent instability and transformative nature of hybrid cultures, resulting in dynamic cultural identities that evolve over time and are contingent upon specific circumstances. These hybrid cultural identities are negotiated and have the capacity to incorporate a wide range of cultural influences. The process of cross-cultural communication facilitates the development of a hybridized identity, enabling individuals to navigate and reconcile different cultural practices within their own social group or across various societal strata. This study aims to demonstrate the significance of race in dividing people into hierarchies and how power structures shift from established systems to fragmented arrangements, highlighting the characters' adaptability to changing circumstances. Overall, the paper presents a comprehensive examination of cross-cultural communication and the hybrid identities portrayed in the aforementioned contexts.

Key Words:

Cross-cultural communication, hybrid

identities, multi-racial, race, culture, ethnic identity, cultural changes.

Introduction:

Amitav Ghosh is a renowned Indian author known for his insightful exploration of historical narratives, cross-cultural communication, and the complexities of identity. His novels, including *"River of Smoke,"* delve into themes of colonialism, globalization, and cultural hybridity, portraying characters navigating the challenges of diverse cultural encounters. With his multidisciplinary background and engaging storytelling, Ghosh has garnered international acclaim, receiving prestigious awards and captivating readers worldwide. Through his evocative works, Ghosh prompts readers to reflect on the intricate connections between history, culture, and personal identity in a rapidly changing world.

Cross-Cultural Communication and Hybridity:

Communication is crucial for human connections, breaking barriers of location and identity. In *"River of Smoke,"* characters in Amitav Ghosh's novel connect through conversations, bridging gaps between friends, family, and colleagues. Zadig, an interpreter, facilitates a talk between Bahram and General Bonaparte. They exchange: "Are you 'Zadig'?" asked Bahram. "Is it from Voltaire's book?" "No," replied Zadig, "I'm Armenian. The name is ancient." While Bahram observes, he notes the General's gaze, speaking style, gestures, and charm. Napoleon's hypnotic appeal transcends language barriers (p-06).

Bahram realizes he is the subject of the discussion, evident from the General's focused attention. Despite initial confusion, Zadig steps in to interpret Hindustani, strengthening their connection. Hearing his native language satisfies Bahram, enriching their conversation. He deciphers the message: While foreigners treat them as such, the Chinese do not acknowledge this fact. Occasionally, Britain appoints representatives in Canton, but the Chinese ignore them. Communication is limited to provincial authorities, who only accept letters composed in a petition or supplication style using proper Chinese characters. Given the British reluctance to conform, their messages are often dismissed (p 06).

Despite the lack of recognition by the Chinese, Indians are often treated as foreigners do acknowledge their presence. The British occasionally appoint representatives from the Indian community in Canton, but the Chinese authorities refuse to accept them, limiting their interaction to the regional government. Consequently, their messages are frequently rejected or ignored.

Throughout history, the concept of identity has grown increasingly complex as individuals interact with diverse groups. Various factors contribute to the formation

of identity, including cross-cultural contact, hybridity, popular culture, and the opportunities for social engagement facilitated by technology. In this interconnected world, people are increasingly identifying with multiple cultures and ancestral backgrounds due to globalization, migration, and intermarriage among individuals from different cultural origins.

Cultural theorist Stuart Hall, in his work "*Cultural Identity and Diaspora*," defines cultural identity as a shared culture that represents a collective "true self" hidden within the multitude of other superficial or externally imposed identities. This shared culture is rooted in a common history and ancestry shared by a group of people (Hall, p. 394).

Similarly, social psychologist Kenneth Gergen, in "*The Saturated Self: Dilemmas of Identity in Contemporary Life,*" presents a constructionist and discursive perspective on cultural identity. According to Gergen, individuals are products of their socio-historical and socio-cultural contexts, and identity is not predetermined biologically but rather something that individuals occupy. Moreover, this occupation of identity can encompass multiple and different identities at various points in time and settings (Gergen, 2000).

The story of the novel *Sea of Poppies* is continued in *River of Smoke* in the second installment of the Ibis trilogy. 'Islands,' 'Canton,' and 'Commissioner Lin' are the three portions of the novel. There are six unidentified chapters that make up each segment. Amitav Ghosh has once again concentrated on cross-cultural communication and characters' hybrid identities through the continuity of their occurrences.

War has been used as a metaphor to represent the conflict between the two countries. The racial conflict has also been touched through the characters Zachary Reid, the son of a slave, of a white master, which is fine evidence of a black man's lost identity in a white culture. For the gain of power and politics, humanistic values are kept aside, and the two nations meet at a crucial point in their relations. Besides, the theme of cultural identity and the multiplicity of cultures in a globalized world is explored again.

The story is followed all the way to Canton, China, where opium is traded. The Chinese government is attempting to prohibit illegal drug imports, which have afflicted the Chinese population with a plague of addiction while creating empire-sized fortunes for the irrepressibly shameless traders, primarily British. The investigation did come across the good intricacies of opium intoxication, which appears to be practiced by people of all ethnicities and social backgrounds, whether secretly or openly.

In Amitav Ghosh's novel, the opium trade turns people into addicts and gives

rise to a unique society with its own customs, tools, and ways of using the drug. Characters deal with the effects of colonialism and capitalism while interacting with people from other cultures. This changes traditional standards to fit modern wealth. The book shows how the opium war affected the characters' minds in a way that shows the complexities of cultural differences. Ghosh carefully looks at the complicated relationship between culture, identity, and personal experiences through characters like Bahram, Neel, Zadig, Chinnery, and others, showing the challenges and revelations that come with them. The story gives deep insights into how culture and identity shape the lives of the characters during China's opium trade and the chaos that follows.

K. Woodward, in the book "*Identity and Difference*," argues that identities are often formed through the interplay of power, representation, and difference, leading to either negative constructions involving exclusion and marginalization or positive celebrations of diversity, heterogeneity, and hybridity (Woodward, p. 299-343). This suggests that individuals combine various identities by using speech as a symbolic tool to distinguish themselves from others, contributing to the process of identity formation. Morley and Robins, in their work "*Spaces of Identity: Global Media, Electronic Landscapes, and Cultural Boundaries*," propose the notion that the existence of the Orient is intricately tied to the existence of the West, suggesting that the two are mutually constructed (Morley and Robins, 1995).

In this novel, the collision of different cultures and identities takes center stage. Amitav Ghosh skillfully introduces characters from diverse backgrounds who traverse geographical boundaries for various purposes. "*River of Smoke*" delves into the political and socioeconomic circumstances that prompted a significant migration of Indian peasants to the Mauritius islands as indentured laborers known as "Girmitiyas." Onboard the ship Ibis, individuals from various historical, geographical, and social contexts converge, embarking on a journey across the enigmatic "black waters" to reconstruct their lives with new ideologies.

In "*River of Smoke*," Canton, also referred to as Fanqui town or foreigners' town, served as a prominent commercial center. The British cultivated opium extensively in India and transported it to Canton. This influx of opium quickly turned the Chinese population into a nation of drug addicts. Concerned about the destructive impact on the country's minds and morals, the Chinese government implemented a ban on opium products. However, smuggling operations continued, and the illegal trade persisted. The escalating crackdown on smuggled opium eventually led to a large-scale conflict between the British and the Chinese, culminating in war.

The narrative in the novel takes us to Canton, China, where processed opium is being traded as a drug. However, this leads to a widespread addiction crisis among

the Chinese population, severely impacting both the country's economy and the physical and moral well-being of its people. Meanwhile, the British opium traders amassed immense fortunes by profiting from the sale and consumption of the drug, forcing it upon the Chinese. In response to the devastating consequences, Chinese officials strive to impose restrictions on the harmful effects of opium. Canton opium traffickers face challenges as they are prohibited from unloading their shipments due to the impasse between Chinese authorities and the enforcement of the open market. The "First Opium War" ensues shortly after the events depicted in the novel's conclusion, during which British gunboats enforce a treaty that allows international trade to flow through China's five ports.

In the novel *River of Smoke*, Amitav Ghosh elegantly incorporates language details by using Bengali, Hindi, and pidgin conversation, adding an Indian flavor and creating a sense of familiarity among the diverse characters aboard the Ibis. The characters spend years and months together, uncertain about their future. The story transcends national borders, challenging the notion of a homogeneous society and highlighting the presence of diverse cultures. One character, Deeeti, expresses herself in her native languages of Bhojpuri and Kreol, representing her intercultural negotiation and blending. This exemplifies the heterogeneity and cultural hybridity that exists within the country and contributes to a global understanding of this rich and diverse culture (p. 4).

In the novel, *River of Smoke*, the character Bahram plays a significant role as he travels between Bombay and Canton, providing a lens to explore the regions in between. As a member of the Parsi Zoroastrian community, Bahram's racial and religious identity becomes a defining aspect of his national and transnational identities. Amitav Ghosh highlights Bahram's character to examine the intersection of ethnicity and the essentialization of identity, leading to fetishization. The author suggests that Bahram's hybrid Parsi identity is shaped by his mobility and the influences of his surroundings, contributing to his sense of belongingness. Ghosh further acknowledges that the Parsis hold steadfast to their traditional beliefs while also freely borrowing customs and practices from their neighbors (p. 170).

Within the context of the novel, Amitav Ghosh underscores the diverse modes of cross-cultural existence, highlighting the intricate interconnections found within trade networks. These modes of identity encompass global relations and exhibit their presence in various aspects, such as medicinal practices, aesthetic expressions, artistic creations, and the intermingling of lineages and experiences. Ghosh's Ibis trilogy presents a fictional universe that showcases the potential of a globalized world, and within this framework, the author's optimism shines through. He instills his characters with creative abilities and a belief in the transformative power of

embracing multiculturalism in their lives, reflecting his own confidence in the richness and possibilities of multicultural existence.

In the novel, Amitav Ghosh highlights the historical context of the pre-Victorian era, which exhibited a more flexible attitude in Britain and its colonies. This flexibility is exemplified through various characters belonging to hybrid communities, engaging in love and sexual relationships. However, these relationships often perpetuate a hierarchical dynamic, with upper-class men from dominant societies and lower-class women from colonial nations.

Although characters like Zadig Bey openly acknowledge their love and make choices against societal norms, the offspring of such relationships remain marginalized in both societies. They often assume different identities or are denied paternal recognition, reflecting the ongoing societal biases and cultural constraints. It is important to note that while the presence of hybridity challenges established norms, it does not necessarily signify a complete victory in dismantling societal biases or cultural constraints. Overcoming these challenges and achieving a more inclusive and equal society would require significant time and effort.

In the story, Amitav Ghosh presents characters who embrace multiculturalism and break free from traditional cultural codes and geographical constraints. Zadig Bey, Paulette, Neel, Baburao, and Asha serve as examples of individuals who have cultivated a pluralistic way of being, transcending cultural boundaries. For instance, Paulette, raised by her open-minded botanist father, forms a deep bond with Jodu, her nanny's son, and develops a sense of comfort in both French and Bengali cultures. Similarly, characters of Chinese ethnicity, like Baburao and Asha, find contentment in their Bengali connections.

Neel's journey, on the other hand, reflects a process of cultural and personal growth, accompanied by social and economic decline. Seth Bahram, once a wealthy and detached munshi, confronts his earlier arrogance and becomes aware of the devastation caused by colonialism and its impact on nations and individuals. Neel's efforts to compile a pidgin Chrestomathy signify his deeper understanding of the Chinese value system and hint at a hopeful future. These characters exemplify a shift in colonial cultural identity and showcase the potential for a more inclusive and optimistic outlook, where individuals can embrace multiple cultures and challenge societal norms. Ghosh suggests the possibility of a restorative approach, where individuals recognize the nuances of diverse cultures and work towards a more pluralistic and harmonious coexistence.

Ghosh explores the theme of communication through the characters of Zadig and Bahram. Zadig, an Armenian who has lived in Egypt with his family, possesses fluency in multiple languages, including Hindustani. Despite their diverse

backgrounds, Zadig and Bahram, both in their mid-thirties, discover a surprising connection between them that transcends geographical and cultural boundaries.

Bahram opens up to Zadig about his Chinese wife and son, revealing that his wife, Chi-mei, is a Ceylonese burgher. Although their family is not recognized by law, Bahram cherishes them as much as his own blood relatives. Chi-mei, previously a widow and washerwoman, along with her mother and daughter, lived on a yacht and made a living by collecting laundry from the occupants of the foreign commune. Bahram had kept this aspect of his life hidden until now. Through these interactions, Ghosh highlights the power of communication in forging connections between individuals from different backgrounds. Zadig and Bahram's surprising similarities and Bahram's complex family dynamics demonstrate the richness of human relationships and the ability to find common ground despite societal expectations and cultural barriers.

Ghosh's narratives consistently explore the ethical imperative of maintaining open lines of cross-cultural communication in order to broaden one's understanding of unfamiliar perspectives (p-11). This perspective sheds light on the challenging and tumultuous nature of literature, which goes beyond the mere representation of timeless truths. Instead, literature plays a crucial role in fostering ethical sensitivity and empathy through its engagement with diverse narratives and experiences. Culture plays a vital role in shaping individuals' beliefs, perspectives, and life experiences, emphasizing that no person exists outside the realm of culture. People are influenced by various cultural factors that transcend geographical borders. It is necessary to establish a strong cultural identity before embracing multiculturalism. Both culture and identity have both positive and negative impacts on individuals' lives, necessitating a comprehensive understanding of their advantages and limitations.

Cultural identity provides a unique framework for ethnic groups and communities to distinguish themselves from others. It encompasses its own distinct identity and expression, which should not overshadow or erase other cultures. It is important to recognize that the development of one culture, such as Western culture, should not come at the expense of eliminating other cultural forms and identities. A harmonious and inclusive coexistence can be fostered by creating an environment that respects and values diverse cultures, allowing them to thrive without compromising their individuality.

Bauman, in his book *From Pilgrim to Tourist or A Short History of Identity*, delves into the concept of cultural identity and highlights a shift from modernity to postmodernity. According to Bauman, while the modern era focused on establishing a firm and stable identity, the postmodern era presents a new challenge of avoiding fixation and keeping choices open. He asserts that in modernity, creation is

emphasized, whereas in postmodernity, recycling becomes the catchword. This suggests a change in how individuals navigate their identities in a rapidly changing and interconnected world (Bauman, p-18).

In the postcolonial and postmodern eras, the concept of identity has undergone a significant transformation, necessitating individuals to adapt and find new ways of self-representation in response to global circumstances and increasing cultural diversity. Identity has become increasingly flexible and subject to change, with shifting meanings, goals, and objectives. Traditional notions of defining oneself and one's role in society have been challenged. The postmodern era challenges long-standing assumptions and norms surrounding individuals and their identities. Unlike identities in older civilizations, which were seen as fixed and stable, contemporary identities are multifaceted and continuously reconstructed through individual choices.

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* Ph.D. Research Scholar, Department of English, Periyar University, Salem - 636011.
**Assistant Professor, Department of English, Government Arts and ScienceCollege, Harur - 636903

Contemporary woman in 2 states; the marriage of my life

–R.Gunasekaran

Ananya, the cotemporary woman explores feels extremely sorry for having hurt herfriend and she is almost in tears when Krish enquires about her well being. The purpose of thetears is due to the snub she receives from a Microeconomics professor.

Abstract:

Indian Indian women are known for conservatism and orthodoxy irrespective of caste affiliation. For centuries Indian women are under the yoke of male chauvinism and abject slavery imposed bythe social culprits. The practice of Sati or the sacrifice at the husband's funeral pyre is unseen inthe history of the world. The sufferings of women witnessa temporary pause with the emergence of personalities like Raja Ram Mohan Roy and other great leaders like Swami Vivekananda,RabindranathTagore.

Raja Ram Mohan Roy fights against the injustice inflicted on innocent widows by the backward looking Hindu society. He emphasis the legal and social battle with extraordinary will powerwhich helps the women in general to breathe the air of freedom. In India, feminism has started with this great fight put by Raja Ram Mohan Roy. Butitis a beginning as the burden is unimaginable and a single person cannot change the scenario of slavery. But the freedom struggle has brought lots of good things for women as enlightened leaders of the struggle that encourage women to participate and lead the freedom struggle against the Britishers.

The cotemporary India was born after 1947, our then Prime Minister shri Jawaharlal Nehru wasintent on universalizing education and thereby makes women self-reliant and self respected onesinthe society. Insucha state, the emergence of women from the shadow of slavery was slow and a time consuming one. But education steeped them into the society, and

women emerge slowlytheir rise.it is more visible in the country with the elevation of Indira Gandhi as the PrimeMinister. Another example that fits the bill is the passing out of Kiran Bedi as the first femaleIPS Officer. Many more personalities emerge the spread of feminism infectious. The westernculture became more and more popular amongst the people because Women are becoming very modern and this period could be marked as the phase of cotemporary women in India.

Contemporary women

Keyword: *protagonist,Marriage,conservative,contemporary woman, orthoxy, Traditional Brahmin, Ananya, feminism, Microeconomics*

Chetan Bhagat deals with women in his novels and the female protagonist in his 2 States: The Story of My Marriage is a model of the cotemporary women. Ananyaisher name and though she hails from an orthodox Brahmin family of South India, she breaks the established norms of thesociety in all possible ways. It is well known that feminism is a broader concept ofparticularization. That is practiced in medical science. Cotemporary woman is often associatedwith the Victorian era when women tries to break out the social fetters. The Indian Cotemporarywoman belongs to a similar type in 2 States: The Story of My Marriage. The girl comes from atraditional Brahmin family of Chennai and her length hair is an example to prove herconservative background. Her name is a fine evidence to prove the emergence of modern Indiaalong with the traditional one. In the novel 2 States: The Story of My Marriage, Ananya exhibitsher boldness in chiding the mess managers of IIMA for providing substandard food. The momentis easy to picture the face of the girl which is confident, bold and unhesitating. This is the specialty of the cotemporary woman of cotemporary India.Writerslike Chetan Bhagatare doing their work of liberty in their own way. In India, South Indians are set to be a little bit nervous andless confident but the cotemporary woman hails from the heart of South India asserts the NorthIndian mess despite her gender. The education has made women like Ananya Swaminathan asserts male dominated world. They have been modernized and unsheathed to fight the battle ofdominance.None of the men are in the mess who has courage to question the quality of the food except for this lady from South.This is real feminism.

Her boldness shocks the mess worker who literally becomes nervous and shaky. Further she converses quite with Krish, the protagonist in a casual manner. She questions his ability toeat the food without any resistance. She uses the word disgusting to state the standard of thefood. But Krish refuses to give a straight forward reply as he is very much used to the food stuff.She heeds him and asks for rasagullas in a manner, her command is seen from the statement shedelivers. Every aspect of

slavery and every ounce of subservience gets submerged in the flood offeminism that gives strength to the cotemporary women concept in India. She is a tough girl andnever budges from her stand even though the crowd is swelling behind her. It shows not only hertemerity but also her careless attitude for other's opinion. This is the specialty of cotemporary woman, for they are single mind in their goal and never gets distracted by other's views. At thesame time she is very cool in her approach, and when Krish offers her Rasgulla, she receives itwithout any fuss. It is normal in south India to use too many polite expletives and people fromsouth India are too formal. But Ananya despite being a woman never performs any hypocriticalhysterics, but she accepts the offers in a cool manner. She is so sharp that she never asks Krish tosit near her, but she is ready to accept his companionship in the table if he wants. As per theacademic conventions, good looking girls are rare in the technical institutions and Ananya has been an exception and she is in conscious about her looking. Even though students are busy with the rumourmill, she cares about any one and she performs her tasks as and when she wishes without minding about others. Her statement is flexibility. She is a contemporary woman accepting then arrowminded practices.

Ananya, the cotemporary woman explores feels extremely sorry for having hurt herfriend and she is almost in tears when Krish enquires about her well being. The purpose of thetears is due to the snub she receives from a Microeconomics professor. He has enquired aboutthe mathematical formula for the curve he has drawn. When she is unable to answer he says thatthe backwardness of Indian economy is due to the persons like Ananya who does not know thebasics despite being an economics graduate. This makes her feel ashamed and tears wells up inher eyes, after observing her boldness and rudeness for the past two days. But now like a typicalIndian girl, she tries to explain herself to him by saying that she is a genuine economics degreeholder from Delhi University and has a good grade. She makes Krish to accept her proposal andfor joint study, is a highlight of the typical cotemporary woman attitude that emerges as sheinvites him for a joint study in her room. It shows the free minded nature of the cotemporary women who destroys the artificial fences establishing by the traditionalist change.

Ananyaaskskrish about his family and hetell sherthatitisadis organize done. Herbe haviourisinaintere sting way she performs certain meaningless deeds.It is admired by krish very much.

These may be pointless behaviour but it shows her mindset. She is hyperactive and wants to dosomething. Her flexibility to adapt changing situation shows her cotemporary women qualities.She goes out with him to telephone booth despite knowing very well that people, especiallystudent will gossip her relationship with

krish. Her confidence in him and her quality to respec to therscan be sensed from her acceptance. Krish likes that he wants to be come a writer.

Generally, women are pulled into the whirlpool of gossiping, but Ananya is seemed to bea woman who is least interested in gossiping. She moves with krish and that can be readers spotas gossiping mentality. It is a very interesting quality of contemporary women as the charactersof the 1980 or more interesting in complaining about others. Usually, people are like two sidecoin for they behave in one way with persons when they are in front of them and their behaviouris literally opposite when they are behind the same set of the persons. But Ananya is sincerity iiaccepting and respecting his choice of profession without any ridicule. That may be highlycommendable. But her reply is cool and composed without any tinge of the hypocrisy. Hercotemporary women attitude gets exposure with the booster dose which she gets from hermother.Atthatmoment, she gives her hands for a shake and pronounces him as your friend.

Krish locks into her eye and felt that the eyes will not use anyone. In one aspect, it shows theboldness and courage of the character in their own deeds. In other words, it implies the independent nature of the character who will not depend on other to do their work. It is not onlyshowshercotemporarywomenmentality, but also soher unifocal approach when it comes to her work.She neverdeviates and her Motive is on the compulsion of the task and nothing else.

These are the cotemporary women features found in the 21st century of India.

In the place of novel, Krish registers his protest but she plainly asks if it is the Delhi or Punjabi attitude they try to stop her freedom in dressing. She says that she will come in the same dress.Here fuses to join her for the treat and goes out in anger. Ananyaregistersheranger in wearing dresses. This protesting nature of Ananya is a fine example to cotemporary women mentality.The days of women dressing for the sake of others in India has gone and the present dayco temporary women like Ananyadismantles the established fetters. Ananyanotonly show casehe ranger but also subtle explosiveness of feminist bomb. She is a contemporary woman who refuses to accept authority in any format.

The modern way of looking things and cotemporary woman like Ananya explode at thetraditional mount that has prevented them from growing and exploring the world. It is the voiceof women and the voice of the youth of India. the surprise voices that this boldness of womancomes out of education and economic growth. Gradually their relationship becomes intimate and krishadmitstha the is unable to brook anyone speaking with her.Sheplayshergameintelligently and often tries to evoke the hidden jealousy in his mind.This is one more instance of the cotemporary women mentality as the woman in previous decades will feel delicate toexpress their

admiration for guys who are cute. Ananya seems to break the old traditional normsthat ought to be followed by Indian women. Ananya and other contemporary women is a productof these cultural invasions, though the study doesn't focus much one. Ananya's cool mentalitycan be gauged by her statements when she openly says that she has not had sex earlier and it isthe firsttime toinvolveinsuchactivities.

Feminism nature is the roots with the contemporary woman qualities branching out as the shootsand bough. It is understood that the contemporary women qualities are discussed in totaltransformation. The Contemporary women are a psychic evaluation of the centuries ofwomanhood that is subcontinent witness. Ananya is a product of these things. Her educationcoincides with two decades of the information of revolution that happens in India due to theintroduction of television for allowing by satellite channels. Ananya, the female characterbehavesinmajesticandbold mannerwhenplacingoutofthecollege.Themoreinterestingfindsher exhibiting responsibility. That is seen in possessed persons with the leadership qualities. Theauthorhimselffocuses moreonKrish's personalinterview thanAnanyainterview. Thefocus is important because the guy is with shaky while the girl is quite strong. It is the mental strength tosucceed that is important. Ananya has the urge year contemporary woman quality. Their attitudetoodiffer says that Ananya values so much his Appointment order in the cupboard and she repeatedly views it as if it is something very special. The guys look at the letter as negative one. Success is mini sculething, but a character'sestimation of the success counts alot. She values the success and that showshow much she is a conscious of her middle class background. Ananya Swaminathan is such personality who is not masculinity in nature. it is a fact that krish,the protagonist of the novel is dependent on Ananya for everything including his job. Ananya'scontemporary women qualities can be very well compared with girls mind. But a Modern Contemporary woman like Ananya is different as she doesn't care about cooking or eating. Shewants tasty food and that is the reason why she quarrels with the mess people in the very beginning. But she always adapts to the situation. The behaviour of women in the convocation of krish and Ananya gives a picture about the old concert women in comparison to the modernwoman. The contemporary women like Ananya are different with modernistic outlook. Ananyaqualifies to be a contemporary woman of this stature. She maintains herself esteem at alljunctures and never compromises personality for anyone at any stage. She receives her degreeproudly without much fanfare. Her parents do not exhibit any personal emotions and are verycool with a gentle clap on query, they tell that they are very much used to Ananya achievementsas she has been reaping honours from her very childhood.They never suppress her desires andnever discouraged aspiration.They inject a strong dose of self confidence requisite for success.Ananya's

modern outlook and her contemporary women mentality are given weight age. The orthodox and conservatism of the elderly women is verymuch visible thought in this novel.

Ananyais a flexible mentality and she is able to mingle with everyone ease. But this is not the case with people like Ananya who go around the people with Supreme case and comfort. The contemporary women are not only confident and flexible but also a bit broad minded than the previous generation.

Ego and complex creep in the latter case. Ananya peered by the silence asks krish the reason for this extreme silence, for which he replies blaming his mother for making this situation odd by passing them sly comments on the South Indian women in general. Ananya's reactionshould be noted. It may sound as an Empty statement but compare it with her mother's and thoseof Krish's mother. It shows the amount of tolerance found in the modern contemporary women compared to the early generation women of India. Ananya belongs to this generation and she in India is a mixture of modernity and Indianism in the second half of her work. Ananya displays the Indianist shade of a personality. She accepts all the difficulties and challenges sheen counters in the course of the story.

The contemporary women quality brings krish from Punjab to Chennai for job. His visitto Chennai is well planned one and the couple plan to use the time of Krish's stay to convince Ananya's parents regarding thei rmarriage. Ananyais brilliantas she dislikes off the boardmarriage that usually takes place without the consent the parents. Moreover, she possesses the confidence and faith regarding their success of their venture. That shows her as great powerful women of the modern India. Ananya Swaminathan displays the characteristic features of which one is natural and the other is artificial. The dressing and the behaviour in Chennai is totally different from Gujarat. Different challenges and her ability to adapt the lifestyle of a different culture is appreciable the site of Ananya is totally the different for reach as she is seeing hairafter a couple of months formerly he has seen your girl who was Ultra modern and highly at which yearphenomen on personality.

Ananya Swaminathan is a feminine rebel who defies the addressing logic and behavioralpattern. She leaves her life as she wishes. The moment expresses a desire to hug krish, it getsdisturbed as her father drops his newspaper and asks to sit near by him. She reacts in an instantby kissing her father on the cheek. It is not normal in the traditional Indian society. for a girl tokiss her father after adolescence. But Ananya does with grace and comfort. Her modernity and the contemporary woman mind set is not an exclusive aspect, but an exclusive one where it is called traditionalism.

Conclusion

There are many more interesting happening in their lives and Ananya Makes fight for theirmarriage. Another quality of contemporary women is Ananya's ability to solve a problem inKrish's relative marriage. It shows her leadership of mettle, courage and ability to solve problemwith a clear mind. She persuades the groom by highlighting the financial loss the bride's parentshad incurred due to car and the jewels. This persuasion is very effective and duke, the groomfamily agrees. He seeks temerity and its noticeable only in the contemporary women of Indiannovels. After the introduction that was mentioned about Ananya asks krish about his family andhe plainly tell her that his family is a disorganized one. Her behaviour over all is very interestingandthewayin whichsheperformscertainmeaninglessdeedis admired by Krish verymuch.

Generally women in India are home maker in those days and there is no doubt that theirtemperamentsareverymuchdifferent.Womenarefound to bemoreorthodoxthan menand anysocial transformation should happen from the women's mind. Another speciality of the modernwomen of India has clearly pictured them as they are in the society. They never try to changehighly individualistic in outlook. The humour is again a welcome thing and a special feature of the contemporary women of modern India. After the dinner, Krish comes out the house and Ananya companies him to the road to get the auto. He feels A bit annoyed as her parents wereintent on getting her married and that too the discussion takes place in front of him. He says thathe is bulking off. But Ananya gives consolatory speech. Moreover their relatives of visit themand in such Circumstance, she as a daughter is all set to many a non- Brahmin Punjabi girl. This actually worries of her as a daughter. Though she is a film in her love and in her decision tomarry krish, she wants to be patient as she doesn't want to disturb her parent in stormy way. Shewanted to use discretion at the right time the patients and acumen prop up her character. Nowriter will have portrayed a woman in manner. Negative portrayal is a modern next generation caricature. It is are formative narration that may embolden many other women who are taught in the tradition.

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* Ph.d. Research Scholar, Department of English,
Selam Sowdeshwari College, Selam. Pin:6000011Phone:98656646289, 9976708067

Orwellian Spatiality and Alienation in *Animal Farm*: A Marxist Study

–Subash. S
–Dr. T. S. Ramesh

One crucial spatial element in Animal Farm is the division of labour. According to Marxist theory, the division of labour serves as a fundamental mechanism through which social classes are created and maintained. In Animal Farm, this division is clearly depicted through the pigs' manipulation of the other animals' labour.

Abstract:

George Orwell, the British novelist, created fictional worlds that continue to be the lens to understand the totalitarian tendencies of nation-states around the globe. Marxism provides the adequate framework to understand the relationship between spatiality and alienation in the novel. The introductory part provides an overview of the topic and the significance of studying spatiality in *Animal Farm* through a Marxist lens. The second section explores Marxist theories of spatiality and class struggle, establishing a theoretical framework for the analysis. The third section closely analyses pivotal spatial elements in the narrative, such as the division of labour, the barn, and the pigs' living quarters, highlighting how these spaces reflect and reinforce the alienation and exploitation of the animals. The fourth section delves into the symbolism of spatial confinement and segregation, revealing how these spatial arrangements represent wider social and economic inequalities. The fifth and concluding section summarizes the findings, emphasizing the novel's critique of capitalist exploitation, and underscoring the themes of power, control, and inequality within the spatial dynamics of *Animal Farm*.

Even today, *Animal Farm* remains relevant ... a simple tale of animals managing themselves after rebelling against their masters … discerned … a biting satire on totalitarianism, written in the wake of World War II and published amidst the rise of the Soviet Union (Carvalho)

Introduction:

George Orwell's *Animal Farm* is a literary

masterpiece that has captivated readers for decades. While the novel is often analysed for its allegorical portrayal of political power and totalitarianism, a Marxist perspective offers a unique lens through which to explore the spatial dynamics within the narrative. By examining the spatial arrangements and their symbolic significance in *Animal Farm*, this research paper aims to uncover the underlying Marxist critique of class struggle, alienation, and exploitation in the novel.

Marxist theory provides a rich framework for understanding social relations and the unequal distribution of power and resources within societies. Spatiality, a key concept in Marxist analysis, delves into the ways in which physical spaces reflect and perpetuate social inequalities and class divisions. Spatial arrangements, such as the division of labour, the allocation of resources, and the segregation of different groups, are not random or inconsequential in Marxist theory. Instead, they are integral components of a system designed to maintain and reinforce the dominance of the ruling class (Harvey 214).

In *Animal Farm*, the spatial dynamics play a vital role in illustrating the oppressive nature of the ruling class, represented by the pigs, and the exploitation of the working class, composed of the other animals. The division of labour serves as a crucial aspect of the spatial arrangement, reflecting the hierarchical power structure within the farm. The pigs, assuming leadership roles, manipulate the labour of the other animals to consolidate their own power and privilege. This division of labour not only ensures the subservience of the working class but also leads to their alienation from the fruits of their labour, a fundamental concept in Marxist theory.

Moreover, the physical spaces within the farm hold symbolic meaning in relation to social and economic inequalities. The barn, as a central gathering place, embodies the locus of power and decision-making. Its spatial configuration reflects the centralized control of the ruling pigs, effectively marginalizing the voices and agency of the working class (Orwell 44). Similarly, the living quarters occupied by the pigs are depicted as more luxurious and comfortable, highlighting the spatial disparity that reinforces their privileged status.

To comprehensively analyse the spatial dynamics in *Animal Farm*, this research paper will employ close textual analysis, examining key passages and scenes that shed light on the spatial arrangements and their symbolic significance. Additionally, it will draw upon relevant scholarly sources that explore Marxist theory, spatiality, and literary criticism to provide a solid theoretical foundation for the analysis.

The article aims to delve into the Marxist view of spatiality in *Animal Farm*, uncovering the ways in which spatial arrangements and symbolism reflect the underlying class struggle, alienation, and exploitation within the narrative. By examining the spatial dynamics within the novel, we can gain a deeper understanding

of the social and economic critique presented by Orwell and shed light on the broader implications of spatial alienation and oppression within society (Johnson 164).

Spatial Dynamics and Class Struggle

Marxist thinkers have long emphasized the significance of spatial arrangements in perpetuating social inequalities and reinforcing class divisions. Drawing upon the works of scholars such as Frederic Jameson, Robert Tally (Jr), David Harvey, and Terry Eagleton, we can analyse the spatial dynamics in *Animal Farm* through a Marxist lens to uncover deeper insights into the novel's critique of power and exploitation.

Frederic Jameson, a prominent Marxist literary critic, emphasizes the role of spatial arrangements in reproducing social and economic relations. He argues that space is not neutral but rather shaped by political and economic forces (114). In *Animal Farm*, the spatial division between the pigs and the other animals is a prime example of this. The pigs' living quarters, characterized by their superior comfort and privilege, occupy a distinct space that separates them from the working-class animals. This spatial segregation reinforces the hierarchical power structure and allows the pigs to consolidate their control over the means of production.

Robert Tally (Jr), another scholar exploring Marxist spatial theory, highlights the concept of spatial dialectics, the constant struggle between dominant and subordinate spatial arrangements (48). In *Animal Farm*, the barn serves as a spatial site of struggle and negotiation. Initially, it represents a collective space where decisions are made through democratic discussions. However, as the pigs gain power, the spatial dynamics within the barn shift. The pigs gradually assert their authority, monopolizing decision-making and excluding the other animals. This transformation of the barn's spatial function mirrors the consolidation of power by the ruling class and the erosion of democratic participation.

… the transformations of social space … affect the ways in which humans operate in space, "use" space, and make sense of space of their various spatial and social relations. This changing role of spatiality in human history has real consequences for theory and practice. The spatial turn in … literary theory and criticism is an acknowledgement of the degree to which matters of space, place, and mapping had been under-represented in the past (Tally 16)

David Harvey, a Marxist geographer, focuses on the spatial organization of capitalism and the ways it perpetuates social inequalities. In *Animal Farm*, the division of labour plays a critical role in maintaining the exploitative power dynamics. The pigs manipulate the labour of the other animals, extracting surplus value from their work. The spatial separation between the ruling class and the working class is

integral to this process. The pigs strategically position themselves as overseers and administrators, ensuring their control over the labour process and the distribution of resources.

Terry Eagleton, a Marxist literary critic, emphasizes the interconnectedness of social relations and spatial arrangements. In *Animal Farm*, the spatial dynamics illustrate the complex web of power and exploitation. The animals' spatial confinement within the farm serves as a metaphor for their broader societal constraints. Eagleton argues that the spatial arrangements reflect the oppressive social order perpetuated by the pigs. The animals are spatially marginalized and deprived of agency, mirroring the experiences of the working class under capitalism (Eagleton 18).

By examining the spatial dynamics in *Animal Farm* through the perspectives of these scholars, we gain a nuanced understanding of the novel's Marxist critique of class struggle, alienation, and exploitation. The spatial segregation between the pigs and the other animals, the transformation of the barn as a site of struggle, and the division of labour all exemplify how spatial arrangements perpetuate and reinforce social inequalities within the narrative. This analysis deepens our understanding of the broader implications of spatial alienation and oppression within society, as portrayed by Orwell in *Animal Farm*.

Analysis of Key Spatial Elements

One crucial spatial element in *Animal Farm* is the division of labour. According to Marxist theory, the division of labour serves as a fundamental mechanism through which social classes are created and maintained. In *Animal Farm*, this division is clearly depicted through the pigs' manipulation of the other animals' labour. The pigs assume roles of administrators and overseers, directing the work of the working-class animals to benefit themselves (Orwell 81). This spatial arrangement reflects the hierarchical power structure present in capitalist societies, where the ruling class extracts surplus value from the labour of the working class.

Another significant spatial element is the barn. Initially, the barn represents a communal space where decisions are made collectively. It symbolizes the potential for democratic participation and collective agency. However, as the pigs seize power, the spatial dynamics within the barn change. The pigs gradually monopolize decision-making, transforming the barn into a site of power consolidation and exclusion. This spatial shift mirrors the erosion of democracy and the centralization of power in the hands of the ruling class. Through this transformation, *Animal Farm* reveals how spatial arrangements can reflect and perpetuate the concentration of power and control in a society.

The living quarters occupied by the pigs represents the inexorability of ruling privilege as opposed to the discrimination of the ruled in *Animal Farm*. These spaces are depicted as more comfortable and luxurious compared to the living conditions of the other animals. The spatial disparity signifies the unequal distribution of resources and privileges between the ruling class and the working class. It showcases the inherent class divisions and the exploitation that arises from them. This spatial differentiation emphasizes the notion of spatial confinement and segregation, reinforcing the social hierarchy and the isolation of power within the ruling class. Furthermore, the physical boundaries that confine the animals within the farm represent spatial limitations that mirror broader societal constraints. The animals' inability to venture beyond the farm highlights their lack of agency and mobility, reflecting the oppression and control imposed by the ruling class. This spatial confinement acts as a metaphor for the limited possibilities and freedoms experienced by the working class under capitalist systems. Due to the spatial confinements, the language of the characters are also confined. Boxer, the hardworking horse in the novel always says, "Napolean is always right … I will work harder" (Orwell 31) The division of labour, the transformation of the barn, the spatial disparity between the living conditions, and the physical boundaries all underscore the unequal power dynamics and the limitations faced by the working class. These spatial arrangements reveal the broader social and economic inequalities perpetuated by systems of oppression. The spatial arrangements that require the revolution is gradually crippled through authoritarian actions as depicted in the novel.

Symbolism of Spatial Confinement and Segregation

The physical spaces and boundaries within the farm serve as powerful metaphors for the social and economic inequalities perpetuated by the ruling class. One notable instance of spatial symbolism is the separation between the pigs and the other animals. The pigs, representing the ruling class, occupy distinct living quarters that are portrayed as more luxurious and comfortable. This spatial disparity highlights the unequal distribution of resources and privileges, showcasing the stark divide between the ruling class and the working class. By confining the pigs to a separate space, *Animal Farm* signifies the isolation and detachment of power from the realities and struggles faced by the majority of the animals.

Another significant symbol of spatial confinement is the farm itself. The animals are limited to the boundaries of the farm, unable to venture beyond its confines. This spatial limitation represents the lack of agency and mobility experienced by the working class under oppressive systems. The animals are confined to a predetermined space, mirroring the societal constraints imposed by the ruling class. This confinement

serves as a metaphor for the limited possibilities and freedoms of the working class within the capitalist system.

The spatial arrangements within the farm also reflect the segregation of power and control. The barn, initially a space of collective decision-making, undergoes a transformation as the pigs assert their dominance. The spatial dynamics shift, and the barn becomes a site of power consolidation and exclusion. This segregation of space mirrors the concentration of power within the ruling class and the marginalization of the working-class animals. The spatial confinement and segregation within the barn highlight the erosion of democratic participation and the consolidation of power by the ruling elite.

Furthermore, the physical barriers and boundaries that enclose the farm serve as symbols of control and oppression. The animals' confinement within the farm's borders restricts their movement and limits their possibilities. These spatial limitations reflect the broader social constraints imposed by the ruling class. The physical boundaries act as a mechanism to control and subdue the working class, reinforcing the power dynamics and inequalities present in the farm.

The spatial divide between the ruling class and the working class, the confinement of the animals within the farm, the transformation of the barn into a site of exclusion, and the physical boundaries all serve as powerful symbols of control and oppression. These spatial arrangements reinforce the Marxist critique of the exploitative nature of class society and shed light on the limitations faced by the working class.

Findings and Conclusion

The analysis of the spatial dynamics in *Animal Farm* through a Marxist lens has shed light on the novel's critique of power, control, and exploitation. By examining key spatial elements and their symbolic significance, we have gained insights into the ways in which spatial arrangements reflect and perpetuate social inequalities within the narrative.

The division of labour in *Animal Farm* serves as a crucial spatial arrangement that mirrors the hierarchical power structure present in capitalist societies. The pigs' manipulation of the animals' labour highlights the exploitation and extraction of surplus value, showcasing the inherent inequalities in the distribution of resources and rewards. This division of labour contributes to the alienation and marginalization of the working-class animals, a core concept in Marxist theory.

The transformation of the barn as a site of struggle and negotiation demonstrates the erosion of democracy and the consolidation of power by the ruling class. The spatial dynamics within the barn mirror the broader societal shifts towards centralized decision-making and exclusion of the working class. This transformation underscores

the novel's critique of the concentration of power and the suppression of collective agency.

The spatial disparity between the living conditions of the pigs and the other animals symbolizes the unequal distribution of resources and privileges. The pigs' more luxurious and comfortable living quarters reinforce the social hierarchy and the exploitative relationship between the ruling class and the working class. This spatial differentiation accentuates the theme of spatial confinement and segregation, further illustrating the oppressive nature of the system.

The physical boundaries that confine the animals within the farm act as a metaphor for the limitations and lack of agency experienced by the working class. The animals' inability to venture beyond these boundaries underscores the societal constraints imposed by the ruling class. This spatial confinement reinforces the notion of control and oppression, restricting the working class from realizing their full potential.

The analysis of the spatial dynamics in *Animal Farm* from a Marxist perspective reveals a nuanced critique of power, control, and exploitation within the narrative. The division of labour, the transformation of the barn, the spatial disparities in living conditions, and the physical boundaries all contribute to the broader themes of social and economic inequality. By examining these spatial arrangements, we gain a deeper understanding of the ways in which spatiality is utilized to perpetuate and reinforce class divisions and the oppressive nature of systems of power.

Animal Farm serves as a powerful literary work that illuminates the societal implications of spatial alienation and exploitation. By applying a Marxist lens, we uncover the novel's broader critique of capitalist systems and their inherent inequalities. The spatial dynamics within the farm mirror the struggles faced by the working class, underscoring the need for social and economic transformation. This analysis highlights the relevance of Marxist theories of spatiality in understanding the complexities of power and oppression within literature. It invites further exploration into the intersections of spatial arrangements, social relations, and ideological critiques in literary works.

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Ph.D. Scholar
Department of English, National College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli, TN
(subashsankar61@gmail.com)

Associate Professor
Department of English, National College (Autonomous)
Affiliated to Bharathidasan University, Tiruchirappalli, TN
(drtsramesh@gmail.com)

Entrepreneurial Marketing Application in Medium, Small & Micro and Enterprise in Bihar

–Mr. Siddhartha Shankar
–Dr.Sanjeev Bansal
–Dr. Preeti Mishra

As dynamic and situational variables, all the elements influencing performance have varying effects on performance. Therefore, no one can predict the success and long-term profitability of any organisation with any degree of ease or precision in the current competitive and uncertain business environment.

Abstract:

Entrepreneurial marketing in Micro, Small and Medium Enterprises (MSME) takes into account the unique business environment of the organisation as well as the entrepreneurs' innovative, proactive, and opportunistic working styles. Decision-making and marketing tactics in MSMEs seem to be more unique, unusual, spontaneous, casual, disorganised, chaotic, and unplanned. Small firms have a unique approach to marketing since they have resource constraints that larger organisations do not. The study's objective was to identify the most successful MSME growth tactics while investigating the connection between entrepreneurial marketing elements and MSME performance metrics. The initial data was supplied by 98 entrepreneurs from various districts of Bihar.In the quantitative analysis, hypotheses were tested and significant relationships between variables were examined using the Chi-square test, ANOVA analysis, and correlation assessment.

Keywords :

Entrepreneurial Marketing Dimensions,Performance Measures,MSME

1. Background

Business owners and owners of MSMEs need a deeper understanding of their marketing if they are to meet the difficulties of this new climate. Marketing is essential if you want to provide people what they want and need. Small firms have a unique approach to marketing since they have resource constraints that

larger organisations do not. Small enterprises can profit from this, despite the fact that larger organisations with rigid hierarchical structures lack the flexibility to react to changing market conditions.Marketing competency is the capacity of an organisation to appreciate and satisfy customer wants at the perfect time, place, and cost. For a company to be successful over the long run, a marketing strategy must be successful.The characteristics of the owner and managers, the firm's resources, and its particular business environment are all given significant weight in MSME marketing. MSMEs often have more proactive and opportunistic business owners and a more inventive management culture. MSME marketing plans and decision-making processes seem to be more irrational, original, instinctive, casual, disorganised, and chaotic. Networking and word-of-mouth promotion are two essential elements of the MSME entrepreneurial marketing process.

2. Statement of Problem

As dynamic and situational variables, all the elements influencing performance have varying effects on performance. Therefore, no one can predict the success and long-term profitability of any organisation with any degree of ease or precision in the current competitive and uncertain business environment. However, it has been shown that performance in a range of operational and cultural circumstances is positively correlated with having an entrepreneurial viewpoint. MSMEs, which are frequently owned and operated by business owners, may struggle with a lack of understanding of marketing planning and procedures. Poor marketing could occur, which would be harmful to the company's growth. Raising small business awareness of the significance of marketing is therefore crucial.

3. Significance of the Study

The marketing tactics and initiatives of small and medium firms are influenced by entrepreneurial tendencies. Many important concerns are still unsolved despite the fact that the research on entrepreneurial marketing is 30 years old. Despite the present focus in research on entrepreneurial marketing tactics in MSME, the use of marketing across entrepreneurial-led and non-entrepreneurial-led firms may differ greatly. Entrepreneurial marketing traits including initiative, measured risk-taking, opportunity focus, innovation, resource leveraging, customer intensity, and value catenation must be internalised and utilised effectively in marketing activities.Due to their often constrained financial, human, and technological resources, MSME

growth and survival in a fiercely competitive global business market are difficult.Only the firm owner makes important operational and business choices.

4. Objectives of the Study

- To evaluate the connection between MSME performance and entrepreneurial marketing.

- To assess Bihar's current MSME marketing practises.

- To determine the best approaches to enhance the growth and sustainability of MSME.

5. Conceptual Framework

The conceptual framework is created via a review of prior works. MSME Performance is a dependent variable, and the four entrepreneurial marketing dimensions—customer orientation, entrepreneurial orientation, market orientation, and innovation orientation—make up the independent variable. There are certain distinctive elements in these four dimensions. Responsiveness, customer focus, and customer value generation are all examples of customer orientation. Similar to resource leveraging, networking and relationship building, and market information generation are all parts of market orientation. In contrast to innovation orientation, which retains only two elements—encouraging innovation and overarching knowledge—entrepreneurship orientation has four elements: taking calculated risks, being proactive, opportunity focused, and readiness to change. In Figure 1, the conceptual framework is displayed.

Figure- 1
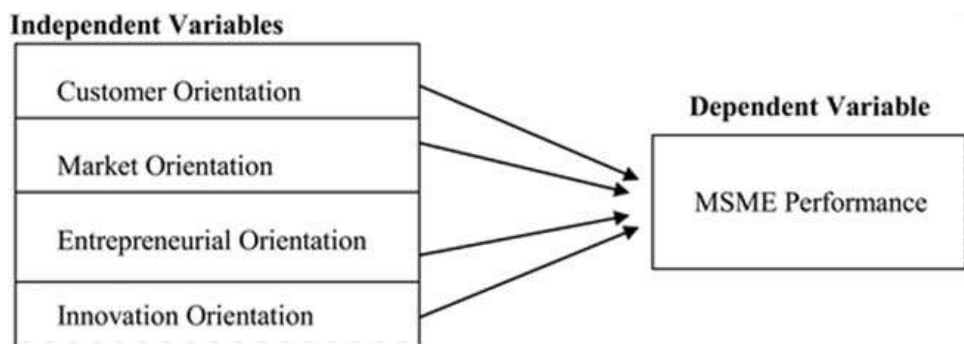
6. Research Hypothesis

Quantitative tests are used to compare four competing hypotheses on entrepreneurial marketing aspects. The following is a presentation of these:

The performance of MSMEs is unaffected by H01 Customer orientation.

H1 The performance of MSMEs is significantly impacted by customer orientation.

H02 The performance of MSMEs is unaffected by market orientation.

H2 Market orientation affects MSME performance significantly.

H03 The performance of MSMEs and entrepreneurial orientation do not significantly correlate.

H3 The performance of MSMEs and entrepreneurial orientation are significantly correlated.

H04 The innovation orientation has no discernible impact on the performance of MSMEs.

H4's focus on innovation has a big impact on how well MSMEs perform.

7. Literature Review

MSMEs have made a substantial contribution to economic growth and the creation of job opportunities. Small and medium-sized businesses are increasingly the key generators of employment, competitiveness, and innovation. Small and medium-sized businesses use a basic kind of marketing since they have less resources, including money, knowledge, information, time, and possibilities. Small businesses that rely on knowledge, initiative, and flexibility are replacing large corporations that compete through mass production, product differentiation, and economic scales. MSMEs are less likely than large companies to adopt a marketing strategy, primarily due to a lack of funding and personnel.Since they lack specialised knowledge in this area, MSME entrepreneurs are the only ones who make decisions about marketing programmes based on their experience and expectations of the outcomes.

Proactiveness, controlled risk-taking, innovativeness, opportunity focus, resource leveraging, customer intensity, and value generation are the seven highlighted characteristics of entrepreneurial marketing. In addition, a four-dimensional model of SME entrepreneurial marketing orientation was presented. Customer orientation (CO), entrepreneurial orientation (EO), innovation orientation (IO), and market orientation (MO) are the four entrepreneurial marketing dimensions, and they are depicted in Figure 2.

Figure:2
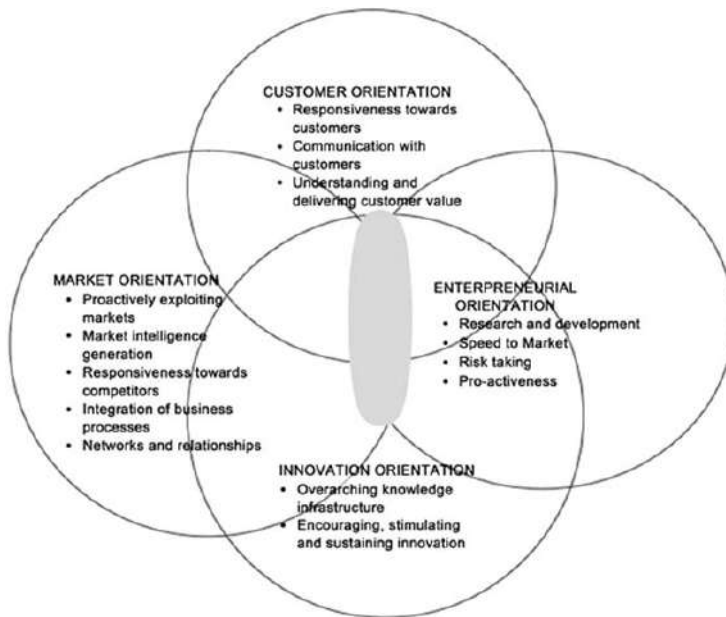
Source: Jones and Rowley (2011).

But as a result of the widespread adoption of a customer-based marketing strategy, these practises are becoming increasingly ineffective. Marketing has gained significance since it enables businesses to comprehend client needs, whose fulfilment is essential to their ability to succeed financially. Many micro businesses either lack a comprehensive plan for their marketing initiatives or only engage in a little amount of marketing.

In Bihar, the handicrafts industry has five dimensions (innovativeness, risk-taking, proactiveness, autonomy, and competitive aggressiveness) and three performance dimensions (efficiency, growth, and profit). Two entrepreneurial orientation dimensions, namely autonomy and competitiveness, were identified as influencing factors to business performance.

The overwhelming majority of women are still actively involved in home duties in traditional Bihari society because this is what most families expect of them.Adult men are expected to support their spouses, children, and ageing parents while also making a living. As a result, there are few Bihari women who work or own businesses. On the basis of a literature study and confirmatory factor analysis, six dimensions of entrepreneurial marketing variables were presented, including growth orientation, opportunity orientation, customer focus, value creation through networks, informal marketing analysis, and closeness to the market.The Entrepreneurship Development

Institute of India (EDI) identified 13 entrepreneurial competencies as being crucial for an enterprise to become competitive in the global market. These competencies include initiative, the ability to see and act on opportunities, persistence, information seeking, a concern for high-quality work, commitment to work contracts, efficiency orientation, systematic planning, problem solving, self-confidence, assertiveness, persuasion, and the use of influence strategies.

8. Research Methodology

Analysing both quantitative and qualitative data was done using a mixed technique of research design. 3000 MSMEs who belonged to the district chambers of commerce and industry in Darbhanga, Madhubani, and Nalanda made up the study's entire sample. For the purpose of gathering quantitative data, 100 entrepreneurs were chosen using a straightforward random procedure. However, 98 respondents returned the completed questionnaires, and the final two business owners were not present when the questionnaires needed to be collected from them on a subsequent visit.

9. Analysis of Quantitative Data

The relationship between performance (dependent) and entrepreneurial marketing (independent) characteristics has been investigated using quantitative analysis to test the hypothesis.

9.1 Test of Hypotheses

The theory has been put to the test by looking at the demographic data of entrepreneurs (gender and type of business) and how they responded to 36 statements on entrepreneurial marketing. According to their nature, businesses are divided into eight categories: production, energy, agroforestry, mining, IT/communication, tourism, construction, and service. Chi-square Statistics (Table 1) and ANOVA analysis have been used to test four hypotheses.

Entrepreneurial Marketing Dimensions	Chi-square P Value		Frequency
	Gender	Nature of Firm	
Customer Orientation	0.013*	0.052	98
Market Orientation	0.282	0.001**	98
Entrepreneurial Orientation	0.815	0.826	98
Innovation Orientation	0.692	0.078	98

Table 1. Chi-square test.
Note: *P Value d" 0.05; **P Value d" 0.01.

Entrepreneurial Marketing Dimensions	Gender		Nature of Enterprise	
	F	Sig.	F	Sig.
Market Orientation	7.272	0.008**	2.306	0.033*
Innovation Orientation	7.004	0.010**	2.336	0.031*
Entrepreneurial Orientation	6.748	0.011*	1.666	0.128
Customer Orientation	5.519	0.021*	1.315	0.252

Table 2. ANOVA Test.

Note: *P Value d" 0.05; **P Value d" 0.01; N = 98.

H2 The performance of MSMEs is significantly impacted by market orientation.
H3 The performance of MSMEs and entrepreneurial orientation are significantly correlated.
H4's focus on innovation has a big impact on how well MSMEs perform.

With a P Value of 0.013, Table 1 demonstrates the significance of the association between gender and consumer orientation. Similar to this, market orientation and the nature of the firm have a highly significant link with a P value of 0.001. However, there is no correlation between entrepreneurial orientation and either company type (P Value 0.827) or gender (P Value 0.814). Additionally, there is no correlation between innovation inclination and gender (P value 0.691) or company type (P value 0.077). The Chi-square test indicates that H1 and H2 are accepted whereas H3 and H4 are refused.

Table 2 demonstrates a significantly significant relationship between gender and market orientation and innovation orientation (P values 0.008 and 0.010, respectively). The nature of an enterprise is significantly correlated with market orientation and innovation orientation (P values 0.033 and 0.031, respectively). When examining entrepreneurial orientation and customer orientation, a significant relationship with gender has been found (P Values 0.011 and 0.021, respectively), but there is no significance in the relationship between these traits and the nature of the enterprise (P Values 0.128 and 0.252, respectively). All of the alternative hypotheses (H1, H2, H3, and H4) are accepted based on the ANOVA analysis.

9.2 Correlation of Performance Measures with Entrepreneurial Dimensions

Table 3 demonstrates a substantial association between performance indicators and all entrepreneurial marketing factors (customer orientation, market orientation, entrepreneurial orientation, and innovation orientation) at the 0.01 level of confidence. The performance of MSMEs is therefore impacted by entrepreneurial marketing.

Test Variables	Performance Measures	Customer Orientation	Market Orientation	Entrepreneurial Orientation	Innovation Orientation
Performance Measures	1				
Customer Orientation	0.487**	1			
Market Orientation	0.528**	0.719**	1		
Entrepreneurial Orientation	0.572**	0.728**	0.768**	1	
Innovation Orientation	0.595**	0.700**	0.765**	0.838**	1

Table 3. Correlation between performance measures and entrepreneurial dimensions.

Note: **Correlation is significant at the 0.01 level (2-tailed).

10. Analysis of Qualitative Data

Based on information gathered through in-depth interviews, the entrepreneurial market's current practises in MSME and their general status are examined. On the basis of data analysis, further suggestions are also made to enhance the performance of MSMEs for their expansion. The interview question list was created with a focus on a few particular topics, such as the current state of MSME in Bihar, factors that affect business performance, entrepreneurial marketing strategies used by Bihari MSMEs, the main issues facing Bihari MSMEs, and the best ways to boost MSME performance in order for them to contribute to economic growth, job opportunities, and resource utilisation in Bihar.

10.1 Infrastructure Facility and Honesty of Political Leaders Is Essential

Sources: Five-dimensional model of Entrepreneurial Marketing (proposed).
Figure 3. Entrepreneurial marketing model: five dimensions of MSME performance

There are a total of 14 significant factors under the five entrepreneurial marketing dimensions. Four characteristics of an entrepreneurial orientation are opportunity focus, proactiveness, calculated risk taking, and changeability. Two components of innovation orientation are general knowledge and promoting innovation. Networking and relationships, resource leveraging, and market knowledge are all aspects of market orientation. Responsiveness, customer intensity, and customer value generation are the three components of customer orientation. The newly discovered dimension of influence orientation consists of the persuasion of support agencies and entrepreneurial education/training. Figure 3 shows the proposed five-dimensional model of entrepreneurial marketing.

11. Conclusions and Suggestions

Customer orientation, market orientation, entrepreneurial orientation, and innovation orientation are the four dimensions of entrepreneurial marketing. The body of research demonstrates that these factors have a major impact on MSME performance. The results of this study's hypothesis tests corroborate the earlier results. The four previously described characteristics of entrepreneurial marketing have a significant impact on MSME performance in Bihar, according to the results of a chi-square test, an ANOVA study, and a correlation analysis.

An in-depth interview and qualitative study revealed the current state of MSME and the recommended course of action for their improved performance. One of the obstacles to MSME failure is poor industrial policy and insufficient company development programme implementation. Unfair political sway and administrative obstacles are present. The main reasons for the delayed growth of MSME are noted to be a lack of entrepreneurially motivated training and education. The inability to provide goods and services at competitive prices would be caused by long electrical load shading hours and weak infrastructure facilities.

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Research Scholar
Amity University, U.P.

Dean- FMS
Amity University, Uttar Pradesh

Associate Professor
BBDIT, Lucknow

Factors contributing to Entrepreneurial Success or Failure from the perspective of SMEs

–Dr. Siddhartha Shankar
–Dr. Sanjeev Bansal
–Dr. Preeti Mishra

There isn't a one definition of SMEs that is utilised by all the countries in the globe, claims Hall (1995). Australia defines a business as a SME if it employs no more than 100 workers in manufacturing and no more than 20 persons in services.

Abstract:

The The objective of this essay is to examine the factors that lead to SME failures. For many businesses, these impacts come from both internal and external sources. The study will analyse each of these factors in order to give recommendations on how to reduce this high failure rate. This study is qualitative in nature, and a substantial corpus of literature was used in its execution. The most important factors in business failures, according to study, are marketing management, production and operation management, financial management and accounts management, and human resource management. The study recommended that adequate training, knowledge, and information facilitation should be established alongside institutes in order to assist these enterprises in lowering this higher failure rate.A better success rate will be easier to achieve if these recommendations are appropriately put into practise.

Key Words: *human resource, production and operation, High failure rate, finance, marketing*

1. Introduction

Socioeconomic development has taken the lead as the main concern in emerging countries as a result of numerous problems in politics and economics. While many developing countries have the material means to benefit from their opportunities, they lack the entrepreneurship skills and competences to do so (Marri, H.B., 2000).One of the best strategies for countries seeking to experience long-term economic

growth is entrepreneurship (McMillan & Woodruff, 2002; Xinhua, 2002; Jakarta Post, 2002; Yu, 2000; Einhorn, et al., 1999; Cecora, 1999; Lee & Chan, 1998).In the economy they are operating in, entrepreneurs never stop seeking for chances. They then seize these opportunities, which results in economic development and expansion through entrepreneurial activity (Yu, 2000).

More than 90% of firms in industrialised countries are small and medium-sized enterprises (SMEs), which are crucial to the development of these countries. Small and medium-sized enterprises (SMEs) have a critical role in reducing poverty, generating employment, and improving living conditions.

2. Definition of SME

There isn't a one definition of SMEs that is utilised by all the countries in the globe, claims Hall (1995). Australia defines a business as a SME if it employs no more than 100 workers in manufacturing and no more than 20 persons in services. In Indonesia and China, enterprises with fewer than 100 employees are referred to as SMEs. SMEs are companies with fewer than 500 employees in the manufacturing sector and fewer than 50 employees in the services sector, according to Canadian law. Japan is an example, with less than 300 workers and a $100 million investment in manufacturing, 100 workers and a $30 million investment in wholesale and retail sales, and less than 50 workers and a $10 million investment in services.

In India, there is also no universally accepted definition of SMEs. SMEs were classified in 2005 by the Ministry of MSME, the primary government agency charged with promoting SMEs and entrepreneurship, as having fewer than 100 employees, fewer than Rs. 40 million in assets, and fewer than Rs. 200 million in sales.

3. Definition of An Entrepreneur

The word "entrepreneur" is a mixture of the French phrase "entreprendre," which means to undertake, and the German word "unternehmer," which means owner manager, according to Drucker (1985). According to Kilby (1971), the French economist Cantillion (1755) defined an entrepreneur as a person who delivers management to a firm and accepts risk. An entrepreneur is someone who converts less productive resources into more productive ones, according to a second French economist (Drucker, 1985, p. 19).According to Schumpeter (1934), an entrepreneur is someone who creates new things and innovates within the confines of the current economic system.An entrepreneur is someone who is prepared to take chances and sticks to their principles in a variety of situations (Unwalla, 1964). the individual who takes on financial risk and controls a business.

4. Literature Review
Promoting Success and Preventing Failure in Small Business

The socioeconomic development of numerous countries throughout the world depends on SME growth. However, SMEs perform poorly than larger businesses globally and have a very high failure rate.Our study's major objective is to pinpoint the elements that can boost small enterprises' productivity and endurance, hence reducing failure rates and increasing success rates. According to Reynolds et al. (1994), 74% of small businesses in Australia between 1973 and 1990 failed during the first five years. In the ten years that they were in operation (from 1992 to 2002), 71% of small businesses in America failed (Shane, 2008).SME failure rates are among the highest in the world, but they also play a significant role in the Indian economy.

The majority of academic books and research papers that have identified the elements influencing the performance of small enterprises can be grouped under the following four topics, according to Gibbs and Davies (1990): (1) Characteristics of entrepreneurs, managers, and small business owners. (2) The organization's growth. 3. Effective managerial skills; 4. Attention to both micro- and macroeconomic issues. Out of these four crucial factors, functional management skills are the main factor that causes SMEs to fail. Peacock (1985) highlighted that the ineffective use of functional management methodologies and a lack of functional management competence were to blame for 92% of small business failures in America.The management of a small business was responsible for 96% of its failures in Canada.

5.1 Marketing Management

Marketing initiatives aim to gain a competitive edge (Hill, 2001). However, according to Carson and Cromie (1989), small enterprises lack the necessary resources (human, financial, knowledge, and attitude). Therefore, in this situation, creative marketing can be essential for small enterprises to achieve a competitive edge (O'Dwyer et al., 2009).Innovative marketing techniques are crucial for small businesses to be successful, patient, and to achieve sustainable growth. In SMEs, innovative marketing is defined differently with an emphasis on ideas like novelty and opportunity. It relates to the creation of novel goods and services, fresh methods for carrying out organisational tasks, and inventive, novel, or unusual responses to problems and consumer demands (Knight et al., 1995, p. 4).

O'Dwyer et al. (2009) identified six elements that can support innovative marketing in small enterprises. Marketing factors include the creation and modification of new products (Mostafa, 2005; McEvily et al., 2004; Nieto, 2004;

Carson et al., 1998), as well as creative methods for product distribution and the marketing mix (Johne, 1999; Carson et al., 1998). The second element is integrated marketing, which blends several market-penetration tactics with originality (Carroll, 2002; McAdam et al., 2000; Johne, 1999). (Narver et al., 2004; Martins and Terblanche, 2003; Morris and Lewis, 1995) Customer focus is the third factor.The fourth factor is concentrating on the market's profit, while the fifth factor is the market's demand (Johannessen et al., 2001; Cummins et al., 2000; Kleindl et al., 1996).Last but not least, a component of creative marketing in small enterprises is the distinctive offering.

5.2 Human Resource Management

Human resource management is a strategy that can help small organisations grow and survive (Arthur and Hendry, 1990; Bacon et al., 1996; Lin, 1998; Kaman et al., 2001; Singh and Vohra, 2005). Implementing strategic processes and procedures for the management of human resources can be essential to the success of small businesses as well as other kinds of businesses, according to Dyer (1993), Pfeffer (1994), Deshpande and Golhar (1994), Heneman et al. (2000), Hornsby and Kuratko (2003), and Rutherford et al. (2003). Schultz (1993) asserts that investment in human capital increases asset and employee performance, resulting in a long-lasting competitive advantage.

The small business as a whole will also experience an increase in performance and satisfaction as a result. Human resources are essential for a company's performance and competitiveness (Barney, 1995). The growth of a company's human resources will have a big impact on its performance and ability to compete. Business success and innovation are tightly correlated, and without a competitive human resource basis, innovation is not conceivable (Lumpkin &Dess, 2005). The most crucial element of strategic management is human resources (Marimuthu, Arokiasamy, 2009). Snell et al. (1999) assert that a company can achieve a competitive advantage through its human resource's significant component of individuality and value. The major factor in the company's capacity to keep a competitive edge is its human resources (Noudhaug, 1998).

The financial success of the company benefits from the development of its human resources (Delaney & Huselid, 1996; Hsuet al., 2007).After completing organisational and general management responsibilities, small business owners and managers concentrate on human resource management difficulties (Hess, 1987).HRM is essential to a company's success, according to Barney (1995), Boxall (1996), Pfeffer (1994), and Senge (1990).

5.3 Financial Management

High-performing small firms place a strong emphasis on record keeping, cash flow planning, and their costing system. Small business owners and managers must focus on the following issues in order to achieve high performance in financial management as well as in their organisations: a high ratio of fixed assets, a lack of attention given to intangible assets, a high investment in inventory, and a delay in the payment period. Small firms face ongoing financial difficulties. Most small businesses place a lot of attention on their financial statements, but Nayak and Greenfield (1991) claim that their owners and managers do not always get relevant information from them. The performance of small enterprises is significantly impacted by the efficiency of credit management.

Accounts receivable are a major problem for small businesses, and those with fewer of them do better. One of the major factors contributing to small business failure is poor and careless financial management. Although Nayak (1991) contends that owners and managers of small businesses generally pay close attention to their financial accounts, they don't always provide them with pertinent information. Efficiency in loan administration has a big impact on small business performance. Small businesses usually choose survival above expansion when it comes to managing cash flow. Small businesses struggle greatly with account receivables (AR); those with less of them perform better (Poutziouris et al., 1998). Poor and negligent financial management is one of the key causes of small business failure (Chittenden et al., 1998).
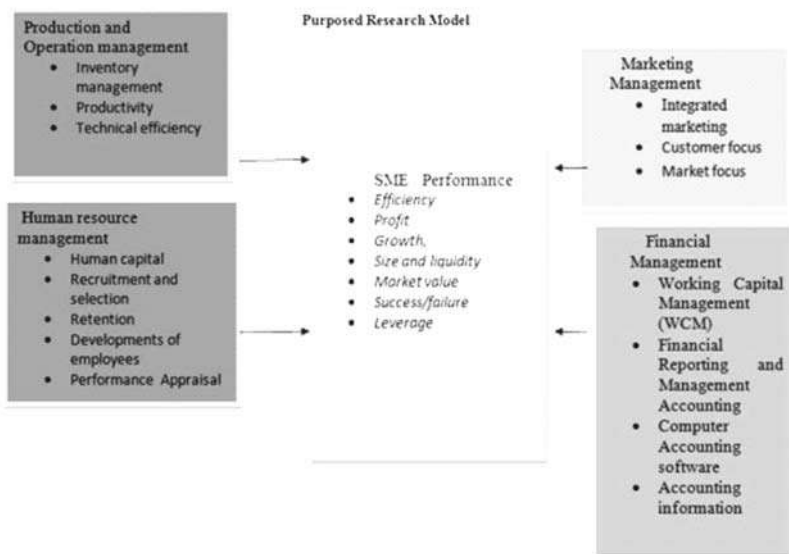
5.4 Production and Operation Management

Inventory management is the effective control of parts such as raw materials, work in progress, and finished goods. One of the main reasons small firms fail is a lack of planning for inventory management (Dun & Bradstreet 1981; Justis, R. 1981). Many small businesses consider inventory management as a severe issue with their operations and output (Wichmann, H., 1983).Both the running of small enterprises and the expansion of the sector depend on effective inventory control (Anderson, J.C. & Narus, J.A., 1984).Gaining a competitive edge is essential if you want to enter and thrive on the global market (Banks, J., and Heikes, R.G., 1983).According to Achrol, Reve, and Stern (1983), the expense for small enterprises using IM has greatly lowered.

Rajeev (2008) argues that inventory management practises are crucial for small businesses because they boost performance through a variety of benefits like cost savings, increased return on scale, and increased labour and capital productivity. This is in contrast to other small businesses that aren't using IM effectively, which perform better in terms of productivity, quality, and competitiveness. According to Arsham and Shao (1985), in order to manage their inventory, small enterprises must use fundamental statistical tools and forecasting methodologies successfully and efficiently.Small business owners and managers who want to implement effective and efficient inventory management practises should focus on having enough funding, using space effectively, and having a higher level of information system by utilising cutting-edge computer hardware and software (Erdem and Massey, 2004).

1. Discussions and Conclusion

The literature has revealed a few key managerial elements that are crucial to the success or failure of small firms. It is abundantly obvious that the majority of recently founded organisations are lacking in the core management skills and knowledge required to handle issues and obstacles. Due to flaws in their accounting and financial management, marketing knowledge and skills, efficient operational and production plans and procedures, and subpar human resources management strategies, they are destined to fail. Integrated marketing communication, market focus, and customer focus techniques are essential for enhancing organisational marketing performance. Inadequate and incorrect financial and accounting practises have been the main functional problem and top source of concern for small firms.

Working capital management, accounting reporting, and computerised accounting systems are essential components to enhancing financial performance. Human resource management solutions, which are largely concerned with capital

expansion through enhanced recruiting and selection, training, performance evaluation, and staff retention, can help small businesses operate better. Finally, small enterprises should focus on production and operation management, which must include essential elements like inventory management, productivity, and technical efficiency. Despite the study's qualitative approach, it did pinpoint a few crucial elements that are the main reasons SMEs fail.

Managerial Implications

The success of the company is positively associated with the intention, preparedness, insight, and knowledge the entrepreneur has about the particular business they are establishing. As a result, it's crucial to advertise and assign as much homework as you can before a firm begins. Some in-depth and challenging course material should be introduced for this. For a higher survival and success rate, the appropriate education and management training programmes are provided. Technical education and formal management training are extremely beneficial for businesses of all sizes and sorts. The frequency of training and workshop participation is substantially connected with the success of SMEs (Williams, 1991). Small business owner managers must pursue education and training if they want to survive in this competitive environment.

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Professor, Amity University, Uttar Pradesh

Associate Professor, BBDIT

Native Discourse of Eco-Criticism: An Eco-Critical Reading of the Selected Folk Songs of Uttarakhand

–Pradeep

The folk, the people ordinaire, is embedded into nature; from their dawn-yawn to dusk, the folk has always been into nature. Notwithstanding the industrial age digressions, the nature has been an integral context that has influenced, informed and shaped human experience, existence, perception and imagination eventually.

Introduction :

The Himalayan state of Uttarakhand (India) has been in the news, intermittently, for its fragile ecological topography. The region- the upper crests, precisely- has been a witness to countless environmental upheavals over the decades; the cloud-bursts, the flash-floods, the forest fires, the earthquakes, and the most recent the land subsidence have been the order of the lives of the people of the region since ages. Lives, literally and figuratively, move over the edge of a glacier under the thunderous roar of a cloud about to burst itself and the lives underneath apart. This 'everyday' interface of the region with the forces of environment manifests in the folk narratives of its people; the folk tales and the folk songs, in particular. The folk songs weave in interesting tales of struggle, survival and reverence. Inter alia, an eco-critical reading of the folk songs- selected for the study- suggests that the folk songs of the region weave into themselves many of the concerns of the theorists of the field. So much so, the folk songs of the region seem to sing each of the definitional elements of Eco-Criticism; they sing of the specific (environmental concerns) and the universal (eco-critical concerns).

Keyterms: The folk Songs.

From being "the study of the relationship between literature and the physical environment" (Glotfelty xviii) to "The field of study that analyses . . . while also motivating audiences to live within a limit that will be binding over generations" (Gomides 13), Eco-Criticism as a field of study- where scholars of literature examine texts using interdisciplinary tools to illustrate various

ways in which texts treat nature- has come of age, literally and practically. To paraphrase CheryllGlotfelty, literary scholarship had largely been "academic . . . to the point of being unaware of the outside world" (American Heritage Dictionary) during most of the twentieth century when almost every major literary theory underwent 'revision'. Paradoxically, this was that particular epoch in the history of human beings when the environment- under its most cliché signifier, climate- blew hot and hot, incessantly; without any significant fire under the collar of the scholars of the literature. There have been immense "nature literature', but a theoretical framework for a patterned study and analyses of that literature was rued; even more so, when in later twentieth century under the strain of new social, economic, political, psychological, philosophical and cultural thrusts most of the theories of literature expanded their horizon to accommodate new 'tools and fields'; 'environmental'was an 'academic ignorance', a monumental miss!

Though "individual literary and cultural scholars have been developing ecologically informed criticism and literary theory since the seventies" (Glotfeltyxvi), these isolated expositions began to be streamlined in eighties. The nineties witnessed the emergence of Eco-Criticism as a recognizable area of literary study; new departments were opened; teaching positions were created and filled, funds were allocated, the curriculum was worked upon- especially in some of the universities in the USA; in 1990 the University of Nevada, Reno, created the first academic position in Literature and the Environment; an MLA special session was held in 1991, Association for the Study of Literature and Environment (ASLE) came up in 1992, and Inter-disciplinary Studies in Literature and Environment was formed in 1993. The nineties surfed over the first wave of Eco-Criticism- a scholarly insight into the relationship between the text and the nature. The next decade rode over the second wave- a move from the idyllic to the urban, from text to the movements and from theory only to the praxis. Of lately, much like its literary cousins, it's expected that Eco-Criticism gallops into the 'everyday'- into the lives of the ordinary people, in to the 'literature' of the folk; though, there have been stray incursions, but a concerted literary intervention is much awaited. This research paper attempts to walk the rope, in the meantime.

The folk, the people ordinaire, is embedded into nature; from their dawn-yawn to dusk, the folk has always been into nature. Notwithstanding the industrial age digressions, the nature has been an integral context that has influenced, informed and shaped human experience, existence, perception and imagination eventually. From the beginning of the Folkloristic in the middle of the nineteenth century to date, it is evident that the human-nature interface has been a consistent trigger in the folk traditions- the tales, music, songs, etc- of the people from Tahitian of the

South Pacific to the Inuit of the Arctic. Anthropological folkloristic studies align themselves with the 'pastness' as well as the present of the past experiences, while the psychological folkloristic studies look at the folk traditions as the superstructures on the unconscious base that is the store-house of the collective human experiences; the humanist and the historical analysis keep the 'folkal capacity' and the historicity of the folk traditions in the focus, respectively. Amidst all these variegated interpretations, there is no denying the fact that the folk traditions have obvious 'nature' imprints. Since the postmodernist onslaught pioneered by the likes of Roland Barthes and the New Historicists' blurring of the distinction between the literary and non-literary texts, the 'folk-texts'- folktales, folksongs, etc- offer strong eco-critical readings. "So while folk (music) is still "there", it springs from an act of imagination or academic analysis" (Slobin 3) and folk songs sing of "animals and crops . . . of children and family ties . . . their beliefs, hopes and identities" (Slobin 3). As Eric Charry quotesDiabate, a west African tribesman, in conversation with Charles Bird, a linguist,"The meaning of my words is in the moisture of the breath that carries them". This moisture is an essence of the folk songs and it springs from the nature folks live in.. The folkloristic and eco-criticism have been immensely enriched by the studies undertaken by researchers from various fields, not to miss the fact that most of the contemporary literary, or other discipline, streams tend to be inter-disciplinary; the folkloristic and the Eco-Criticism are no exceptions. To borrow from the extensive readings of Raymond Williams, the Residual elements of a culture- that the folk literature is- are the manifestation into the contemporary of the elements that were "effectively formed in the past" (*Marxism and Literature* 122). To put that in the perspective of what Carl Jung, the Swiss Psychologist, offers about the nature and working of the Collective Unconscious- "[it] comprises in itself the psychic life of our ancestors right back to the earliest beginnings. It is the matrix of all conscious psychic occurrences . . . continually striving ("The Significance" 112) - a much intertwined dynamic of the interface between the folk and the eco-critical reading emerges. The folk songs selected for the eco-critical reading by the researcher attest to that dynamics.

"Folksongs are the forests attuned to our heartstrings" goes the saying in the highlands of Uttarakhand; and the people here sing of their nature as the folks elsewhere sing of- they sing to praise it for its bounties, they sing to pray for more bounties, they sing to thank it, they sing to placate it when the crops fail and they sing to appease it when something 'unnatural' happens. They sing their joy and their happiness through it and the songs "keep changing and adapting, like so many other aspects of human life, from the family to work to beliefs" (Slobin 6). One wonders since folk (songs) are the 'everyday nature' echoed, sung and danced on

to, should eco-critical reading of the folk songs of the region not reveal the imprints of these events? In this pursuit, the researcher pursues eco-critical reading of three folk songs, from the region that has been hit the most and the most often. The first song :-

<div align="center">

गन्दुलुकैरियालित्यरुछाळुपाणिगंगाजी

मांकादूदैलाजभीनिराखिजाणिगंगाजी

गंगामातअमीमाई — हरहरगंगे

गंगामातमअमीमाई — हरहरगंगे ।

</div>

<div align="center">

We have polluted your sacred water, oh mother Ganga

We, your children, have no shame

in tarnishing the purity of your milk

Hail mother Ganga, Hail mother Ganga

Oh mother Ganga,

Yet we haven't learnt to not tarnish the purity of your milk.

</div>

The second song:-

<div align="center">

डालियोंनाकाटा

नाकाटाहाआहाआआआआआहातौडालियों

योंयोंडालियोंनाकाटाचुचोंडालियोंनाकाटा

तौडालियोंनाकाटादिदोंडालियोंनाकाटा ।

</div>

<div align="center">

Don't cut the trees, don't cut them.

Don't cut the trees, my dear,

don't cut them.

Don't cut the trees, my brother,

don't cut them.

Don't cut the trees,

don't cut them.

</div>

If you cut the trees,
the soil will erode.

<div align="center">

No one will have any home

and fields left.

If you cut the trees,

there will be no fodder for the cattle.

</div>

The third song:-

बीसासौआठलेभादोकामास,
सतपुलीमोटरबौगीनखास।
आसमानलेगेबादलकोघेरो,
नीकाराभायोंसतपुलीडेरो,
नयारबढीगेकनोपाणी,
किस्मतनहाय. क्याबातठाणी!

In the year two thousand and eight,
during the month of Bhadon
inSatpuliKhas,
the motorcarswashed away.
'The sky is surrounded by clouds,
brothers, don't stay in Satpuli today!'

All these folk songs sing of particular tragedies and challenges, but echoes, atypical of a folk song, the universal 'lessons and experiences'. The songs 'originated' in one region in response to a particular natural phenomenon, but have travelled over the years throughout the state of Uttarakhand and beyond since the "structure', in Saussurian sense, of the challenges remains the same. With minor changes in the tones and the lyrics, the songs have become an integral part of the 'folk psyche' and festivities of the region. A cursory reading of the folk songs selected for this study suggests as if they have been written to 'corroborate' some eventful day the 'concerns' of the theorists of Eco-Criticism! For Simon Estok "[Eco-Criticism is more than] simply the study of nature or natural things in literature; . . . it is a theory that is committed to effecting change by analyzing the function . . . represented in documents (literary or other) that contribute to material practices in material worlds" and that's what these songs sing of- a commitment to effecting change! Lawrence Buell defines "Eco-Criticism . . . as (a) study of relationship between literature and environment conducted **in a spirit of commitment to environmental praxis**[The researcher's emphasis on the phrase in the bold]". The second song, "daaliyannakaato", has the same resonances; and, these 'resonances' are not merely a string of words attuned to vocal chords that are drummed around in the local fairs and festivals; they pulsate the spirit of the people of the region. ChipkoAndolan (movement) of the 1970's is a glaring instance; to stop the loggers from cutting the trees in the highlands- the movement began in the upper Alaknanda valley and later spread to whole of the adjacent Himalayan region- the people, the women especially, clang (hence, the name *chipko*)to the trees when the loggers came to cut the trees.

The movement continued for decades, later taking in its strides not only the protection of trees but also the issues that concerned the ecology of the region. The *chipko* imprints are palpable in the folk traditions of the region, including the folk songs. To accommodate another gallop of the field, as CamilaGomides puts it, "[Eco-Criticism is] the field of enquiry that analyses and promotes **works of arts which raise moral questions about human interactions with nature** while also **motivating audiences to live within a limit that will be binding over generations**" [The researcher's emphasis on the phrases in the bold].

These folk songs, and many other of the region, voice a few things that are specific to the people of the region; and voice a few things that have 'universal' eco-critical connotations. They sing of floods, deforestation, crop failures, etc. on one hand; of limits, duties, lessons and commitment towards nature on the other hand. It's quite obvious through this reading that the folks have been singing of the 'concerns' that form the core of the eco-critical study since ages- through their 'texts' and their 'praxis'. They sing, incessantly, of the things that are integral to their 'being and existing'- in praise-songs, thanks-giving songs, etc.; and they sing, enthusiastically, of the practices that harm these things and of the practices that may heal and save these things. The folk songs of the region, quite like the folk of any other region, sing in two 'tones'- the specific concerns and the universal lessons; they sing of the immediate while the unconscious thrusts its collectives through universal overtones.

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Research Scholar, Department of English and Foreign Languages, Maharishi Dayanand University, Rohtak

Psychological Trauma in Toni Morrison's *Sula*

–Mrs. P. Nithya
–Dr. M. Premavathy

The Super Ego in Freud represents the conscience, social mortality (that which is beyond I). Neurosis is the result of a conflict between the ego and Id and it is state in which a person is at war with himself/herself. Psychosis is the outcome of a similar disturbance between the ego and the outside world. The libido (later called Eros love) is the driving energy of the instinct in the Freudian frame. Sexual difference plays a central role in the Freudian model.

Introduction :

In the back drop of a technologically advanced, international society, the start of the new century saw many changes in humans. Nevertheless, there remains economic, social and political discrimination between women and men. The most disadvantaged group in the globe, women continued to endure sufferings. Black women are the only ones who experience psychological anguish. Being a woman poses the first threat, and being an African woman poses the second threat. Men and women are the two genders that make up mankind. A rib from a sleeping man was used to make woman, according to the biblical account, after God created man from dust in his likeness. Since then, women have been referred to in a variety of contexts as being weaker vessels. Women in society, whether in ancient or modern times, are undoubtedly susceptible to certain risks. In contrast to the male species, they are more likely to experience mistreatment or sexual assault. For women, the risk is greater. There might be a couple of exceptions. But the majority of women find themselves in disadvantaged situations. They are unable to handle the horrors committed upon them. Women are more vulnerable to risks that revolve around their bodies than men are. The primary distinction between men and women is that only women realize and recognize virginity. Women are more likely to experience sexual than psychological hazards. Through her book *Sula*, Toni Morrison skilfully depicts the psychological damage experienced by black women. This article focuses the psychological damage experienced by black women, as shown in Toni Morrison's novel *Sula*,

which is extensively examined in the article.

Keywords: Sexual, Psychological, Psychological Harassment, Black Women, Psychological Trauma and Prejudice.

Introduction

African American literature refers to works created by, for, or with reference to African Americans. The genre got its start in the 18th and 19th centuries with authors like poet Phillips Wheatley and orator Frederick Douglas, reached an early apogee with the Harlem Renaissance and is still going strong today with writers like Toni Morrison, Maya Angelou, and Walter Mosley who are considered among the best American writers. The position of African Americans within the greater American society, African American culture, racism, slavery and equality are only a few of the topics and problems covered in works of African American literature. The windy tiny steel mill town of Lorain, Ohio, is where Toni Morrison was born on February 19, 1931. She goes by Chloe Anthony Wofford in real life. Her name was difficult to pronounce. She therefore abbreviated it to Toni, her middle name. She pursued an English degree at Howard University and developed a taste for theatrical pursuits. Toni attended Cornell University for her master program in English after graduating. After graduating from Cornell University, she taught English at Texas Southern University before coming back to Howard University in 1957. She made a number of new friends there who would later play significant roles in the fight for African-American equality.

Toni Morrison met and fell in love with Harold Morrison while working as a teacher at Howard, and they were wed in 1958. He was an architect from Jamaica. Toni Morrison had a predicament that many women may identify with following her divorce in 1964. Toni Morrison found herself in a circumstance that all women can identify with; she was unemployed with no prospects for employment, had one kid and another was on the way. Therefore, Toni Morrison visited her parents' house in Ohio when she was 33 years old. That could have signalled the end for a lot of women. It was the beginning of a challenging rebirth for Toni Morrison. Morrison has produced eleven novels, each getting stronger. *The Bluest Eye* (1970), followed by *Sula* (1973), were both nominated for the 1975 National Book Award for their creative forms and lyrical style. *The Song of Solomon* (1977) earned the National Book Critics Award and is considered as a classic in the United States. *Beloved* (1987) which received the 1988 Pulitzer Prize and *Tar Baby (1981)* which realistically portrays the lives of African Americans, Toni Morrison received the Nobel Prize in literature in 1993. Her other works include the nonfiction books

Playing in the Dark, Whiteness and the Literary imagination (1992) and *What Moves at the Margin* (2008). *Jazz* (1992), *Paradise* (1997) and most recently, *Love* (2002). *A Mercy* (2008), *Home* (2012), *God help the child* (2015), *The Origin of Others* (2017), *The Source of Self- Regard* (2019), she was honoured with the Presidential Medal of Freedom (2012) and the Coretta Scott King Award (2005). Psychoanalysis methods in a style of criticism called psychoanalytic critique. According to the Concise Oxford Dictionary, "psychoanalysis is an example of a technique for treating mental problems by investigating the interaction of conscious and unconscious elements in the mind." The Sigmund Freud approach to therapy focuses on the separation between matter (body) and thought, encouraging honest communication and addressing suppressed anxieties and tensions. This approach is based on views about the mind, instincts, and sexuality, influenced by Austrian psychologist Sigmund Freud. Freud's theories on the psyche are divided into three parts: the ego, superego, and id, which correspond to consciousness, conscience, and unconscious, respectively. Freud's psychic processes include transference, where the patient is directed by the psychoanalyst, and repression, which refers to a repository of unmet desires or upsetting memories that are compelled out of the conscious-preconscious and into the unconscious. This repository of traces strongly influences human behaviour, with suppressed emotions being sublimated manifestations of the unconscious suppressed sexual. Despite its ongoing development, Freud's methodological inconsistencies have significantly skewed his life and work.

> The Super Ego in Freud represents the conscience, social mortality (that which is beyond I). Neurosis is the result of a conflict between the ego and Id and it is state in which a person is at war with himself/herself. Psychosis is the outcome of a similar disturbance between the ego and the outside world. The libido (later called Eros love) is the driving energy of the instinct in the Freudian frame. Sexual difference plays a central role in the Freudian model. (49)

Freud's theory of the male/female divide is based on socio-cultural influences, rather than biological differences. This perspective has gained popularity, especially with feminist criticism. Freud believed that the issue is not the superiority of male biology or female anatomy, but the symbolic exclusion or marginalization from socio-cultural privileges. He believed that anatomy acquires meaning and value through intense cultural mediation. Dream analysis is crucial in Freud's paradigm, as it focuses on the manifestation of repressed desires in dreams. Dream analysis involves transference, projection, displacement, and condensation, with the presumptions of transference and projection serving as the foundation for interpretation. Despite

this, women still face political and social oppression in some parts of the world. They were denied their rights and assigned societal duties, mostly those of their own daughters, wives, and mothers. Even if this situation was, and in some cases still is, troublesome, it becomes even more so when impediments are posed not just by gender but also by origin or ethnicity. With the use of her books or other means, Toni Morrison helped to increase awareness of psychological trauma or with assistance from the female lead characters.

Cecile is Helene's strict, religious grandmother; she nurtures Helene from infancy and arranges her marriage to Wiley Wright, Cecile's grand-nephew. Cecile is Helene's severe and devout grandmother. Helene travels to New Orleans with her daughter Nel, age 10, when Cecile passes away. Helene's daughter Nel was born. She and Sula have a close bond as teenagers. Jude deserts Nel after they get married. Hannah Peace's mother is Eva Peace. Her spouse abandons her. Later, she rises to become a dynamic matriarch of a bustling family. The oldest child of Eva is Hannah Peace. Eva's second kid is named Pearl Peace. She genuinely bears Eva's name. But Eva calls her "Pearl" instead. Hannah Peace's daughter is Sula Peace. Over one of her eyes, there is a birthmark. It has several appearances, including stemmed Hannah's ashes, a rose, or a snake. Sula and Nel were best friends when they were little girls. In her Foreword to her novel *Sula*, Toni Morrison states thus:

> Female freedom always means sexual freedom, even when-especially when-it is seen through the prison of economic freedom. The sexual freedom of Hannah Peace was my entrance into the story, constructed from shreds of memory about the way local women regarded a certain kind of female-envy coupled with amused approbation. (11)

The Medallion was a white-dominated area, while black neighborhoods were called the 'bottom', symbolizing their lesser status. Sula, a black woman, lives an unconventional life, attending college, sleeping with various black and white men, and attending various events. After returning to Bottom after a ten-year absence, she is despised and viewed as a witch. She meets Eva and Jude Greene, leading to a close friendship and affairs. Nel, disapproving, witnesses their affair, but Jude turns on her. Sula dies alone, causing a radical transformation in the town. Black people find employment and participate in Shadrack's march on National Suicide Day, leading to violence and fatalities. Nel, once despised by Sula, now misses her. As she grows older, she realizes that the only genuine connection she ever had was with Sula. She travels to visit Eva, but Eva becomes dominant and acts like Sula. She is shown sobbing towards the book's conclusion over Sula's death.

In this book, three incidences are addressed. The first one is the train scene

with Helene and Nel. This incident demonstrates that racial segregation persisted in America far into the twentieth century. Helene one day receives a letter from her old town informing her of the condition of her other grandma. Although Helene does not want to leave, she must. This occurs just after World War I is over. She rides aboard a train with her daughter. She is being subjected to racial discrimination in this situation. She accidentally walks into the area reserved for the whites. The conductor urges her to get her put on in there and asks her to explain her error. Helene walks to the black box after this remark. But there will be a lot more humiliations to come. The trip takes several days, and at the end there are no black-only restrooms on the trains. Because there are no restrooms for coloureds, Helene is so ridiculed and degraded by the whites and is made to urinate in the woods. Helene once endures pain without complaining. Helen grinned. They arrive in New Orleans at last. When they get home, they discover that the elderly grandma has passed away. Helene, a prominent member of the black community.

The second incident concerns the body of Chicken Little. A boatman discovers the body, which is discarded by the sheriff and treated as a dead pig. The whites, including the man, fear Sula, believing she is a witch. Sula's evil is further fuelled by her alleged affair with white men. A five-year-old boy named Teapot visits Sula's house, and he falls, causing his mother, Betty, to believe she is a witch. However, Sula's evil has led to people like Betty loving their families. Sula, who is thirty, appears younger than her age and is not guilty of the people of Bottom. She is hurt that Nel does not talk to her, and she has her own convictions. When she meets Ajax, he gives her a bottle, leading to an intense affair. Sula becomes obsessed with him, longing for his return and understanding the meaning of possessiveness.

Sula is sick when Ajax leaves her. Nel pays a visit, but their previous encounter does not make up for it, and they argue fiercely. Sula has no remorse about the way she has been treated, not even as she lies on her deathbed. Sula receives cold treatment from the other women in the community just because she takes autonomous action. The focus of the book is mainly on individuality. The book by Morrison explores the struggles of black women, particularly Sula, who prioritizes her own happiness over others'. The protagonists, portrayed as black women, grapple with the legacy of white Americans defrauding them of their property and rights through manipulation of law, societal standards, and language. The story highlights the racial restrictions placed on African-Americans in Medallion, where whites gave away land in the hills, despite their promise to grant land near the Ohio River. The story reveals increasingly cunning instances of white manipulation.

By the end of the novel, it is evident that whites have been deliberately depriving black residents of the Bottom of heating and health care while claiming that the

additional funds would be used to fund a fictitious New River Road, a public works project that is utterly unreal. Although there are hardly any white characters in the book, it demonstrates how the white establishment, frequently referred to as 'they', has used deception to keep blacks as poor and isolated from white communities as possible. This is supported by the cynical belief that black people lack legal representation and thus are unable to defend their position. The story revolves around the optimism and naivety of black residents in the Bottom, who are driven by white culture and prejudice. Despite their desire to integrate into the white community, the white establishment in Ohio wishes to keep them at a distance. Black characters resort to brutality to look white, even twisting their noses and straightening their hair. Some eventually move to Medallion's white neighbourhoods, but this leads to segregation and dispersal of these communities. The story highlights the idealistic and unachievable ambitions of blacks to integrate into white areas.

It's important to comprehend how race and gender play a part in Sula. The majority of the black characters in the book have been taught to despise their situation in life, to loathe their race, and in some cases, to despise one another for being black. In Sula, Toni Morrison explores the African-American experience in the 20th century, focusing on the struggle for progress amidst a system designed to make change impossible. Morrison's portrayal of the people of the Bottom reveals that nature was inconvenient and evil existed to survive. The majority of the residents are impoverished, ill, or have lost loved ones too soon. Morrison highlights the importance of creating an identity for oneself and the community, as tragic events form the foundation of the community's identity. In this regard, the novel's conclusion is particularly intriguing since it demonstrates the genuine closeness of Nel and Sula is expressed in Nel's long cry for Sula When Nel realizes that she missed Sula, her childhood friend, rather than Jude all those years, she weeps long and loudly for Sula:

> "All that time, all that time. I thought I was missing Jude."
> And the loss pressed down on her chest and came up into her throat.
> "We was girls together", she said as though explaining something,
> "O Lord, Sula." she cried, "girl, girl, girlgirlgirl." It was a fine cry-loud and long
> -but it had no bottom and it had no top, just circles and circle of sorrows.
> (174)

Conclusion

In her book *Sula*, Toni Morrison skilfully depicts the psychological pain experienced by black women. Morrison steers clear of the passive victims who are

unable to realize their potential due to external pressures that separate them from the ideals of their own culture. Their desire to rebel against their parents' desires strengthens the plot of two friends, Nel Wright and Sula Peace, in this book. Nel conforms to the expectations of what is appropriate female behaviour in the community. Sula rebels when she marries and has kids. Sula is shunned by the community and kept at arm's length, yet despite her rejection of their morals, they do not fully disregard her since they view evil in the same light as they do grace. Morrison therefore critiques both the bigger society, culture, which uses appearance standards to determine one's self-worth, and the black community, which supports these norms. The story highlights the mistreatment of African women and the destruction of a community after Sula's death. The conflict between order and chaos in connection to society and the natural world is a recurring topic in many of Morrison's works. It is clear that disorder and chaos are fundamentally opposed to and diametrically opposed to the organized, civilized, and structured essence of human civilization.

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Ph.D. Research Scholar
Government Arts and Science College for Women (Affiliated to Bharathidasan University)
Orathanadu, Thanjavur - 614625.

Research Supervisor
Associate Professor of English, CDOE, Bharathidasan University, Tiruchirappalli- 620024
Mail ID: drpremapalani@gmail.com

"Influence of Lai-Haraoba in the Socio-Religious and Cultural Life of the Meiteis"

–Loushambam Sanatombi
–Dr. Huidrom Suraj Singh

Manipur is situated in the North East Frontier of India, bounded by Nagaland to the north, Mizoram to the south, Assam to the West, and Myanmar lies to the east. Though Meiteis are the majority group in the state, Manipur has been the meeting place of different ethnic groups and tribes. These ethnic groups and tribes have their own culture, religion, tradition, economic and political organisation, and other dialects.

Introduction :

The paper attempts to obtain some insights concerning the role of Lai Haraoba in the religious life of the Meiteis, its expression in society and culture, and its form of theatrical play. The Lai Haraoba festival forms anintegral part of the indigenous Meitei religion. The gods and goddesses of the Meiteis were confined mainly to the Umanglais, who were the progenitors of the clans or sub-clansor the spirit of the political or cultural heroes and heroines. Meiteis also believed in the community's supreme gods, the generalised ancestor. The festival's central theme is to appease the gods and goddesses through rites and rituals, dance and music, well-being and prosperity of the community. It also deals with the role of the Maibas, Maibis and Pena Khongba in the festival.

The present work attempts to make a comprehensive study, including social, cultural and historical aspects of the theme under investigation. In the Lai-Haraoba festival, people organised and made deliberate attempts to please the Gods and Goddesses and seek blessings for the ongoing process of living. If the deities were displeased with the people, the destruction of the land was inevitable. It is celebrated to accomplish abundance of rice and fish, expansion of territory and population, the longevity of life, living with happiness, procreation and continuation of lineage, political and administrative stability, decrease death and illness etc.

The Lai-Haraoba is associated with the evolution of human beings, how they took to

settlement by satisfying their universal needs of food, clothing and shelter, cultivation, building houses, weaning clothes etc. The whole processis highlighted in the form of dance and music. The festival includes rituals, ceremonial dance, music, and oral literature. The historical change and development of Meitei culture were associated with the Lai-Haraoba.

*Key Words***: -**Lai-Haraoba, Umanglai, Kalen, Apokpa, Amaiba, Deities.

Introduction

Manipur is situated in the North East Frontier of India, bounded by Nagaland to the north, Mizoram to the south, Assam to the West, and Myanmar lies to the east. Though Meiteis are the majority group in the state, Manipur has been the meeting place of different ethnic groups and tribes. These ethnic groups and tribes have their own culture, religion, tradition, economic and political organisation, and other dialects. The chronicles and ancient literary texts such as *Leithak Leikharol, Thiren Layat, and Sakok Lamlen Ahanba* of the Meiteis reveal that the older adults of Manipur worshipped several gods and goddesses. The god and goddesses of the Meitei were confined mainly to the *Umanglais*, who were the progenitors of the clan or sub-clans orthe spirits of the political or cultural heroes and heroines. Various lineage and ancestral deities were then elevated to *Umanglai* or sylvan deities. These *Umanglais* were worshipped by the people from ancient times. It is an ancient ritual of honouring and celebrating the *Umang Lai* annually, which we called it Lai-Haraoba. It is also believed to be the act of re-enactment of the creation of the Universe by the gods and goddesses at the sacred site. Usually, the festival is observed by the community in the Manipuri lunar month of *Kalen* (April-May) every year.

Objectives and Methods

The work attempts to focus on the present study's objective and describe the role of Lai- Haraoba in the religious, social and cultural life of the Meiteis. Since it is the primary and most important ritual observance of the Meiteis, it has developed asocio-cultural institution and a form of theatre through a long process of evolution. This work is to evaluate and examine the materials which have already existed and make an attempt to reconstruct them again. The data was based on available primary and secondary sources. Primary sources consist of historical texts and chronicles; secondary sources include an unpublished thesis, seminar papers, edited volumes, etc.

Discussions

Lai Haraoba is celebrated in honour of the sylvan deities known as *Umang Lais*. There are various interpretations of the term *Umanglai* as expressed by different scholars. *Hodson* gave the meaning of the term as deities of the forest. Louis Lightfoot also states that, ''U'' means tree and "*Umang*" means forest ' *'Lai''* means 'spirit'. In ancient scripts, only the term *'lai'* was used, but now they are called *'forest's spirits'* probably because their original environment, the forest, is preserved around them. Ancient treesgrow at the shrines, and new ones grow up untouched. The festival represents the worship of the traditional deities and ancestors of Meitei society. In the opinion of *S.N. Parratt*, the Lai Haraoba ritual takes place in the month of *Kalen* (April-May). However, the commencement of *Lai Haraoba* might have mainly depended upon the season. It must be when the good season seemed to be close at hand that *Haraoba* was celebrated. Thus, the Lai Haraoba ritual might have been carried out after the harvest and before the wet monsoon set in Manipur, where the main occupation of the people is rice cultivation. While fixing the first and the last day of *Lai Haraoba*, it should not fall on the following days of the Meitei lunar month – 4th, 7th, 8th, 10th, 14th, 17th,18th, 20th, 24th, 27th, 28th, and 30th.*O. Bhogeshore Singh* has advocated that the *Lai Haraoba* ritual continue even for one month.

Lai – Haraoba is an important and prominent ritualistic festival of Manipur. It forms an integral part of the indigenous Meitei religion, a necessary constituent of the traditional Meitei society. It is a community festival anda great living tradition of the Meiteis of Manipur. The festival's significance is that it depicts the religious and socio-cultural life of the indigenous people of Manipur. Lai Haraoba shows an image of the way of living, tradition and customs of the Meiteis. This festival is the source of dance, music, rites and rituals, indigenous games and the primitive life of the Meiteis. It is considered the earliest form of traditional theatre. It combines the tradition and dance of Meitei's folklore and mythology. *Saroj Nalini Paratt* observes, "As it stands, the Lai Haraoba is a composite festival and consists of diverse origins .It is possible that it was originally an ancestral ritual''. She further states that as the term Lai is not limited to gods in the formal sense and could apply to the *Apokpa*, the ancestors of the clans, the possibility of Lai Haraoba being an ancestral ritual could not rule out. It is based on the creation of Universal and living beings on the Earth by the Universal God. Lai Haraoba preserves its dance, oral literary and poetic traditions in their most pristine form.

Before the coming of Hinduism in Manipur, the Meitei have their separate traditional religion. Most of the Meiteis followed Hinduism by introducing Hinduism

as the state religion in the early part of the 18[th]century A.D. But the conventional belief of the Meiteis continued to practice alongside Hinduism; they still worshipped their traditional gods and goddesses. As a part of the established religion of the Meitei, Lai Haraoba is one of the religious functions of the Meiteis observed today. Various interpretations have been given about the term 'Lai – Haraoba'.

T.C Hodson interprets it as '*The rejoicing of gods'*, *E.Nilakanta Singh* believes that Lai-Haraoba means '*merry-making of the gods' and goddesses'*, and '*spirits pleasure'* is the view of *Louis Lightfoot. J. Shakespeare' s*ide a of Lai Haraoba as the '*Pleasing of gods'* is also supportive. The Meiteis believed that creation begins in their beautiful land, and Lai Haraoba tells the story of that creation of humanity. It also depicts the theories of evolution and innovation of life, society, culture, politics and religious aspects of the Manipuris. Lai Haraoba narrates the story of nature, environment, physical science, health, medicine and indigenous sports, literature, dance and music, rites and rituals University preserving and imparting knowledge on various subjects. The historical change and development of Meitei culture were associated with the Lai Haraoba.

Existing myths, literary texts and historical works have also provided sources of Lai Haraoba and its origin. The origin of Lai Haraoba is obscure; one cannot trace the origin of Lai Haraoba. No historically authentic evidence shows how and when Lai Haraoba started.But *Gangmumei Kabui* writes that worship of *Umang Lai* started during *Nongda Lairen Pakhangba*. Fewold texts(ancient *puyas* or manuscripts) andthe rich oral tradition served as the primary source of Lai Haraoba.The ritual officiates, *Amaiba, Amaibi* and *Pena Asheiba,*was credited for preserving the oral tradition of Lai Haraoba. Traditional records or books were primarily based on secondary information. Traditional scholars are of different views regarding the origin of LaiHaraoba. Some scholars believe that Lai Haraoba first originated on the top of *Koubru* Hill, and some scholars opined that Lai Haraoba was first performed at *Langmai* Hill (*Nongmaiching*Hill). They held the first Lai Haraoba so that their descendants would imitate them and perform the same as the deities had done so that they wouldnever forget the sacred story of the creation of the Universe and the birth of differentlives on this earth. *'Panthoibi khongul'*, the manuscript, gives an account of the originof Lai Haraoba. *Khaba* community worshipped *Panthoibi* and *Nongpok Ningthou,* offering the god and goddess food and flowers with joy and happiness. Some scholars believe that when *Panthoibi*eloped with *Nongpok Ningthou*, *Khaba*, the husband ofPanthoibi, chased them everywhere they went. Only when they reached *Langmai* Hill were they finally united? The gods celebrated their union as Lai Haraoba.Another theory of the origin of Lai Haraoba, *Pandit Kulachandra Singh*, the author of'*Meitei Lai*

Haraoba', refers to the creation legend. *Ashiba*, the divine agent of *GuruSidaba,* the supreme god, after completing the creation of the world, was at a loss whenthe Guru asked him to create living creatures. At this,*Guru Sidaba* opened hismouth and showed *Ashiba* all the living things he wanted to make. *Ashiba* was happy to see them all, and by fulfilling his task of creation, he had drivenall the living creatures out of the mouth of *Guru Shidaba* by rhythmically shouting"*Hoi*". This is known as Lai Haraoba and constitutes the central theme of Lai Haraoba.

The Lai Haraoba of the Meiteis were divided into four types.They are the *Kanglei Haraoba*, the *Moirang Haraoba*, the *Chakpa Haraoba*, and the *Kakching Haraoba*. The process and norms of these four types of Lai Haraoba are slightly different, but the theme and interior idea have the same meaning.

The Kanglei Haraoba- It is celebrated in many partsof the Imphal valley of Manipur, excepting *Moirang*,*Kakching*, and those areas where *Chakpa Haraoba* is performed. In this type of Lai Haraoba, prescribed rituals are performed in the morning and evening. The leading practices of the Kanglei Haraoba are given below:

Lai –Phi –Setpa: One day before the commencement of the festival, the central ritual of Lai-phi-septa (changing old clothes with new clothes) is performed.

Lai –Ekouba: On the first day of the festival, the Lai –Ekouba ritual that signifies the calling or inviting of the spirit from water is performed in the evening.

Lai- Higaba: After the ritual of Lai- Ekouba, the Lai-Higaba that signifies the coming of the spirit to the Laishang is performed.

Lai yakaiba:- Thefollowing day,*Pena khongba* sits in front of the god and goddessesand sings *Yakairol*, a song of invocation inviting the deities to the day's programme.

Laimang-Phamba or Laipao Chenba:- The *Maibi* sits before the deities and delivers *laipao* (prophecy or oracle). This ritual is called *Laimang Phamba*.

Lei-Langba:- The actual offering of flowers by the community's people in their traditional dress is known as the *Lei-Langba***.**

Hoi Laoba:- In the evening, *Amaiba* sings *Lai Hoi Laoba* accompanied by *Pena Khongba* and some participants.

Thougal Jagoi- The *maibis* and the participants performed the *Thougal Jagoi* before the deities.

Laiching Jagoi:- The *maibi* dance with the *Langthrei* (a unique leaf) held between their fingers. It also includes the *Laisem Jagoi,* or the enactment of the creation of the earth bynine Gods (*Laibungthou mapal*) and seven Goddesses (*Lainura taret*).

Laibou:- *Laibou* is an essential ritual in which the *maibi* and the other performers or participants will enact the whole process of life on the earth, starting from the mystery of sexual union.

Hakchang saba or Hakchang sagatpa:- The *Maibi* performs the important dance of *Hakchang Saba,* depicting the formation of the human body in the mother's womb.

Panthoibi Jagoi:- The *Maibi* and the participants perform *Panthoibi Jagoi* for the prosperity of the whole community. It depicts the romantic tale of the mythical hero *Nongpok Ningthou* and *Panthoibi*.

Phisarol Jagoi:- After the *Panthoibi jagoi*, the following item concerns preparing cloth and offering it to the presiding deities.

Longkhol Jagoi:- *Longkhol jagoi* is the ritual of gathering the soul of the deities. The symbolical representation of the gathering of souls is done by "*Long*" (a type of basket to catch fish).

Chongkhong Jagoi Phibul Jagoi Pachuba (Lai Kaba):- The *Phijang* cycle begins with the end of the *Panthoibi jagoi*. *Phijang* cycle includes elaborate rituals like *Phibul habi, Chongkhong yetpa, Chongkhong litpa* and *Lairen mathek* that are performed beneath the *Phijang* (a cloth spread out).

Chongkhong Yetpa:- The second part of the *phijang* cycle is *Chongkhongyetpa* meaning encircling the *Chongkhong* (Chong's post). In the ritual, the Amaibi representing Lainingthou and Lairemma will run underneath the *phijang* holding the balls in their right hands, twisting and turning on the posts. The anticlockwise and clockwise movements around the posting form an "8" like pattern. The Amaibi dance and sing songs in their original position by holding the balls. They proceed towards the *Lainingthou chong* post, standing behind the post bearer and touching the two balls to the chant of "*Chui-Chui*", known as "*Pachuba*". This act is repeated in the other posts.

Lairen -Mathek:-The coiling design of Pakhangba is depicted in the Lairen-Mathek ritual. The *Amaiba* leads the procession for the *lairen mathek* tradition, starting from the right side of the presiding deities (one from the *Thangjing* side southwest). Then line marches ahead, moving like a serpent beneath the white cloth, dancing around the form post or *chong* post of the *phijang*. On reaching the centre of the *phijang*, The *Amaibi* touch the last person of the lines, *Yumjao paphal*.

Wakol Laoba:- The priestess (*Maibi*) announces the *Laikaba* ritual (to retire the Lais for the day). The participants assemble,form a circle, and sing the *wakol* lyrics with the priest (*maiba*).

Naosum Eshei:- After the *Wakol Laoba*, the *Pena* player sings the cradle

song (*Naorum-eshei*) to put the deities to sleep. *Naosum eshei* is sung to end the day's celebration.

Lai-lam-Thokpa:- One day ahead, *Lairoi*, in the afternoon, the deities are placed on a palanquin and carried to a selected place away from the central area of the performance. This ritual item is called *Lai-Lam-Thokpa,* which is some outing or a trip for sightseeing.

Lai Nupi Thiba:- *Lai Nupi Thiba* ritual is performed on the 5th,7th, 9th,11th,13th, and 15th days of Lai Haraoba. This ritual depicts the search for a bride by the deity.

Lairoi:- Lairoi is the final ritual performance of Lai Haraoba. The daily performance items will also be carried out on the last day of the whole ritual sequence. But on this last day, some essential things like *Louyanba, Thang Jagoi, Ougri*, *Kengcho, Uyanlon, Hijing-Hirao* etc., are added. These items are performed after the *Laipou* has been completed. The Lai-Haraoba ritual concluded with sending the Lai to heaven, known as Lai-Nongaba. After the Lai Haraoba, *Mukna* (wrestling), and *Lamjel* (racing), a sport is also performed.

Moirang Haraoba - According to *Wahengbam Lukhoi*, in his book "LaiHaraoba", *Ibudhou Thangjing* is the main deity of *Moirang Haraoba*, and he started to worship by *Puritlai Phang Phang Ponglen Hanba* for the first time. It is mentioned that *Ibudhou Thangjing*first settled at the foothill of *Sareng Ching*, descending from *Korou Awangba*(sky) on *Malem*(earth). And then, wishing to re-start a new settlement in *Kege Moirang*, *Thangjing* and his followers, riding a white tiger on Sunday in *Sajibu*, passed through *Ngangkha* village. His companions ,like *Kayaba Langkhongjamba*, *Khoyon Laimeitaba,* and others, set out a place where they built a house to live in. *Ibudhou Thangjing* ruled as *Ningthou* over various sorts of lais who controlled many areas in different directions, and he later came to be known as *Lainingthou Thangjing* and began to prepare the creation of a human world and rule over the land of *Moirang* for many years. Khoiyum Ngemningshing Atengba, Purit-Lai Hamcha Thaba, Phang Phang Pongliklai, Khoiyam Yoiba, Khoiyam Narong, Khoyam Puri Lai Mayamba and Khoiyam Sunucha succeeded him. They are the divine personalities who rule as *Ningthous* for many years. The *Moirang Haraoba* was performed during this *Khoiyum* Lai, but it was done in the month of *Sajibu* in their time.Again, in this book, it is also mentioned that there were eight *leikais* whose members were asked to assemble in front of *Moirang Kangla Utra*. The people then onwards began the performance of *Moirang Thangjing Haraoba*. The *Haraoba* systems of *Moirang* are unique and different from others. There was a period of *YumPhamb; in* the following year, there was the *Khong Chingba* (a collective procession to a chosen ritual place), and another year there was a *Lam Thokpa* (an outing of the deity).To perform the

Khong Chingba, seven palanquins were lined up and tied with a long rope along with the wheel of the palanquins. The people of the community, with traditional attire and the materials of the Lai Haraoba palanquin, make a procession with the deities in the palanquin. The mouse round the *Laibung* carried by the people three or five times with the *Amaiba* singing the *Ougri* song. In the *Lam Thokpa*, the deities are placed ina selected place away from the central area of the performance for sightseeing or an outing trip in the afternoon.

The Chakpa Haraoba - The *Chakpas* are believed to be the earliest settlers among the Meitei inhabitants. When some *Chakpa* hunters viewed the rejoicing of gods and goddesses on the peak of the *Koubru* Hill, they imitated the merry-making of the gods and goddesses have done. That was how the *Chakpa Haraoba* started. So, their style of Lai Haraoba is considered the most authentic and original. But, depending on their settlement area, there are some differences in the norms of Lai Haraoba. Their main deities are *Panam Ningthou, Pureiromba, Koubru* and *Loyarakpa*. The *Chakpa Haraoba* comprises the villages like *Andro, Leimaram, Phayeng, Koutruk, Khurkhul, Sekmai, and Tairenpokpi*. These villages have their own culture.The villagers of *Andro* worship thirteen traditional deities, namely

    (1) *Panam Ningthou,*
    (2) *Pureiromba*
    (3) *Chingsomba*
    (4) *Sanahongba*
    (5) *Korouhanba*
    (6) *Chaningleima*
    (7) *Thonglenlakpa*
    (8) *Shanglenlakpa*
    (9) *Soraren*
    (10) *BengkhrutLai*
    (11) *Meirathanbi*
    (12) *Uran*
    (13) *Penakhongba*.

Among these deities, they consider *Panam Ningthou* and *Pureiromba* to be important deities for them.The *Sekmai* people worship deities like

    (1) *Koubru*
    (2) *Leimaren*
    (3) *Chingjanungnang*
    (4) *Loiyalakpa*
    (5) *Nungtheleima*
    (6) *Nongpok Ningthou*

(7) *Panthoibi*

(8) *Soraren*

(9) *Irem Tubileima*

(10) *Tampha Lairembi*

(11) *IkopNingthou*

(12) *Laisna*

The Kakching Haraoba - *Kakching* is a small town twenty miles from Imphal. They began to worship *Lainingthou Khamlangba* and goddess *Kalika* by organising the ritual performance of Lai Haraoba. *Lainingthou Khamlangba* is said to have appeared from the teeth of *Atingkok Guru Sidaba*. He went on an expedition to the land of *mayangs* and reached *Takhel* (Tripura); he met Lairemma Kalika and married her there. After settling for some time at *Takhel*, he returned to *Meitei Leibak* with his consort goddess *Kalika*. *Kakching Haraoba* is distinctive and varies from other forms of Lai Haraoba in specific ritualistic details.

Pandit Kulachandra says that the ultimate aim of Lai Haraoba is the attainment of the maximum values, such as *Dharma*(righteousness), *Artha* (wealth), *Kama* (pleasure),and *Moksha* (liberation), by expressing the act of creation and the subsequent activities of humanity in the festival of Lai Haraoba ritualistically, the Meiteis believed that the blessing ofthe deities is invoked and in return, the human beings on earth will be blessed with happiness and prosperity, long life, free from disease and untimely death. Humanbeings, through the observance of the festival, exalt the virtues of the *Taibang Mapu*. It combines with the ritual and beliefs, the Meitei philosophy of creating theUniverse, man and gods. Lai Haraoba is a complicated ritual ceremony to humanise the divine forces operating the cosmic and natural orders or bring those forces into a positive interaction with the human order. Lai Haraoba served as a tool for general education.

The Lai Haraoba festival plays a significant role in every aspect of the life of the Meiteis. From the beginning till the end, the celebration of Lai Haraoba embraces and embodies the entire life cycle of the people. *Laibou* Dance performed during the Lai Haraoba by the *Maibis* demonstrates and enumerates the dos and don'ts during pregnancy, childbirth, and procedures of the childbirthing in the *Wangol Shang* (separate room for child birthing).It also demonstrates the construction of the house, plantation of cotton, weaving the clothes, and offering of finished garments to the deities. The Pam *Yanba* dance, a recital dance, also portrayed the cultivation of land by the people; the hand movements symbolically depicted the cultivation of land, planting of cotton seeds, and plucking of cotton. This shows that people have an interest in cultivation. The concept of fertility and sexualism is greatly emphasised in the Lai Haraoba. Tremendous sexual act is ritually acted in this festival. The

union of the supreme male and supreme female principles generates the origin and establishment of the cosmos. Men celebrate manifesting this cosmic action by facilitating the collaboration of ''Father Sky'' and ''Mother Earth'' through the medium of ritual functionaries for procreation, vitality, abundance and healthy community life. The '*Thang Jagoi* '(sworddance),performed on the last day of the Lai Haraoba by the Maibis, symbolise the body's making from head to toe by symbolically touching the swords and flags in all parts of the body. They strike the sword and flag against one another, depicting the union of male and female principles. The lighting of a fire in the four corners symbolically signifies the driving away of the evil spirits. In the Lai Haraoba ritual, numerous theatrical potentials still exist in the way, and the theatre framework is cited. This festival is not merely a song and a dance, but a drama, performed to the playback songs, gestures and movements and many rituals. It is essential to identify the presence of various elements of theatre in the traditional Lai Haraoba to understand the pre – Hindu theatrical art. The *Tangkhul Nurabi* episode is an exciting interlude performed as a ritual drama. This drama deals with the love story of two divine characters, *Nongpok Ningthou* and *Panthoibi*. The *Amaiba*, the *Amaibi*, and *Pena Khongba* are the leading performers or actors essential in linking the mortals with the cosmic world. This drama depicts *Pam Yanba*, *Langmei thaba* (burning of weeds), jhum cultivation, cotton cultivation, communal consciousness of ancestral property, possession, love, quarrel, union, inter-community and intra- community relations, tensions in the league, repeated sexual acts etc. The dances, songs, seduction, antiphonal singing, and intervention of the semiotics of the settled life, likea beehive, banana, clowning etc., are theatrical episodes. The last act of consummation of spading seven channels is part of the rich theatrical ritual practice. This ritual performance is dramatic and provides knowledge and information to the people. Another basic form of Lai Haraoba is the *Thabal Chongba* (dance ona moonlit night).This dance has its connection to the *Ougri Hangel,* the concluding rite of the Lai Haraoba. The rhythm of *Ougri Hangel* and that of *Thabal Chongba* are the same. Even today, it is one of the most crucial group dances in the Meitei society.

Conclusion

Lai Haraoba is a tremendous religious ritual festival of the Meiteis of Manipur. It has far-reaching consequences and cannot be treated as a mere spiritual aspect. This festival had socio-cultural and spiritual significance in the life of the Meiteis. In the rituals of the Lai Haraoba, different norms of survival in the universe have been depicted. They observe various rites and rituals to appease their gods and goddesses with the help of the three ritual performers (*Amaiba, Amaibi*, and *Pena-khongba*).

In short, Lai Haraoba took a vital role in the socio-religious, cultural and theatrical life of the Meiteis. The importance of the Lai Haraoba for the Manipuri religion is very significant. It is an essential traditional ritual and a precious source of information about conventional Meitei religious traditions.

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Assistant Professors, Department of History
Nambol L. Sanoi College, Nambol, Manipur-795134
(surajhuidromcha@gmail.com)

The Profound Enigma of Loneliness and Isolation in Haruki Murakami's *Men Without Women*

–Ashish Kumar

Murakami's artwork is highlighted by the contrast of reality and delusion, blurring the lines between the protagonist's memories and the present. The protagonist discovers a cassette tape with Shimao's voice, bringing him back in time to their intimate times together, heightening the bittersweet melody of nostalgia.

Abstract:

The topic of loneliness and isolation is one of the most intriguing themes in Haruki Murakami's magnum work, *Men Without Women*, which is woven into an enthralling literary tapestry. This study sets out on an inward trip, exploring the emotional landscapes of Murakami's characters, tracing the solitude's strands, and illuminating the intricate isolation's web woven throughout the collection. A symphony of devastating insights into the human condition are woven together by Murakami's brilliant work, representing both the universal search for genuine connections and the deep ramifications of emotional separation. This study reveals the characters' hidden complexity through a careful examination of each chapter. It also shows how the mysterious sense of loneliness resonates with readers across time and cultural barriers.

Keywords: Men, Women, Culture, Isolation, Emotion, Rights, Human Rights, etc.

Introduction:

The preface, which kicks off our journey into the realm of literary greatness, reveals the mysterious fascination of Haruki Murakami's *Men Without Women*. This literary masterpiece is a beautiful tapestry, woven with the threads of loneliness and solitude, that reflects the timelessness and depth of the human soul."Truthfully, I like to think of M as a girl I met when she was fourteen. That didn t actually happens, but here at least, I d like to imagine it did…. Thinking this way about it makes all sorts of things easier to accept"(Murakami 215). A segment that

articulates the beauty of Murakami's narrative prowess and that sets the stage for an immersive examination of the fundamental issues that resonate with the depths of the human spirit is called "the section that sets the stage"."In line with Kon (1967), the definition of alienation in the UNESCO dictionary of Social Sciences: "Alienation, as most generally used in social science, denotes and estrangement or separation between parts or the whole of the personality and significant aspects of the world of experience." (Kon 1967:509)

Loneliness and Isolation in "Drive My Car": A Melancholic Overture

The topic of loneliness and isolation is a profound and ever-present undertone throughout Haruki Murakami's *Men Without Women*, especially in "Drive My Car," the touching opening chapter. The enigmatic protagonist, Kafuku, a renowned actor and theatre director, struggles with the emotional detachment that follows the devastating loss of his beloved wife. The car, a symbol of movement and freedom, becomes a cocoon of loneliness for Kafuku, a refuge where he can confront the vast void left by his wife's absence. Conversations with his female driver, Misaki, operate as a cover for their own loneliness within the close confines of the vehicle, as both characters stay guarded, offering only glimpses of their feelings. The silence within the car reflects the seclusion of Kafuku's heart, emphasising the concept of emotional distance and isolation. As Kafuku begins the scriptwriting process for a play titled "Grave of the Crickets," memories of his wife return, revealing the duality of loss and the promise of renewal. As an actor, Kafuku is a master of playing diverse personalities, expertly masking his true feelings behind the masks he wears on stage. This dramatic performance of solitary illustrates the complexities of human emotions and the never-ending struggle for authenticity in the face of isolation. Kafuku seeks genuine human connection and finds peace and understanding in the act of narration by telling stories about his wife and her adultery. The final performance of "Grave of the Crickets" becomes a cathartic moment, bringing Kafuku's feelings to the audience and forming an ephemeral connection via shared experiences of loss and longing. The transformational power of art becomes a medium for emotional catharsis, demonstrating the deep significance of connection in the midst of isolation. "Drive My Car" acts as a lovely prologue to the collection's overall topic of loneliness and isolation, enthralling readers with its symphonic examination of the human psyche and the subtleties of emotional complexity.While talking about Murakami s story-telling, Welch (2005) notes that, "his works seemed to capture disillusionment, disconnection, and confusion that lingers close to a placid surface even during halcyon days".

In Haruki Murakami's ethereal chapter "Yesterday" of *Men Without Women*, the issue of loneliness and solitude takes on a hauntingly nostalgic colour. Murakami weaves a sonata of lingering emptiness through the protagonist's melancholy daydream, echoing with the profound agony of lost love. The plot centres around an unidentified protagonist, a successful actor who is troubled by memories of a former lover, Shimao, who mysteriously vanished from his life. As he recalls their time together, the remnants of their romance ricochet through his emotions, leaving an empty vacuum. As he attempts to solve the puzzle of Shimao's absence, the protagonist's nostalgia becomes an everlasting symphony of desire. As the past and present interweave in a symphony of recollections, his efforts to uncover the truth only increase his sense of emotional detachment and loneliness. According to Pasco (1991: 472), "the critics argue that the short story thrives in societies with no fixed cultural framework, especially in colonial contexts, and is linked to marginal people, women, or outsiders. All of whom are plagued by a sense of exile and existential isolation".

Murakami's artwork is highlighted by the contrast of reality and delusion, blurring the lines between the protagonist's memories and the present. The protagonist discovers a cassette tape with Shimao's voice, bringing him back in time to their intimate times together, heightening the bittersweet melody of nostalgia. This nostalgic sonata becomes an investigation of lost connections, of desire for something fleeting yet eternally inscribed in the tapestry of the psyche.

Murakami skillfully blends the elements of music and time throughout the novel, emphasising the fleeting nature of human connections. The protagonist's piano teacher adds dimension to the emotional symphony by serving as a reminder of the passing of time and the impermanence of feelings. Murakami evokes the sense of longing and emotional separation through detailed descriptions of piano lessons and subtle intricacies of musical notes.

"Yesterday" emerges as a timeless hymn to unrequited love and the yearning for connection, striking a deep emotional chord with readers. The sonata of nostalgia evolves into an investigation of the human heart's enduring ability to hang onto memories and struggle with the lingering emptiness left by lost ties. Murakami's excellent narrative elicits a symphony of emotions, leaving an unforgettable impact on the readers' spirits long after the chapter's final note fades away. The haunting melody of "Yesterday" is a moving monument to the universal need for genuine connections and the tremendous consequences of emotional solitude on the human spirit.

In "An Independent Organ," we hear the harmonic prelude to disconnection as the tapestry of loneliness and isolation unfurls. An accomplished plastic surgeon,

the unnamed protagonist in this novel by Haruki Murakami is emotionally distant as he struggles with the ghosts of a lost love. Murakami's exceptional writing skill takes readers deep into the protagonist's head, where they can contemplate the weight of broken bonds and unsatisfied yearnings. The protagonist's mind begins to function as its own organ, resonating with the melodies of longing and emptiness from the past love affair. The disturbing recollections act as a wall, cutting him off emotionally from his patients, coworkers, and acquaintances as he negotiates the complexities of his interactions with them.

The recurring subject of surgical operations emphasises the separation of the physical and emotional worlds and the numbing of emotions. The protagonist's emotional distance from his work reflects his professional one, highlighting the difficulty of reconciling the past with the present. Human emotions are fragile and mysterious, and this is reflected in the characters' incapacity to connect and communicate with one another.

The emotional surgery that Murakami's protagonist undergoes in an effort to eradicate the memories that haunt him is mirrored in the author's vivid descriptions of the protagonist's surgical procedures. The constant need for healing and completeness in the face of emotional isolation is reflected in the delicate tango between the physical and emotional surgeries, which becomes a metaphor of the human predicament.

The protagonist's contacts with his patients indicate a deep sense of isolation among those who turn to cosmetic surgery for solace and companionship. The central topic of "Men Without Women," loneliness, is front and centre in this chapter as the characters each try to fill their own emptiness. Murakami uses these interactions to emphasise the universality of loneliness and the need for genuine connections that reverberate through people of all backgrounds and walks of life.

Harmonically setting the stage for disconnection, this chapter's opening echoes the depth and complexity of human feeling. The protagonist's recurring nightmares about his former flame are meant to teach us about the transience of love and the lasting effects of broken bonds. The interplay of memory, emotion, and the search for meaning and connection in "An Independent Organ" becomes a moving monument to this complexity. Murakami's skill as a storyteller creates a lyrical narrative that hits at the heart of emotional isolation and the reverberations of a lost love.The story's powerful depiction of the narrator'sbehaviour consists of several aspects which are "fundamental for understanding the modern man's crisis, his solitude, inner suffering, and conflicts." (Pavlikova 2015: 194)

The Title Story *Men Without Women*: The Aria of Loss and Emptiness

The title story, *Men Without Women*, serves as the poignant crescendo of Haruki Murakami's *Men Without Women* collection, resonating with the profound aria of loss and emptiness. The unnamed protagonist, a successful actor and narrator of the story, reflects on his past love, Kafuku, whose presence in his life was transformative but ultimately ephemeral. Murakami's artistry shines as he unravels the complexities of loss and the enduring impact it leaves on the human spirit. The story becomes a haunting meditation on the void left behind by lost love, portraying the lingering echoes of emotional solitude that reverberate in the protagonist's heart. Through the protagonist's introspective narration, we hear the aria of loss and emptiness and gain a glimpse into the depths of his mental torment. Reflections on life, love, and the complexities of human connections weave through his recollections of Kafuku. Loneliness is a strong undertone that emerges as the protagonist explores the emotional terrain of his past; it sums up the pervasive sense of isolation felt by the characters throughout the collection.

Murakami's poetic style captures the essence of grief and longing as the protagonist struggles to make sense of his or her own feelings of loss and meaninglessness. As the reader feels the protagonist's pain of separation and longs for companionship, the novel becomes an orchestra of feelings that will touch them deeply and universally.

The story's recurring theme of absence and presence serves to highlight the ephemeral quality of lost love and its everlasting effect on the human spirit. The protagonist struggles with the philosophical questions of being, belonging, and the fleeting nature of emotions as he faces the void left by Kafuku.

The title tale, "Men Without Women," is the book's beating heart since it best encapsulates the collection's central topic of isolation and loneliness. The aria of loss and emptiness becomes a moving testimony to the universal human experience of yearning for real connections and the devastating effects of emotional distancing. The protagonist's musings on lost love ring true in the reader's heart as the story comes to a close, creating a melancholy tune of feelings. Murakami's ability to capture the nuances of human nature is so impressive that it draws readers into the mysterious world of "Men Without Women." Murakami's narrative and its profound exploration of the human condition leave an aria of loss and loneliness that resonates long after the story's final notes have faded.

Conclusion: The Ode to Humanity

An homage to the common human desire for genuine connections, "Men Without Women" provides a fitting symphonic coda to our journey. This article examines

the universality of loneliness and isolation, highlighting how Murakami's literary masterpiece continues to move people all around the world. As the symphony of feelings fades, the echoes of Murakami's profound storytelling will remain in the hearts of all who read the collection, serving as a gentle reminder of the mysterious beauty of the human experience.

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PG, English Department, UGC-NET (JRF) Qualified

Shashi Deshpande's The Dark Holds No Terror as a Feminist Work

–Dr. N.K. Vivekanandhan
–Dr. P. Sakthivel

ShashiDeshpande's important novel The Dark Holds No Terror deals with a very modern woman, Sarita. The novel is about her upbringing in a traditional Brahmin family, her medical education, and her love for a low-caste man.

Introduction :

Shashi Shashi Deshpande is an Indian novelist, short-story writer, and author of children's literature. She portrays a woman called Sarita in the novel *The Dark Holds No Terror*. Sarita's life is tragic in the novel. Sarita, as a married woman, is trapped in her household life. For years, she has been unable to express herself. All her observations of her husband, children, and outsiders have been determined by her conviction. She is so conscious of her family that she forced herself to meet society's conventions that she cannot believe it when her husband finally accuses her of being empty and selfish, of putting no personality or interest into their marriage. Only when she begins to accept responsibility for her own emotional crippling can she begin to unravel the damage caused by the years. ShashiDeshpande's*The Dark Holds No Terror* has given a new dimension to feminist literature in India. This paper analyses the novel *The Dark Holds No Terror* from the feminist point of view that women suffer mostly due to male chauvinism.

Key Words: *Dark, Problems, Tradition, Ignorance, Feminism, Women, Terror, Gender Discrimination, Self-Identity, Equality, Female Psyche*

Introduction:

Shashi Despande was born in Dharwad in 1938 and received her education in Economics and Law from the universities of Mysore, Bangalore, and Mumbai. She got an MA in English later. She took a course in journalism. She did not think of writing until she was thirty and bored of her family life. She settled down in Bangalore and has two children. She began

writing short stories first, which were published in various Indian magazines and books. Later, she published some collections like *The Legacy* (1971), *The Miracle* (1986), and *It Was Dark* (1986). Her famous story *My Beloved Charioteer* appeared in the anthology 'The Inner Courtyard', edited by Lakshmi Holmstrom. This collection includes stories from other Indian women writers like Kamala Das and SunitiNamjoshi. ShashiDeshpande has emerged as an important novelist from South India. Her major works are *The Dark Holds No Terror* (1980), which has been translated into Russian and German; *Come Up and Be Dead* (1983); *Roots and Shadows* (1983); and *Binding Wine*. ShashiDeshpande's*Roots and Shadows*was awarded the 1984 ThirumathiRangammal Prize for the best Indian novel in English. She has also contributed several books to children's literature. *The Dark Holds No Terror* is ShashiDespande's second novel. She presents the condition of women in Indian society in this novel. She deals with the social and cultural construction of gender, her protest against the treatment of women as sexual objects, and her effort to project the injustices of society towards women.

Analysis of *The Dark Holds No Terror* as a Feminist Work

ShashiDeshpande's important novel *The Dark Holds No Terror* deals with a very modern woman, Sarita. The novel is about her upbringing in a traditional Brahmin family, her medical education, and her love for a low-caste man. It is also her initial protest against her parents and then against her own husband. She claims equal liberty and even falls in love with her colleague, violating the traditional law of marriage. Saru is just another Indian woman who is not able to come out of the cultural and traditional restraints imposed on her by society. She is an educated middle class Indian woman, a feminist who stresses equality with men, and a rebel who protests against men's 'whisky and cigar' politics. As G. S. Amur puts it, "Women's writing can be seen at its best in ShashiDeshpande's fiction. An important reason for this is that its main motivation comes not from borrowed ideology but from authentic experience and understanding of what it means to be a woman in the Indian context. Compared to the fictional world of some of the other Indian woman writers in English, NayantaraSahgal or Anita Desai, for example, the world of Deshpande's stories and novels, essentially a woman's world where men are relegated to the background or reduced to shadows, is narrow but it is explored with a thoroughness and honesty not easily found elsewhere."

The novel is written in four parts, each with a number of chapters. The novel makes use of R. K. Narayan's flashback technique in its narration. The story is narrated by many, the chief of whom is the protagonist, Sarita herself. ShashiDeshpande makes abundant use of italics and ellipses to denote past actions.

The novel is about a modern Indian woman's household life. It is splendid and thought provoking. The story begins with the life of Saru, or Sarita as she is called in her native town, probably Bangalore. Saru has just come from Bombay, where she works as a doctor. Recently, she learned about her mother's death. Now she recollects her whole life in cinematic style.

Saru was born into a Brahmin family in a South Indian city. Her mother, Kamalatai, is herself a depraved woman. Both her parents, especially her mother, are very rigid about Brahmini Cal rites and rituals. They have even brought up their daughter Saru and son Dhruva, three years younger than his sister, in an orthodox Cal way. Both the littles grow as happily as Durga and Opu in BibutiBhushana Banerjee's world renowned novel, *PatherPanchali.* But the Brahmins do not encourage their daughters to be bold and independent in the name of good culture and upbringing. They are not even allowed to go for higher education. It happens in Saru's life too, and she is constantly discouraged by her parents. On the other hand, they encourage Dhruva. Yet the girl and boy grow together. The mother often dislikes her daughter because she is a female child.

One day, when the two children play near a body of water, the boy accidentally drowns in a puddle. She cries for him. After some time, Sarita runs to her house. When her parents ask her where Dhruva is, she says that she doesn't know anything about him. Later, it is discovered that Dhuruva has died in the pond. This is a great debacle for the family. The mother, amidst sorrow, develops an aversion for Saru, blaming her daughter for the death of her son: "Why you are still alive…You killed him. Why didn't you die? Why are you alive, when he's dead?" (35). Recollecting her dominance over Dhruva, Saru remembers, "Just three years between them. But what immense advantages those three years gave her! She had ruled over him completely. No dictatorship could have been more absolute" (35). This remark is very characteristic of Indian women. The mother does not like her own daughter. This is quite true of Indian women as well as Indian men. Saru did not like to be a woman. She is not happy to have been born a woman.

Virginia Woolf observes that a woman should have a right to a room of her own, implying that a woman should be the presiding deity in certain spheres of life. Sarita knows womanhood is a source of sorrow. When she develops periodicity, she feels regret. She says, "If, you're a woman, I don't want to be one, I thought resentfully, watching her body" (62). Amidst this, Saru qualifies to get medical education. She has an MBBS from Bombay. While doing her MBBS, she has her own serious life. She falls in love with a young writer called Manohar. His height, good looks, fashionable manners, flapping hair, and poetry charm Saru, who thinks

of herself as a little ugly woman. So Saru loves the man as much as a romantic college girl would.

The two fall in love with each other and decide to marry. She talks of his charm: "Sometimes I worked with him, for him, subordinating myself. And yet he could do nothing without me, either' (54). Yet one need not think that she was unaware of the difficulties of love marriages. She knows that the road not taken is quite a cumbersome. She intones the thoughts as explicit here: "I know all these love marriages. It's love for a few days, and then quarrels all the time. Don't come crying to us then. To you? God, that's the one thing I'll never do. Never!" (69). Saru informs her parents of her decision, and her mother asks the following:

"What caste is he?

I don't know.

A Brahmin?

Of course not.

Then, cruelly…his father keeps a cycle shop.

Oh, so they are low caste people, are they?" (96).

Thus, Saru is discouraged from marrying a man outside her caste. But Saru is a modern woman with medical education. She marries Manohar, or Manu for short. They start their household life in the small house of his friend in a chawl in Bombay. Saru's life is not as happy as she anticipated. One of the reasons is Manu's inability to get a good job. He is just a part-time lecturer at a college and runs a tutorial while she is jobless too. She knows just an MBBA will not be enough for medical practice. So she registers to do an MD under a professor named Boozy. He drinks and smokes.

Although Manohar hates her going to him, she says that she is helpless. She says that she will get the degree. She says, "Within a few months he gave me work in a research scheme that brought in some badly needed extra income every month and kept me longer hours from Manu. He sulked and I was either impatient with him or ignored him" (92). Saru told Manohar, "And Manu? I told myself my relationship with this man couldn't, wouldn't hurt Manu. It was just a teacher-student relationship. If he put his hand on my shoulder, slapped me on my back, held my hand or hugged me…that was just his mannerism and meant nothing" (91). Saru, as a mother of two children—Abhi and Renu—even develops an affair with the man at work.

Later Saru sets up her own clinic in a Bombay suburb. She has a nurse attendant, Narmala, and starts her medical practice. One day she learns from one of her relatives that her mother died in Tata Hospital, Mumbai. One cannot help but feel sorry for Saru as her father did not inform his daughter of the death. So remorse-

stricken Saru, one day goes to her native place just to see her father at least.

The novel starts from this point, whereas Deshpande's technique of narration does not convince the simple reader easily. Saru, however, does not share her father's affection for her. So she feels lonely, or deserted, rather. He speaks to her as though she must not have come. She says, "Baba does it trouble you to have me here? Tell me if it does, I can go to a hotel" (18). The father does not want to know anything about her family or her two children. "Their names are Renu and Abhi," she said, as if he had asked her for their names, as if she was speaking to a deaf man" (21). The novelist writes ironically, "The loving daughter rushing home to comfort the afflicted father, Manu had mocked, laughing, his facetiousness barely concealing the underlying bitterness. She could admit it to herself now that she knew she had failed. It was not to comfort her father that she had come. It was for herself. But what had she hoped to find?" (43). Indeed, she wanted this relationship even for her two children. They often wanted to know about their grandparents. For example, Renu often asked Saru, "My grandmother, mummy? I never knew I had a grandmother."

Kamalatai's hatred for her doctor's daughter is explicit, and Saru is so upset about the same. She observes, "I hate her, sapping me of happiness, of everything. She's always done it to me…taken happiness away from me. She does it even now when she's dead" (109). Saru's life with Manohar is not a bed of roses either. She finds him odd. She is tired of working too much for the family. Once she declares that she cannot work:

"I said I want to stop working.

You're joking.

No. I'm not. I'm serious" (80).

She writes of her agony as: "Nobody likes me. Nobody cares for me. Nobody wants me…." (83). Saru is not scared of her husband, as she was never scared of her parents or even Boozy. She thinks about how she never worried about the dark in her life. In a reference to her brother, she mentions "the poor little scared boy, who never grew up to know the dark holds no terror" (85). The darkness referred to in the context of Saru's life is the power of tradition, ignorance, and the authority of the male over the female. She says, "Perhaps there is something in the male, she now thought that is whittled down and ultimately destroyed. It is not so with a female."

Shashi Deshpande portrays Sarita and her problems in her life, particularly in relation to her father, her hatred for her mother and brother, and others. She is worried about her loss of love, her mother's affection for her, and her future with respect to Manohar. In her own words, 'the fear of happiness' is very elusive. Saru

talks of her trip to Ooty and her friendship with Smita and Nalu. She speaks of Smita, Nalu and herself having different attitudes. She finds that Smita has changed due to her husband's influence. Nalu remains a spinster. Nalu is not happy yet. When they meet, they discuss things closely. Saru broaches upon a friend's, Padma Rao's, matters. He is an eccentric. Madhav's family matters engage the reader's attention.

The young man's family of father and Satish, his brother and his typical mother are other interesting characters. In fact, Madhava, though a Brahmin, feels the same way as Saru. He is modern. When he says that he has to think of his life, his words impress Saru, and she thinks that what she has done is right. His words sound to her as though they are practical and realistic. She utters such words again and again. Saru tells her father that she did not do anything to prevent Dhruva's death. She elicits his reply about his mother and his good opinion. Both talk of this and that for a long time after Madhav has gone off home. The father convinces her that her mother did not worry about her afterwards. Yet she did not forgive her. Even she cursed her daughter. She did not remember her, even on her deathbed. This hurts Saru. As P.K. Prasad puts it, "Though Saru was against the social norms framed for women by the male-dominated society, yet she seems to have come to terms with them" (Prasad 84).

Conclusion:

At the end, Saru receives a letter from her son to the effect that he will arrive there. But he does not. Then she decides to go to Mumbai. She thinks her life is her own, even when there is an area of darkness all around. The ending of the novel is not so clear. Saru goes to give treatment to a patient instead of departing for Mumbai. It could be seen that Deshpande has given the novel an ambiguous ending. In conclusion, the novel *The Dark Holds No Terror,* when observed from the feminist perspective, is about Saru's assertion of herself, her personality, and her position in human society. She gets medical education even in the face of opposition; she marries outside the caste; and she does what an educated woman can do. So the dark holds no terror for her.

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Assistant Professor, Department of English, Government College of Engineering, Salem - 636011.

Assistant Professor, Department of English, Government College of Engineering, Salem - 636011.

Socio-Cultural Aspects of The Luwangs of Manipur

–Dr. N. Santa Devi
–Dr. Huidrom Suraj Singh

This study aims to shed some light on the social and cultural aspects of the Luwangs. It can be assumed that the socio-cultural history of Manipur will be complete by discussing the socio-cultural aspects of the Luwang clan. As such, the contribution of the Luwang must be addressed.

Abstract:

The present paper is a humble attempt to shed some light on the clans of Manipur with particular reference to the Luwangs. It is also an attempt to analyse the socio-cultural aspects of the Luwangs, as these will contribute immensely to the annals of the Manipuri culture and history. At the same time, the paper also projects to appreciate the contribution of the Luwangs in the reconstruction of the History of Manipur. The Luwangs practiced exogamy and avoided inter clan marriage as far as possible to maintain sanctity within its social fabric. Like other clans, the Luwang clan also worshipped their progenitors as Apokpa-Apokpi. They also played a crucial role along with the Moirang in putting Nongda Lairen Pakhangba on the throne of Kangla. Coincidentally, the ascension of Nongda Lairen Pakhangba also marked the beginning of the historical period of Manipur.

Keywords: Manipur, Luwangs, Ougri, Administration, Governance, Clan, Lineage, Principality

Introduction:

Various ethnic groups inhabit Manipur, once an independent princely kingdom in the far eastern corner of India. Bounded by hills on all directions with a paltry valley in the midst surrounded by lush green vegetation, Manipur emerged to be a nation to reckon by its neighbours. It has a rich history of more than 2000 plus years and had tidal relationships with its neighbours such as the Ava Kingdom (present-day Myanmar), the Cacharis and Tekhao or Tripuris (present-day Tripura). The kingdom of Manipur also established favorable relationship with the Ahom kingdom and maintained

matrimonial alliances. These socialgroups began to combine and consolidate to form more powerful groups. Almost all the people migrating from multiple places were absorbed and merged into the mainstream population of the Meitei. The Meitei population of Manipur consists of seven *Yeks* (clans) -***Ningthouja, Angom, Luwang, Khuman, Moirang, Sarang-Leishangthem/Chenglei***and***Khaba-Nganba/Kha-Nganba***.With the history of the Luwangs, the history of Manipur is complete, as the Luwang was one of the most influential clans of Manipur. They came to Manipur in the first century A.D. under the leadership of ***Poireiton*** (O. Bogeshwor Singh, 1982: 23), the younger brother of ***Thongngaren***of Khamnung. The scions of ***Poireiton*** gradually dispersed to various parts of Manipur. The Luwangs contributed a lot to the social and cultural area of Manipur. The principality of the Luwangs is believed to have centred around the present Langjing hills on the side of the New Cachar Road, which is some 6 km away from the capital city.L.Kulachandra says that the western portion of Kangla, the western side of the Imphal river, the heart of Imphal wasoccupied by the ***Mangang*** (*later known as Ningthouja*), ***Lamphal Pat***by the ***Luwang***, the area of ***Pumlen Pa t***(lake) by the ***Khuman***, the areas near ***Kongba*** river by the ***Angom, Loikhongpung***(*Moirang,* the capital of*Moirang Salai*) by the ***Moirang***, ***Takna-Kha***by the ***Khaba-Nganba***and ***Laishang Hiden*** (*Thoubal Leishangkhong*) by the ***Chenglei*** (*Sarang-Leishangthem*) (L.Kulachandra, 1972:46). ***Luwang Salai***was founded by Poireiton (R.K. Hiranya, 1985)the famous folk hero of ***Poireiton Khunthok***.Poireiton was the clan chief, political chief and social head (*Piba)* of the ***Luwang. Luwanglon*** supplied theinformation as -follows¯ ***Heiphurel*** *gave birth to* ***Pongthang, Pongthan***, *who was succeeded by* ***Nongdalem Akhuba,*** *then***Kurumel, Meinaiba***, **Kurumlel Heinaidaba***, whose son was* ***Ningthou Heironglel Longjumba*** *who appeared to be*the chief of the Luwang*(R.K. Hiranya, 1985) who gave birth three children, two sons and one daughter—**Ningthou Heirong Ngangthon**, Poireiton and a daughter **Laisna**.Their first settlement was at **Kekrupan**, then inLangkon hills, mentioned in *Mahou Naophamlon*(R.K. Hiranya, 1985). According to *Langten Khuya*, the region of the *Luwang is* covered from ***Liklai Leima Chingjin***to *Hou Thangwai*. Traditionally ***Hou Thangwai*** comprised ***Lamdeng, Kameng, Mayang Langjing****, Tera, Urak, Chirang Luwangsangbam, Khonghampat Chingjin, Sekmai, Khoiri Khul*** and ***Lamphel*** of Imphal west (R.K. Hiranya, 1985).According to ***Luwang Lon***, thefirst ruler of the Luwangs was not Poireiton but ***Khunthiba*** (R.K. Hiranya, 1985 & W.I. Singh*,* 1986:106). In theopinion of W.I. Singh, Poireiton was not only the chief of *Luwang* but also the first king of Poirei (Meitei)(W.I.Singh*,* 1986:106), founding a dynasty of ***Chekkan.*** However, other sources do not record Poireiton as the king ofPoirei or as of the Luwang clan.

Objectives of the Paper

This study aims to shed some light on the social and cultural aspects of the Luwangs. It can be assumed that the socio-cultural history of Manipur will be complete by discussing the socio-cultural aspects of the Luwang clan.As such, the contribution of the Luwang must be addressed.

Methodology

The methodology taken up in this study is based on descriptive analysis based on the observation of the socio-political theme, state administration in the field of governance and religious cultic affairs. The sources of data and methodology were mainly based on primary and secondary manuscripts. Though it was mainly based on manuscripts and other books, some citations were based on legendary accounts and folk tales. There are also fables among legends and folk tales.

Findings:

The *Luwangs,* like *Ningthouja, Angom, Khuman, Moirang, Sarang-Leishangthem* and *Kha-Nganba,* had their own ethnic King who ruled their independent and autonomous principality. These clans were fighting for Supremacy in Manipur. The Ningthouja Principality emergedtriumphant and absorbed other principalities into their fold (S.Nilbir Singh, 1976: 13). The Luwangs gradually united with the Meitei. The Phantek principality was destroyed by the combined forces of the Moirangs and Khumans in the 8th Century AD (O.Bogeshwor Singh, 1982:37-140) . The *Heirem Khumjam* was damaged by the combined power of the Ningthoujas and Khumans at the beginning of the 13th Century AD(O.Bogeshwor Singh, 1982:137-140).Thus, the Luwangs merged into the mainstream of the Meitei population.

The administrative system of the Luwangs appeared to be the root of the organisationaldesign of the Meitei form of Government as a whole. Their contribution to the state administration was deeply rooted in the highly developed statecraft associated with the principality.*Hongnem Luwang Ningthou Punsiba*occupies a great place in the history of Manipur. As *Hongnem Luwang Ningthou Punsiba*was a philosopher and a man who knew the statecraft well, Nauthingkhong, son of Meitei King *Ura Konthouba*, was sent to Luwang Ningthou Punsiba, by his father-in-law to learn administration of a state as well social arts. Hence Meitei-lord Nauthingkhong carried out his administrative system as taught him by long-lived Luwang chief Hongnem. Nauthingkhong learned Ougri and Khencho from Luwang Ningthou Punsiba. Till now, the Meiteis are observing to sing and recite the lyrics of Ougri-Hangen and Khencho (Gangmumei Kabui, 1991:113).His name has been

referred to in ancient Manipur's literary, historical and religious texts.During his time, the Luwang principality became a seat of learning and scholarship.He passed away at the time of the ascendancy of *Nauthingkhong* in 663 A. D.[1]

As the Luwang people and their chiefs were students of wits and wisdom, they could establish good relations with their far and near neighbours such as the Ningthoujas, the Angoms, the Khumans, the Moirangs, and the Chengleis etc. They used the weapon of matrimonial alliance to maintain theirfree and independent polity, and the Luwangs were well-learned, good educationists, skilful warriors, and good hunters.

Hongnem Luwang Ningthou Punsiba was also regarded as a statesman. The contribution of the Luwang principality to the state administration in the field of governance during the time of Hongnem Luwang Ningthou Punsiba was profound. He was a well-known leader and philosopher of Manipur. He was attributed as the inventor of the boat in Manipur (Manipur State Archives, 1997: 48). The Luwangs were skilful craftsmen and well-trained in the art of decoration can be traced back to the period of the making of the boat in the context of Manipur. Luwang Ningthou Punsiba invented a boat for the first time in Manipur. Concerning this invention,Manipur State Museum produced a brief account.Luwang Ningthou Punsiba ordered his Chief Craftsman *Nungpan Wangmithkhu Khutheiba* and *Luwang Wangmanao Sinheiba* to bring a straight and tall Uningthou tree. They found the tree from *Kouba Ingen Ching* and made the boat the first Hiyang Hiren ever made for the king of Manipur. The ritualistic tradition of cutting trees was also found.The first boat race was a public festival in the Luwang-ee river. From this time onwards, the neck decoration with the model head of Sangai with long horns has become a logo in every royal boat (as narrated by Guru Th. Mangi Singh).

The training of horse riding wasmastered by the Meiteis from the Luwangs.The Luwangs were good horse trainers. The Luwang king Punsiba himself trained horses at a hillock called "*SagolLakpa Chingjin* (The hill where the horses were trained) (Gangmumei Kabui, 1991: 113).

They were well experts in using Herbal medicine.They used herbal medicine in ancient times to cure disease, keep dead bodies fresh, and not decompose (Moirangthem Chandra Singh, 1997: 20 & 83). They used "Mori" plants grown in *Santhongching* and *Santhong Taimayel Akhom Singutyen* as herbal medicines. They used the leaves of the Uyum tree to cure the disease of leprosy[22]**Irem Toibi Leima**, the daughter of **Luwang Khuba,** was married to Thangyi Taobung Khongtouba, the Chief of the Chenglei (later Sarang-Leishangthem) clan. After a happy marriage, they had two sons, Yoi Pathang Ahanba and Yunauroi Yaimaba. As

time passed, their two sons became young men, and all the house old members lived peacefully in the then-well-to-do family.

Irem Toibi Leima was suddenly affected by the disease of leprosy or white patch. But no one, her husband or her sons, looked after her. She was left alone in the house as a stranger, and they did not even ask about her ailment. She could not bear the treatment of her husband and two sons because any diagnosis and treatment measure for the disease was not taken up for a long time. Being unbearable, she sent a message to her parent to take her home as soon as possible. or white Patch(N. Manaoyaima Singh, 2000: 26).The Luwang also believed in wrath and evil spirit. They used to burn 'Khoiju leaves"(N. Manaoyaima Singh, 2000: 11). to drive out evil spirits and cause disinfection. Even today,the Meitei Society burnsthese leaves in every Manipur household.

The cult of worshipping goddess *Imoinu* is one of the most significant contributions of the Luwangs to the people of Manipur. The worship of the goddess Imoinu is still happening in the houses of Meiteis. Meitei used to light candles in every homeand offered white fish with rice, vegetables and fruit. This divinity was the manifestation of divine *Phouoibee*, The Presiding goddess of the cereals as provided by Meitei Scripture "*Phou-oi-bee warrol*".

The Luwangs had their code of marriage. *Chaheirong Apanba* was sent to meet *Khwai Langlen Lembi* before finalising their marriage. Before the nuptial ceremony,a costume carried**Heijing Kharai** (N. Khelchandra Singh, 1967: 68), much like the present Meitei Marriage. Bride's parents used to give gifts(N. Khelchandra Singh, 1967: 68), in a sense, to start a happy and peaceful life. The polygamy system was there in Luwang Society in the earliest time. Luwang Punsiba had nine wives. But no marriage could occur between persons ofthe same lineage (Atombapu Sharma: 5). The Luwang society not permitted sexual relationships before getting married. Those who lost their modesty and chastity are called *Khongchom Nupee*.

The Luwang had their funeral system. This experience can be seen when Naothingkhong's daughter died in the *Pammang Khun*. The soulless body was stretched in the open Courtyard with the rhythmic beating of a drum. A rectangular canopy was extended from four bamboo, and a coffin was placed under it (Ch. Manihar Singh, 1983: 46). The introduction of animal sacrifice is attributed to Poireiton (M. Chandra Singh, 1997: 20 & 83). The early Meitei worshipped fire,regarded it as sacred and kept burning in the village of Andro. This fire had been brought by Poireiton (Saroj Nalini Parratt, 1980: 17). They had a trend of honouring their ancestors by evoking particular ritualistic Patterns. Luwang Punsiba was defied among nine sylvan gods of the Meitei Cultic Pantheon and was also

identified as the presiding deity of **Ahallup** division (N. Khelchandra Singh, 1987: 1-2).

Conclusion:

Luwang, one of the seven *Yeks or Salais* of Manipur, played an active role in constructing the history of Manipur. From all thehistorical evidence, the contribution of the Luwang must be addressed. Though politically and militarily weak, their contribution to culture, religion and statecraft was significant. These outstanding features are essential to write in the detailed history of Manipur.Itis so vital that the Socio-Cultural history of Manipur can only be completed with these.The term Meitei came into existence in the cultural and political absorptionof numerous *Salais* into the Ningthouja suzerainty, which came to be known as Meitei. M. Jitendra Singh opines that the Meitei community, in allprobability, meant the *Ningthouja Salai* (clan) (Mangsidam Jitendra Singh, 1988:18).

The Meitei culture is a commingling of the cultural elements of the various *Salais* and ethnic groupsthat had been infused, absorbed or amalgamated into the Meitei. The union of *Salais,*another to be of the Meitei,becomes so solid now that it becomes impossible to break it by any power. Of course, the political entity of the*Salais* had ceased to exist and remained extinct with the formation of the Meitei (greater Meitei) since long timeback; however, the identity of the *Salais* is inextinguishable, which is noticeable mainly from the Meitei marriage system and ancestor worship (*Apokpa Kurumba*). It is the custom of the Meitei that marriage should not occur within the same *Yek'* (clan) or same *Sage*i (clan) as it is an exogamous social group within which marriageis not authorised. *Yek* and *Salai* are used almost in the same sense. The *Yek-Salai* is within the degree ofprohibited relation (Gangmumei Kamei, 2010:87). Hence, no maritalrelationship can be made between themembers of the same *Salai*. It signifies that *Salai's*identity becomes too distinct duringthe marriage. The *Yek*structure and its rules,i.e. Meitei marriage rule,also played a multi-role in strengthening and unifying Meitei power.The worship of *Apopka*(ancestor), the founder of the *Salai* or tribe, is the most indispensable part of the traditionalreligion of the Meitei. It is known as *Apokpa Khurumba* (ancestor worship), in which the progenitors of the seven Salais(clans) are propitiated once a year by the descendants of the concerned *Salais*. The whole ritualinvolving the ancestors is the symbolic representation of the kinship of the *Salais*. The rites established andreinforced the idea of social roles and identities, which contributed to the psychological well-being and socialharmony of the *Salais* (Mangsidam Jitendra Singh, 1988:81). In the *Apokpa Khurumba* of a particular *Salai*, nopersons of other *Salais* and outsiders are authorised to join except the members of that

specific*Salai*. The foodcooked and articles associated with the ancestor worship (*Apokpa Khurumba*) of a *Salai* are consumed and utilised by the members of the concerned *Salai* only. Even the left-out food items and things are also buried ina hole, not to have or not to use by any others—birds, animals etc. The ancestor worship of the different *Salais*is conducted once a year on a specific day of the concerned *Salai*; to enable meeting all the members of the particular*Salai* or sub-clan once a year in the name of the deity (ancestor) and induce them to think for an instant that they are all the lineages of the same progenitor, which brought love and co-operation, mutual aid etc. within a *Salai*. The worship of ancestors re-united the members of a *Salai* under the banner of a common origin. It gave them a sense of preserving and safeguarding the *Salai*'s identity-*Salai* over and abovesocial identity.

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(Endnotes)

[1]   Ougri is a long verse noted for its poetic charm. It is a narrative verse commemorating the creation of the earth and living beings and having intrinsic incantatory power. It is believed to bring welfare and harm to a people. It has been sung since time immemorial. Ougri is sung in Meitei Lai-Haraoba festival. In ougri, the sun had different names as Yoimayai, Toudangba, Tauroinai Angangba, Malemkhei, Sanaton, Khomdon, Thabireng Sengoireng, Apanba, Charangsen, Nongshaba Mei Nongpok Leima-Cha Etc.

The motive of the singing of ougri in the Lai-haraoba is for the prosperity and happiness of the people. A human chain, including men and women, was formed. They hold a very long rope and sing the ougri song. This is a very strict costume of the Meitei. Men and women were not allowed sexual relations on the day before ougri was sung. Ougri is also called Nongloisei". and the formation of the earth. Like ougri, Khencho is sung by men and women, including Amaibas and Amaibis, who actively participated in the Lai-haraoba by clapping their hands, stepping their feet forward and back and participants would also sing the song

[2]   **Irem Toibi Leima**, the daughter of **Luwang Khuba,** was married to Thangyi Taobung Khongtouba, the Chief of the Chenglei (later Sarang-Leishangthem) clan. After a happy marriage, they had two sons, Yoi Pathang Ahanba and Yunauroi Yaimaba. As time passed, their two sons became young men, and all the household members lived peacefully in the then-well-to-do family.

Irem Toibi Leima was suddenly affected by the disease of leprosy or white patch. But no one, her husband or her sons, looked after her. She was left alone in the house as a stranger, and they did not even ask about her ailment. She could not bear the treatment of her husband and two sons because any diagnosis and treatment measure for the disease was not taken up for a long time. Being unbearable, she sent a message to her parent to take her home as soon as possible.

On receiving the news, her father, **Luwang Khuba,** arrived at the house of **Thangyi Taobung Khongtouba,** along with all the able people of Luwang administrator, complaining his son-in-law **Thangyi Taobung Khongtaouba** for he had less care of her daughter and Luwang clan and with all these words carried away his daughter by bearing on his back. They arrived at her Luwang house, and she was warmly welcomed by the Luwang people, who encouraged her that the ancestral divine Awang Koubru Asuppa would bless her. Irem Toibi Leima was advised to take holy bath at the "Luwang-ee river" (one of the major rivers or streams in the Luwang territory which still flows from Tampha Ching to Lamdeng and into Irong stream of Iroishemba) by rubbing her body with leaves of the tree called Uyum.

As advised, Irem Toibi Leima went to the Luwang-ee River with the bamboo stick and bathed there. The divine ancestral god blessed her, and she recovered from the disease. She became a lovely woman, like a teenage girl.

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Assistant Professor, Nambol L Sanoi College,Manipur

Spirituality Practicesand its role in controlling Mayhem in Organization

–Vivekanand Shukla
–Dr. Jaya Yadav
–Dr. Krishna Kumar Singh
–Dr. Amit Kumar Pandey

The correlation between religiousness and health, well-being, and social behavioris often attributed to religion's impact on self-control or self-regulation. The authors utilize Carver and Scheier's (1998) theory of self-regulation to organize empirical research and review evidence relevant to six propositions.

Abstract:

In today's rapidly evolving and complex business landscape, organizations often find themselves facing various forms of mayhem, including disruptive changes, uncertainty, and interpersonal conflicts. Traditional management approaches may not always suffice in addressing these challenges, necessitating innovative strategies. This abstract explores the concept of integrating spirituality practices within organizational settings as a potential solution to managing chaos effectively.Spirituality practices encompass a range of principles and activities that promote personal growth, self-awareness, mindfulness, and a sense of interconnectedness. This abstract investigates how these practices can be adapted and applied to organizational contexts to foster resilience, enhance employee well-being, and contribute to a more harmonious work environment. Drawing from a diverse body of literature spanning organizational behaviours, leadership, and spirituality, this study outlines the theoretical foundations supporting the integration of spirituality practices in organizations.

Key Words: Spirituality**,** self-awareness**,** mindfulness, and organizational conflict

Introduction

Spirituality practices can play a significant role in managing and controlling mayhem or chaos within an organization. When individuals are encouraged to explore their spiritual selves, they tend to experience increased levels of personal well-being, contentment, and happiness. This positive state of mind can contribute to a more harmonious work environment

and reduce stress and conflicts. Spiritual practices often emphasize self-awareness, emotional intelligence, and empathy toward others. Cultivating these qualities can lead to better communication, understanding, and collaboration among team members, helping to avoid misunderstandings and confrontations. Integrating spiritual practices can foster a values-driven organizational culture. Spiritual practices often encourage individuals to reflect on their actions and make ethical decisions based on their values. This can lead to more responsible and principled decision-making throughout the organization, minimizing the occurrence of mayhem-inducing situations. Spirituality practices often involve forgiveness, compassion, and conflict resolution skills. When conflicts arise, individuals may be more inclined to seek understanding, find common ground, and work toward peaceful resolutions.

Resilience and Adaptability in Organization

Spirituality practices often emphasize the importance of embracing change and developing resilience. In a dynamic business environment, organizations that promote adaptability can better navigate challenges and uncertainties without succumbing to mayhem. Employees are more likely to feel motivated and engaged when they find meaning and purpose in their work. Spirituality practices can foster a sense of fulfillment and connection to the organization's mission, leading to higher employee retention rates and increased commitment to organizational goals.It is important to note that while spirituality practices can have positive effects on organizational culture and control mayhem, they should be implemented with sensitivity and respect for diverse beliefs and values. Organizations should not impose any specific religious or spiritual beliefs on their employees but rather create an inclusive and open environment where individuals are encouraged to explore their own sense of spirituality in a way that aligns with their personal values and beliefs.

Spiritual Practices and Their Impacts on Organizational Outcomes

Incorporating spiritual practices into organizations has gained attention as a way to enhance well-being, employee satisfaction, and overall organizational success. While the specific outcomes can vary based on the nature of the practices and the organization's context, there are several potential positive outcomes associated with integrating spiritual practices into the organization. Spiritual practices can contribute to the well-being of employees by promoting a sense of inner calm, emotional balance, and stress reduction. Practices such as meditation, mindfulness, and yoga can help employees manage their emotions and reduce burnout.When employees engage in spiritual practices that help them stay focused and mindful, they can become more productive and attentive to their tasks. Enhanced focus and clarity can lead to

better decision-making and problem-solving skills. Integrating these practices into an organization can promote a stronger commitment to ethical standards and responsible business practices. Many spiritual practices emphasize qualities such as self-awareness, humility, and servant leadership. When employees feel that their holistic well-being is valued, they are more likely to be engaged and satisfied with their work. Organizations that provide opportunities for personal growth and self-discovery through spiritual practices can see improved employee morale. Improved well-being and reduced stress resulting from spiritual practices can contribute to lower absenteeism rates. When employees are healthier and more mentally balanced, they are less likely to take sick days. Spiritual practices can help employees develop resilience and adaptability in the face of challenges and changes. Practices like meditation can improve one's ability to cope with stress and uncertainty.

Review of the study

The aim of this study is to test and validate a causal model that proposes a positive correlation between spiritual leadership, organizational productivity, and organizational commitment. To achieve this, a newly formed Longbow helicopter attack squadron at Ft. Hood, Texas will be utilized. Furthermore, the study aims to develop a methodology for establishing a baseline for future organizational development interventions and an action agenda for further research on spiritual leadership, specifically in Army training and development (Fry, L. W. (2005).

The article examines how contemporary theorists polarize religiousness and spirituality into three categories: organized religion versus personal spirituality, substantive religion versus functional spirituality, and negative religiousness versus positive spirituality. However, the article proposes an alternative approach that integrates these constructs instead of polarizing them. The article sets boundaries to the discipline while acknowledging the diversity of religious and spiritual expressions. Finally, the article suggests future directions for investigations of these two constructs. Barnett, C. K(2000)

The correlation between religiousness and health, well-being, and social behavioris often attributed to religion's impact on self-control or self-regulation. The authors utilize Carver and Scheier's (1998) theory of self-regulation to organize empirical research and review evidence relevant to six propositions. These include the promotion of self-control, the influence of religion on the selection, pursuit, and organization of goals, the facilitation of self-monitoring, the development of self-regulatory strength, the prescription and fostering of proficiency in self-regulatory behaviours, and the influence of religion on health, well-being, and social behaviour

through self-control and self-regulation. The authors suggest future research directions in their conclusion Gottlieb, B. H (1998)

The impact of religion on individuals' economic attitudes has been debated since Max Weber's time. However, most of the existing evidence is based on cross-country studies where this impact is confounded by differences in other institutional factors. The study examines various economic attitudes towards cooperation, the government, workers, legal rules, thriftiness, and the market economy. The study finds that religious beliefs are generally associated with positive economic attitudes that are conducive to higher per capita income and growth. However, religious individuals tend to be racist and less favourable towards working women. The effects differ across religious denominations, with Christian religions being more positively associated with attitudes conducive to economic growth. Frost, P.(2006) The concept of work is linked to both earning a living and personal growth. Work priorities reflect cultural values that change over time. A person's spirit is a life-affirming force that represents their higher values and ethical principles, as well as their understanding of other human beings. Hotels require employees to bring their whole selves to work, not just their physical presence or skills, in order to provide excellent service. Conflicts in the workplace should be avoided because they disrupt business operations, negatively affect employees spiritually, and prevent optimal performance. Managing conflicts can be challenging due to uncertainty and the difficulty of determining the appropriate course of action for managers. However, some believe that conflict can be healthy to a certain extent.Milliman, J. (1999)

Objectives of the Study

Research objectives help researchers define the purpose and scope of their study. They provide clarity on what the research aims to achieve and ensure that the study remains focused on specific goals. This prevents researchers from getting lost in irrelevant information or wandering off track.
The key objectives of the study are here below.

- To understand the role of spirituality in employee engagement in the organization.
- To explore the impact of spiritual practices in employee productivity outcomes in an organization.

Methodology of the study

Methodology plays a crucial role in research as it provides a structured framework for conducting the study, collecting and analyzing data, and drawing meaningful conclusions. It encompasses the systematic techniques and procedures

that researchers follow to address their research questions or hypotheses. Researchers are confronted with a new or relatively unexplored problem; they use exploratory research to identify key issues, variables, and potential solutions. Secondary data has been collected from different sources and analysed with the help of theoretical exploration.

Spirituality as a remedial measure to overcome conflicts

To overcome organizational conflicts, there are several measures, which corporate houses are using now a day. Usually, they are implementing a different league of people coming together on a common platform to get a solution. Among all the factors, spirituality is still the first step.

Spend time reflecting on the source of the conflict. What beliefs or experiences are causing the conflict? What emotions are you experiencing? Identifying the root cause can help you better understand the nature of the conflict. If the conflict involves others, engage in open and respectful communication. Express your feelings and concerns, and be willing to listen to their perspective. This can lead to greater understanding and potentially help resolve the conflict. Sometimes conflicts arise from misunderstandings or lack of knowledge about certain spiritual concepts. Educate yourself about your beliefs, traditions, and practices to gain a deeper understanding that can help resolve conflicts. Engage in activities that promote self-awareness, empathy, and emotional intelligence. This can lead to a better understanding of yourself and others, reducing the potential for conflicts.Apply conflict resolution techniques, such as active listening, empathy, and compromise. These skills can be valuable in resolving conflicts that stem from differing spiritual viewpoints. If the spiritual conflict is causing significant distress or affecting your well-being, consider seeking professional help. A therapist with experience in spirituality can provide guidance and support tailored to your specific situation. Understand that your spiritual beliefs and understanding may evolve over time. Embrace change and be open to adjusting your beliefs as you gain new insights and experiences. Focusing on gratitude and the positive aspects of your spiritual journey can help shift your perspective away from conflicts and towards a more harmonious and fulfilling spiritual experience.

Spiritual conflicts are a natural part of the human experience. By approaching them with an open heart, a willingness to learn, and a commitment to personal growth, you can navigate these conflicts and find greater peace and clarity on your spiritual journey.
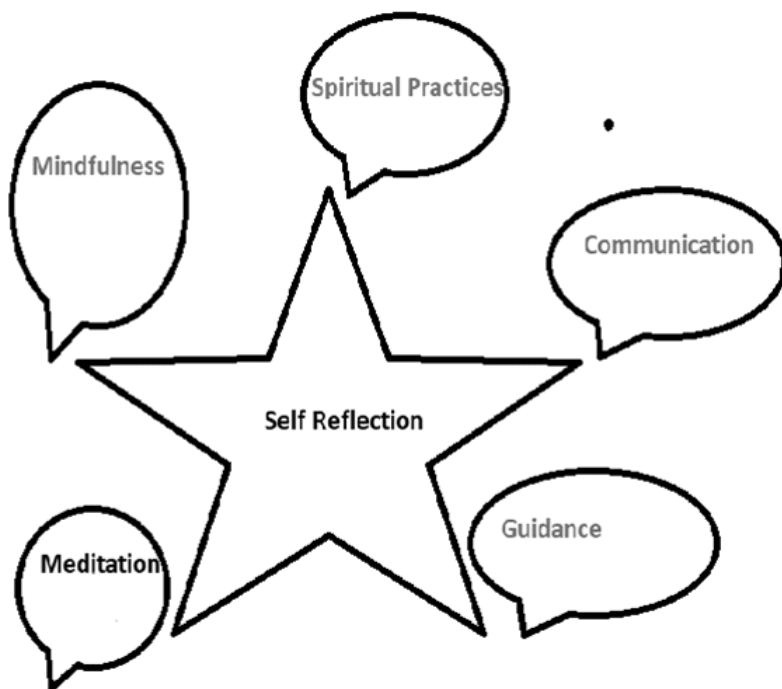
Figure -1

Above picture is explaining the relationship among the explored variables in the study. There are certain parameters of the spirituality used in the study, which is explaining the objectives. These factors are explored after the extensive literature review and are suitable to support the objectives.

Controlling mechanism and spirituality

The relationship between controlling mechanisms and spirituality can be complex and can vary based on individual beliefs, cultural contexts, and personal experiences. In many spiritual traditions, there is an emphasis on letting go of excessive personal control or attachment to outcomes. This is often seen as a way to open oneself to higher spiritual experiences or insights. The idea is that trying to control everything can create mental and emotional barriers that hinder spiritual growth. Instead, surrendering or letting go is often encouraged as a means to connect with a higher power or the universe.Some spiritual practices involve cultivating mindfulness and meditation to gain control over the mind. This type of control is not about manipulating external circumstances but rather about managing one's thoughts and emotions. Inner peace and spiritual growth can be seen as outcomes of gaining control over the mind's tendency to wander and react impulsively.Spirituality sometimes advocates for detachment from material possessions and outcomes. This approach can lead

to a sense of freedom from the constant need for control.Some spiritual philosophies suggest a balance between control and surrender. While certain things are within our control, there are aspects of life that are beyond our influence. Learning to discern between these aspects and exercising control where appropriate, while surrendering to the flow of life in other situations, is considered a part of spiritual wisdom.Different spiritual traditions have varying views on control and spirituality. Some may emphasize strict control over behavior and thoughts as a means of spiritual progress, while others may advocate for letting go of control to experience a deeper connection with the divine.It's important to note that individuals may interpret and incorporate these ideas in their own unique ways.

Conclusions

Spirituality practices in the context of organizations refer to the incorporation of principles and practices inspired by various spiritual and philosophical traditions into the workplace. These practices aim to foster a sense of purpose, well-being, and ethical behavior among employees, ultimately contributing to a more harmonious and productive work environment. Spirituality practices often emphasize mindfulness, meditation, and self-awareness. These practices can help individuals manage stress, anxiety, and negative emotions, leading to a more emotionally stable and resilient workforce. This can mitigate conflicts and reduce instances of emotional outbursts that contribute to chaos.Spiritual practices often encourage open and empathetic communication. When employees are encouraged to listen actively, communicate clearly, and consider others' perspectives, misunderstandings and miscommunications can be minimized, reducing confusion and chaos.Spirituality practices often stress the interconnectedness of all beings. Spiritual practices like meditation and mindfulness can help employees manage stress and prevent burnout. A workforce that is not overwhelmed by stress is likely to be more focused, productive, and better equipped to handle challenges without resorting to chaotic responses. Spiritual practices often encourage individuals to approach conflicts with a sense of understanding and empathy. Embracing these principles in the workplace can create an atmosphere of acceptance, where employees from various backgrounds feel valued and included, and minimize potential sources of conflict.Spiritual practices often encourage individuals to consider the bigger picture and focus on long-term goals. This can lead to a more patient and measured approach to challenges, reducing impulsive decisions that might contribute to chaos.It's important to note that while spirituality practices can offer benefits in promoting a more orderly and harmonious work environment, their effectiveness can vary based on factors such as

organizational culture, leadership commitment, and employee willingness to engage with these practices

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Research Scholar, Amity Business School, Amity University Uttar Pradesh
Professor, Amity Business School, Amity University Uttar Pradesh
Associate Professor, Symbiosis Institute of Information Technology
Associate Professor, Amity Business School, Amity University Uttar Pradesh

learning f or their students, private universities frequently offer more individualized learning opportunities. They develop personalized learning paths and monitor students' progress using technology. This makes it possible for students to learn at their own pace and obtain support when they need it.

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*Research Scholar, Amity Business School, Amity University, Noida
**Amity Business School, Amity University, Noida.
***Manav Rachna University,Faridabad, Haryana
****Amity Business School, Amity University, Noida.
*****Sharda School of Business Studies, Sharda University, Greater Noida, Uttar Pradesh, India

The Significance of Spirituality and Leadership in Daily Communication with Patients

–Vivekanand Shukla
–Dr. Jaya Yadav
–Dr. Krishna Kumar Singh
–Dr. Amit Kumar Pandey

Some research suggests a correlation between spirituality and outdoor patient treatment. In general, spirituality refers to a sense of connection to something greater than one refersto and can involve beliefs about the nature of the universe, the meaning of life, and the purpose of human existence.

Abstract:

The healthcare industry can benefit greatly from incorporating spiritual principles into leadership styles, as it can create a more compassionate and supportive environment for patients and staff. Leaders who prioritize resilience through practices like meditation, prayer, or mindfulness can help reduce stress and create a healthier work environment. A study was conducted to explore the relationship between spirituality and leadership in healthcare, with a focus on teamwork, communication, and various factors affecting the industry. The results concluded that spirituality and leadership play a significant role in the daily practices of healthcare professionals.

Key Words: Spirituality, Leadership, Healthcare, Medical fraternity, daily communication

Introduction

The international consensus conference on spiritual care in health care has stated spirituality is "The way individuals seek ultimate meaning, purpose, connections, value or transcendence" (Spirituality Linked With Better Health Outcomes, Patient Care, 2022). The mind, body, and soul are interconnected. The health of one element may have an impact on the health of another. Several studies have indicated that spiritual people are much livelier than non-spiritual ones. According to other research, those who consistently engage in spiritual practises live longer lives and are better able to deal with pain, disease, and stress, which lead to better health outcomes and well-being. Some research suggests that your health and your beliefs

are linked. Meditation and religious practises can enhance health because they promote good thinking and vitality. Spirituality aids in reducing stress by fostering feelings of forgiveness, calm, and purpose. It promotes self-confidence, self-respect and self-restraint. Spirituality can provide you with a feeling of strength during times of illness, which helps you heal more quickly.Any ailment might get someone to start wondering what their purpose in life is, which makes them pessimistic. Speaking to spiritual leaders gives people hope, which is often beneficial when coping with medical issues.

The Doctors can help the patients by showing interest in their spiritual history and interest. If the misery of the patient can mitigate, then the doctor should include special practices in the treatment process. If they also listen to the fear of patients about treatment, and their hopes regarding the treatment, then this will help in providing better care. A patient should share his spiritual beliefs with doctors as it may influence a patient's mindset about their health condition. If the need fora patient's spiritual care is fulfilled then it can help in faster healing, depletion in suffering, and individual development.It is indicated that providing spiritual care is mainly the responsibility of nurses. The nurses can provide spiritual care by listening to the beliefs of patients by making them comfortable so that they can share their thoughts. Due to insufficient training in spiritual care nurses feel uncomfortable whileconversing about spiritual values and believes(Shaha et al., 2020).The nurses other healthcare professionals, does not feel fully prepared in order to fulfil the spiritual needs of patients. Spirituality helps in reducing the emotional burden of family caregivers of patients with chronic diseasesand patients with critical conditions.There isan increased risk of tension, burden, and anxiety among caregivers who are less spiritually active(Vigna et al., 2020).

Healthcare delivery and its impact on leadership
The environment of a healthcare setting is dynamic and intricate. It has to deal with many problems that arise from inside and outside the environment. The problems from internal environment include – increasing demand for more transparent and accountable standards,continuous growing influence of stakeholders like social groups and political groups, those who possesses beneficial interest in industry, scarcity of health care providers due to ageing workers. The problem is from outside environment includes change in population statistic, changing policies by government, monitory factors, technological advancements in health technologies and IT. In a sector like healthcare, leadership is crucial for providing better and effective services by analysing these problems and finding the suitable solutions(Ayeleke, 2018).

The contribution of good leaders makes the business thrive. A proficient leader motivates the personnel of the healthcare organization to work more efficientlyso that they can provide more benefits to the patients their co-workers and the overall organization. The health administrators, head nurses and doctors supervise their teams and everyday activities on a regular basis;however, it is possible that some of them are not born leaders.Good leaders have some qualities and attributes. They are humble in nature, as the healthcare leaders sometimes don't have answers to all the questions so they take the help of their co-workers and value their efforts and perspectives; they have a long vision, set goals, and give guidance to the team to achieve those goalswhether theare patient related goals or organisational goals;they believe in teamwork, as in healthcare it is very important to have good collaboration between different healthcare providers specially in case of patient handoff(Mozafaripour, 2022).

Doctors play the role of leaders in two scenarios that is one within the hospital and other outside the hospital. When performing surgery, a doctor who is leading it tells his team what each individual has to do.A doctor handling an emergency case takes the decision of what has to be done by whom. In the same way, doctors are sometimes asked to be in a role of leader outside the hospital also. If a person fall ill during a flight journey, the crew members asks if there is any doctor present and then request doctor to save the life of that person by leading the rescue operation. There are many cases in which doctors have helped the patient in spite of the unavailability of proper medical equipments(Doctors as Leaders – How Essential Is Leadership Training for Them? | Emerald Insight, 2021). When you are a caregiver, you are automatically put in the role of leader.There are some situations in which the caregivers have to take hard calls(fastcompany.com, n.d.).You have to provide direction and show strength in front of other people even if inside you feel the same like them. It is alsoimportant for the nurses to take up the leadership role for delivering better quality care and improving patient safety. As the nurses are the one who provide direct care to the patients, it is very important for them to acquire leadership skills, so that they can provide direction and support their team and patients during the whole caregiving process.

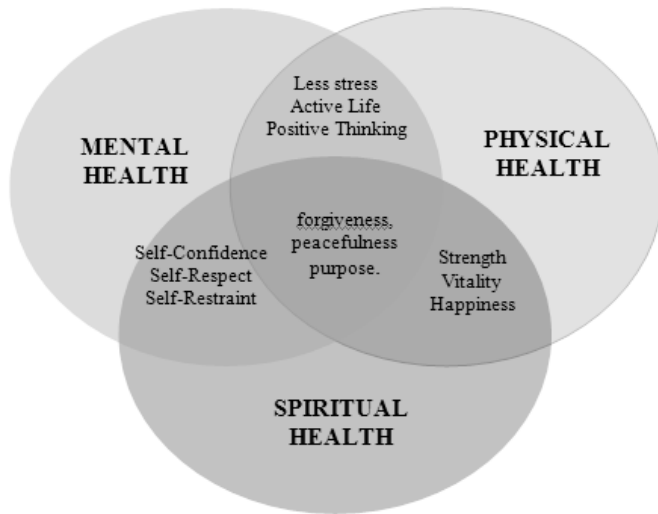**Correlations among Physical, mental, and spiritual Health in day-to-day Practices**

The definition of health given by WHO includes mental, physical, and social welfare, but it disregards the spiritual health of the person.As a good diet is related

to physical health and a happy lifestyle is related to mental health, in the same way,a strong connection to the divine is necessary for one's psyche to be at peace. The foundation of good physical health and mental health is built upon the feeling of good connection and balance with the spiritual world.All the three components of health are related and have an impact on each other.People who havechronic physical health issues are more likely to experience mental health problems. A bad physical condition can be a cause of many mental health issues like depression, tension, decreased spiritual engagement,and anxiety. Similarly, people who are suffering from mental health issueshave higher chances of having physical health problems. Mental health issues can make the immune system of the person weak, which makes the bodyvulnerable to infections and diseases.Also, a person with a lack of spiritual engagement is more likely to have mental health issues, as due to decreased spiritual engagement people can feel hopeless, purposeless, and become impatient, likewisedecreased spiritual engagement can lead to physical health-related issues, and these issues can be due to factors like bad hygiene and lacking confidence.Spiritual degeneracy can disturb the balance of mind and body through negative thoughts and divergence from righteous deeds(Shah, 2017).

People suffering from severe mental conditions are more likely to developphysical health-related issues. Hormonal imbalance and changes and sleep patterns are common in people having medical conditions, which make them vulnerable to physical illness. The functioning of the body can be influenced by the physiological condition of a person.The long-lasting physical condition could lead to stress, which makes the body weakerand also less resistant to fighting against the disease.According to some studies, in people having stress the healing process of wounds from surgery or any injury is very slow. People who have good spiritual health also have better physical health and a healthy lifestyle than others. These people have better interpersonal relations and also have good relations with themselves(How Spirituality Affects Mental Health, 2021). The improvement in the spiritual health of a patient might not help to cure the disease; however, it might help them in fast recovery (familydoctor.org editorial staff, 2020).

The diagram shows the correlation between physical, mental and spiritual health. Mind and body are seen separately but they are actually intertwined, your physical health have positive or negative effect on your mental health(How Does Mental Health Affect Physical Health, 2021).A good spiritual health might prevent from some health issues and assist in coping with tension, disease and demise.

Less stress
Active Life
Positive Thinking

MENTAL
HEALTH

PHYSICAL
HEALTH

forgiveness,
peacefulness
purpose.

Self-Confidence
Self-Respect
Self-Restraint

Strength
Vitality
Happiness

SPIRITUAL
HEALTH

Exercising on a regular basis can help in reducing tension, depression,and anger. Regularly participating in spiritual activities like meditationcreates a balance between mind and body which results in enhancing the healing ability of the body (Williams, 2019).

In a study (Creswell et al., 2009)it was noticed that the patients suffering from HIV indulges in meditation practice and it helped in lowering the decline rate of immune cell count. In another study(Davidson et al., 2003) it has emerged that "Mindfulness meditation produces demonstrable effects on brain and immune function," this suggests that practicing medication on a regular basis can affect the functioning of the immune system and mind.

Spirituality can also be used along with any therapy for curing Blood Pressure, as it not only helps in promoting physical health but also positively impact the functioning of the mind. In a study, it was found that having good physiological health reduces the chances of acquiring cardiovascular diseases. A healthy mind enhances feelings of joy, serenity, and contentment. People with good mental health are able to make positive and correct decisions about their lives and they experience afeeling of belongingness towards society. They have a positive attitude towards society and one's self. (Sutton, 2022).

Research Methods and Data Analysis

Some research suggests a correlation between spirituality and outdoor patient treatment. In general, spirituality refers to a sense of connection to something greater than one refersto and can involve beliefs about the nature of the universe, the meaning of life, and the purpose of human existence. Outdoor patient treatment,

also known as outdoor therapy, is a form of psychotherapy that takes place in an outdoor setting, such as a wilderness area, rather than in an office or clinical setting. Outdoor therapy is often used to treat a range of mental health conditions, including depression, anxiety, addiction, and post-traumatic stress disorder (PTSD). One study published in the Journal of Environmental Psychology found that patients who participated in outdoor therapy reported a greater sense of spirituality and connection to nature than those who received traditional indoor therapy. It is important to note, however, that the relationship between spirituality and outdoor patient treatment is complex and may depend on a variety of factors, such as the specific type of therapy being used, the individual patient's beliefs and values, and the nature of the mental health condition being treated.

It is proven that there is a relationship between spirituality and health.Spirituality has a significant role in delivering better health outcomes and it affects the critical aspects of illness including decisions of treatment and care.It helps people to deal with stress and suffering that result in improvement in health outcomes.The fulfillment of patients spiritual needs results in a decrease in agony, stress, and depression helps in the improvement of mental disorders, and achieves a sense of hope for mentally ill people.

Data reliability Test	
Cronbach's Alpha	Samples
0.901	200

The key items that have been included in the study have an alpha coefficient. In this analysis, the alpha coefficient is .901. The higher value of the alpha coefficient shows that all items used in the study is having relatively high internal consistency.

Correlation matrix for mediating variables

	SA	SS	FT	OP
	MW	DDP	SA	Lp
Mental wellness	1			
Day-to- Day Practices	.67**	1		
Spiritual aspects	.74	.62**	1	
Leadership	.50	.53	.72**	1

(The standard reliability coefficient should be more than 0.800, which is accepted in social sciences research).

**. Correlation is significant at the 0.01 level (2-tailed)

There is a great correlation among the explored factors of the study including leadership, spirituality, mental wellness, and day-to-day practices of the Doctors. The doctor-patient relationship can be greatly influenced by spirituality, which refers to a deep-seated sense of connection to something greater than oneself, such as a higher power, nature, or the universe.

Depicted correlation matrix is enough to discuss about the relationship among all the factors soundly.

Since the p-value is greater than .01 for mental wellness and day-to-day practices which is behaving as a mediating variable, which seems to acceptance of the null hypothesis at the 1 % of significance. Thus, it is concluded that there is no significant correlation between mental wellness and the day-to-day practices of doctors. Another relational matrix, it is showing that spiritual aspects have a strong relationship with leadership in the healthcare industry. Manyemphaseson the complicated idea of day-to-day medical practices, with a lot of focus on spirituality.

Suggestions and Conclusions.

Spirituality can provide patients with a sense of hope and meaning during difficult times. Incorporating spirituality into healthcare can help doctors take a more holistic approach to treatment. This means addressing the patient's physical, emotional, and spiritual needs, rather than just focusing on the disease or illness.In order to incorporate spirituality into the doctor-patient relationship, doctors must be trained to recognize and respect the spiritual beliefs of their patients. They should also be aware of their own beliefs and biases, and strive to maintain a non-judgmental attitude towards their patients' beliefs. By doing so, doctors can create a more supportive and compassionate environment that promotes healing and well-being for their patients.Spirituality encourages a deeper level of understanding and empathy between doctors and patients. When doctors take the time to understand their patients' spiritual beliefs and values, they are better equipped to communicate with them in a compassionate and respectful manner.

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Research Scholar, Amity Business School, Amity University Noida
Professor, Amity Business School, Amity University Noida
Associate Professor, Symbiosis Institute of Information Technology, Pune
Associate Professor, Amity Business School, Amity University Noida

The GI Fair: Promoting India's Unique and Traditional Products

–Ms. Megha Gautam
–Ms Mini Srivastava[1]

The discussion was attended by eminent speakers and domain experts who shared their insights on the challenges and opportunities of GI registration; ways to promote GI tagged products, and the quality assurance mechanism in place. It highlighted the major challenges in GI registration, such as the lack of awareness among stakeholders, the high cost of registration, and the lengthy process.

Abstract:

A celebration of preserving ages old traditional heritage, making world know what India beholds.

India is making significant progress in bringing its enriched and preserved traditional handlooms and handicrafts at the global stage. Recently a mammoth Geographical Indications (GI) Fair was conducted by the Export Promotion Council for Handicrafts (EPCH) in Greater Noida, Uttar Pradesh. The second edition showcased the best of the art and culture, hugely promoting products rendered by local craftsmen and artisans. The fair provided a platform for producers, artisans, and exporters to connect with buyers from India and around the world. It also helped to raise awareness of GI products and their quality and authenticity. The Fair celebrated the Indian culture with utmost responsibility by giving brimming opportunities to the people involved. It housed GI tagged products from almost every State, instilling intellectual property awareness amongst masses. The five day event received a warm response from buyers' overseas, domestic and general public. The GI Fair included seminars, competitions to further keep all the stakeholders indulged.

The Export Promotion Council for Handicrafts (EPCH) organized the 2nd editionof Geographical Indications (GI) Fair from 20th – 24th July 2023 at India Expo Centre & Mart Greater Noida, Delhi NCR, India. It was a one-of-a-kind event that brought together India's most famous and distinct flavors and styles under one roof. The event was a one-stop shop for buyers to experience and purchase products and

services from a wide range of exhibitors[1]. It became a carnival like lofty opportunity to involve in as well as expose to great variety and at the same time buy whatever one likes.It sourced India's best preserved and fostered traditions, treasures and rarities. It was a B2B & B2C event where about 467+ famed GI products[2] were exhibited, including: 169 Agricultural Products, 260 Handicrafts & Handlooms, 3 Natural, 12 Manufactured and 23 Food products.It gave chance to connoisseurs and general visitors to see and buy GI products, participate in on-the-spot competitions and win awards. Additionally, the GI Fair showcased live making of GI products, and cultural performances. Additionally, seminars organized during the GI Fair were packed with knowledge and inspiration. The GI Fair embarked upon giving various stakeholders like, overseas buyers, exporters, wholesalers, E-commerce sellers an opportunity to connect with traditional roots of India. Moreover,the GI Fair India promoted and celebrated the International Year of Millets 2023 by offering a variety of millet dishes through the Shree Anna Thali. The Visitors could savor these dishes, see them being made, and even take home the raw materials to cook at home. This was a great opportunity to learn about the health benefits of millets and to try some delicious new dishes.

About EPCH: The Export Promotion Council for Handicrafts serves as a central organization responsible for boosting the export of handicrafts from the country. Its primary objective is to establish a captivating brand identity that showcases the extraordinary talents of countless artisans and craftspeople engaged in creating various products, such as home decor, textiles, lifestyle items, furniture, and accessories & fashion jewelry. These skilled individuals hail from diverse craft clusters spread across the nation[3] (EPCH 2023). The fair is supported by the Ministries of Commerce & Industry, Textiles, and Cell for IPR Promotion and Management. In addition to exhibitors from several states and union territories of India, participating organizations include the Spices Board India, Agricultural and Processed Food Products Export Development Authority, Tea Board of India, and other product and state associations. The Executive Director of the EPCH highlighted that in the FI Fair there was a footfall of around 10,000 visitors which included 110 overseas buyers from over 30 countries and 300 overseas buying representatives and domestic volume buyers. The Fair generated around 14.5 crores by way of business enquiries[4](EPCH 2023).

About the growth of GI in India: India being a member of the World Trade Organization incorporated GI in its municipal laws by way of Geographical Indications of Goods (Registration & Protection) Act, 1999. In 2004, the product that got first
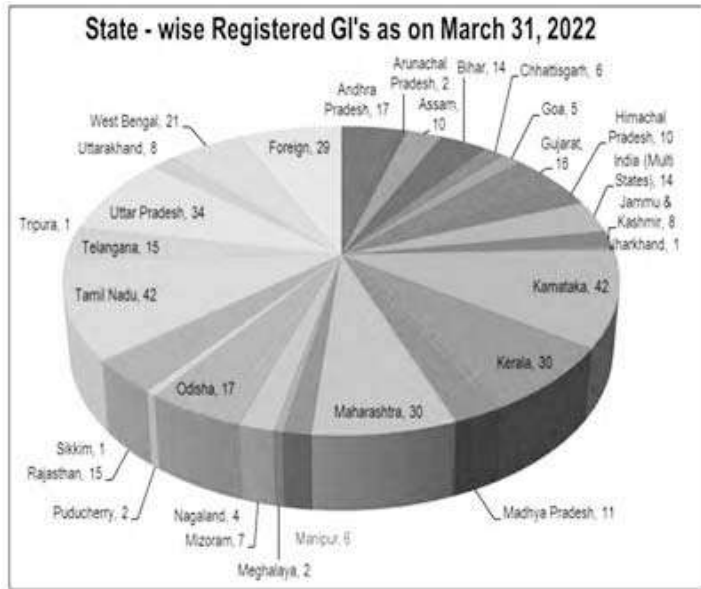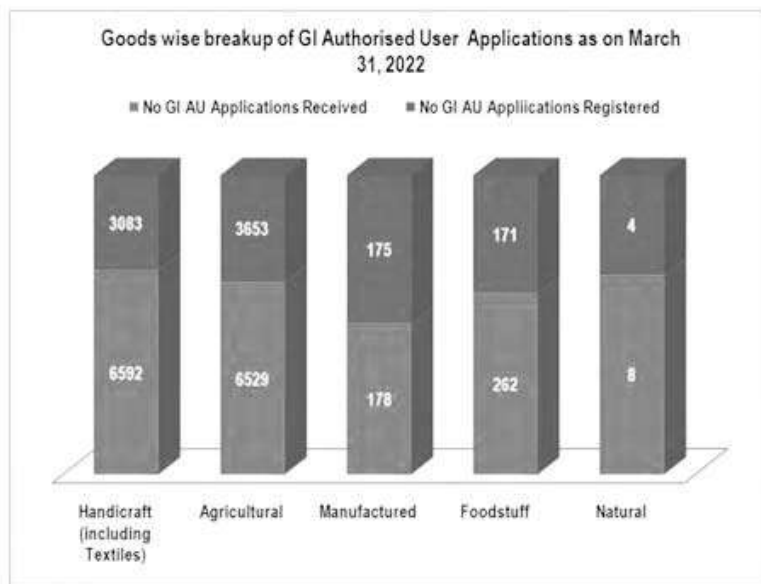
GI tag was Darjeeling Tea. Among other different categories of products/goods, the highest number of GI tag exists in handicraft goods. Followed by agricultural products particularly fruit crops, plantation spices and crops, and regional savouries. Present date, there exist around 467+ GI out of which 260 are only handicrafts and other handloom products that are made following ages old processes and traditions. Indian GI crafts and products are sought after for their traditional processes, age-old traditions, and rarity. They are made from a variety of materials, including wood, fabric, weaves, ceramics, metal, leather, cane, and bamboo. They are wearable and collectible, and are known for their rare natural properties, peculiarities, age-old processes, or traditions. While modern production techniques can meet the demand for volume, discerning consumers are increasingly seeking rare, authentic, and original products with a unique history and tradition.

Year-wise breakup of GI Applications filed as on March 31, 2022
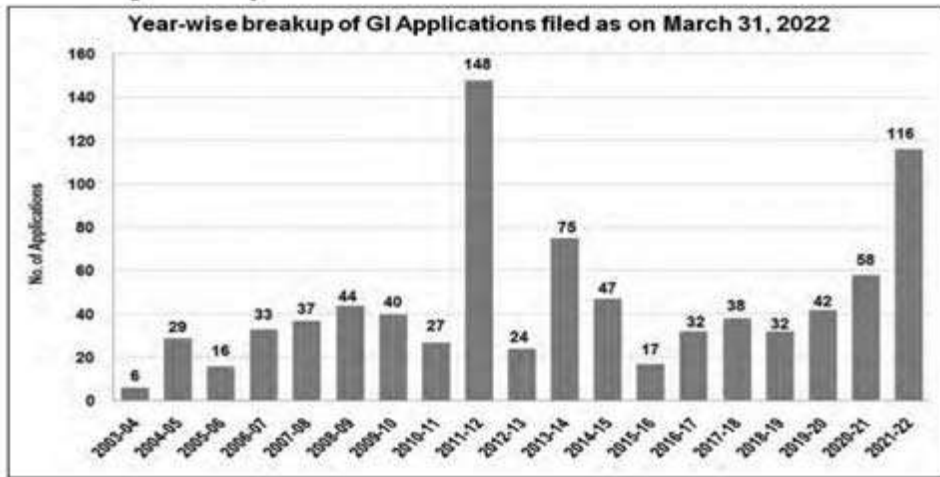
Products with a geographical indication (GI) tag are unique and have qualities or a reputation that are due to their place of origin. These products are considered to be "Invaluable treasures of Incredible India" and are intended to bolster confidence amongst both sellers and buyers. The examples of Indian GIs are TirupathiLaddu, Nagpur Orange. Kashmir Pashmina, KolhapuriChappal and substantially more[5]. Most GI-tagged products have a long history and tradition connected with them. They are made using traditional materials and processes, which is what makes them unique and famous. Over the years GI registrations and that of authorized users has increased substantially[6] (Annual report 2021-22). GI products are also sustainable and environmentally friendly. The consistent efforts of the Government of India bore fruits. The following graphs show the increase in the number of state wise registrations of GI and the break-up of different types of GI categories[7].

State - wise Registered GI's as on March 31, 2022

Annual Report 2021-2022

Goods wise breakup of GI Authorised User Applications as on March 31, 2022

Annual Report 2021- 2022

For most products, the processes are handmade, the dyes are natural, and the foods are chemical-free and mostly organic. This platform gave the rural artisans and craftsmen the opportunity to exhibit their products and allowed the world to get known with their peculiar products, processes and ingenuity. This exclusive GI

exhibition gave inimitable and distinctive products the acknowledgement and exposure that they precisely deserve.

The highlights of the GI Fair: A panel discussion was held during the GI Fair India 2023 on the topic of "GI tagged handicrafts an effective tool for promotion of traditional products". The discussion was attended by eminent speakers and domain experts who shared their insights on the challenges and opportunities of GI registration; ways to promote GI tagged products, and the quality assurance mechanism in place. It highlighted the major challenges in GI registration, such as the lack of awareness among stakeholders, the high cost of registration, and the lengthy process. It also discussed the future outlook for GI registration, which is expected to grow in the coming years due to the increasing demand for authentic and sustainable products[8] (EPCH 2023). The speakers then discussed ways to promote GI tagged products, such as through online platforms, exhibitions, and trade fairs. Additionally, it highlighted the importance of quality assurance in GI products, as this is essential to maintaining the reputation of the GI tag. The attendees of the panel discussion learnt about the ease of GI registrations, the support offered by the government, and the benefits of the GI tag to businesses. They also got to know about the livelihoods of stakeholders and workforce connected with these products. Overall, the panel discussion was a valuable opportunity for attendees to learn about the benefits of GI tagging for handicrafts and to network with experts in the field.

During her speech at the gathering, Smt. Darshana V. Jardosh, the Union Minister of State for Textiles, praised GI Fair India as an outstanding platform for promoting lesser-acknowledged treasures, IP associated with such rare heritage and indigenous crafts. She emphasized that the fair offers a valuable opportunity for practitioners, entrepreneurs and manufacturers to interact, exchange knowledge, and explore potential business prospects. She appreciated the crucial role played by EPCH in providing such a platform, particularly for GI Users, artisans, entrepreneurs, and weavers. Their creativity, hard work, and initiative have successfully brought visibility to products from the most remote regions of India.

Dr. Rakesh Kumar, Chairman of the Indian Institute of Export Management (IEML), assured that all GI-registered participants would be on the GEM portal before the next edition of the GI Fair India. He also proposed that all GI tags be linked with a QR code so that the authenticity of the product and the maker can be identified by the buyer at the point of sale. He further said that special provisions have been made during the GI Fair for visitors to enjoy the special "Shree Anna Thali" – a unique variety of millet dishes – to celebrate the International Year of

Millets 2023[9](EPCH 2023). This initiative is in line with the government's efforts to promote millets as a healthy and sustainable food option.

The glimpses from the first edition of GI Fair: This makes one to revisit to the 1st edition of the India GI Fair and Khilona-India Toys & Games Fair which was held from 26-28 August 2022. There were in toto over 390 GI products were exhibited with 12 product segments. The edition one witnessed a footfall of over 11000+ visitors from both India and overseas. It got an overwhelming response from the spectators. The Khilona-India Toys & Games Fair is in line with Prime Minister NarendraModi's vision of "Vocal for Local" and "AtmaNirbhar Bharat" in the toys and games sector. The fair also reflected India's ambition to realize its full manufacturing potential in this segment and become a global sourcing hub. Khilona was a gathering of the entire spectrum of India's toy and game manufacturing industry. The fair featured over 200 businesses, from small and medium-sized exporters to artisan entrepreneurs and startups, as well as India's leading toy and game manufacturers.

How GI Fair contributes to nation building initiatives: The India's rich and diverse range of traditions, eco-friendly processes have stood the test of time. It has immensely been a source of livelihood for people, therefore, becoming ingrained part of their living. Today, it has created even more employment opportunities for artisans, leading to growth and development in both rural and remote areas. In today's time when intellectual property has gained impeccable place in our society, it gets even more important to not just produce but also to protect rights of its producers. The GI-Fair became a platform to empower and further the spirit of 'Make in India' by creating awareness about rights and privileges associated with GI. It helped in promoting India's traditional handloom and handicraft products globally. It was highlighted in the Letter from the PMO that the next 25 years, known as AmritKaal, is a time of great opportunity for everyone involved in the Make in India initiative. This is a chance to work together to make India self-reliant in every sector. This collective experience helped everyone involved with GI-Fair to draw up a futuristic vision for expansion, empowerment and evolution.

Rural artisans in India have unique skills that have been passed down through generations. Their crafts and products are a celebration of life, using materials, techniques, and forms that are native to their region. Geographical Indications (GIs) are tightly interwoven into the rural milieu in India, and the registration of GIs helps to protect these communities' intellectual property rights. These communities are working hard to share their stories with a wider audience. They are engaged in gainful employment and are aligned with the 'AtmaNirbhar Bharat movement'.

Their extensive network provides a strong foundation for scaling up the manufacturing of a wide variety of products. Connecting these exquisite elements to the commercially viable international market opens up a world of opportunities for all stakeholders.

The GI Fair promotes the idea of "Local for Global" which is in line with the vision of "Atmanirbhar Bharat" (Self-Reliant India) of the Government of India. This vision aims to promote local products and reduce dependence on imports. It also encourages exporters to manufacture products for the global market using local materials and skills. India is now a major player in the global economy, and its products are in high demand. Through fairs and other events, we can effectively showcase and market "Made in India" products to customers across India and abroad.

In Conclusion

The 2nd edition of the GI Fair India concluded after five days of a lively showcase, live craft demonstrations, food, and a variety of experiences. The fair was a great success, with a significant increase in visitors. Visitors were greeted by a grand showcase of unique, authentic, and original products directly from the makers and manufacturers.

The GI Fair India was a valuable platform for businesses to showcase their GI-tagged products and connect with potential buyers. The fair also offered an opportunity to learn about the benefits of GI tagging and to network with experts in the field. The fair provided a platform for businesses to showcase their products to a large audience of buyers and potential buyers. This allows businesses to increase their visibility and market reach for their GI-tagged products (EPCH 2023). The GI Fair gave an opportunity for businesses to learn about the latest trends in the GI market and to network with other businesses in the industry. This progressively helped businesses to grow their businesses and to develop new partnerships. In addition, the fair became a great way to promote awareness of GI-tagged products and to educate consumers about the benefits of these products. This had the potential help to increase demand for GI-tagged products, which can benefit businesses that produce these products. Overall, the GI Fair India was a valuable event for businesses that produce GI-tagged products. The fair offered a number of benefits, including increased visibility and market reach, increased brand awareness and reputation, access to new markets and buyers, opportunities for business development and partnerships, and learning about the benefits of GI tagging and networking with experts.

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[1]**Ms.MeghaGautam**is a 5th year B.B.A., LL.B (H) Student at Amity Law School, Amity University Uttar Pradesh

Ms. Mini Srivastavais a Research Scholar, Assistant Professor at Amity Law School, Amity University, Uttar Pradesh

The Impact of COVID-19 and Social media use on the Psychological Well-Being among the College Students in Manipur

–Kaisa Mahemei[1]
–Lorho Mary Maheo[2]
–K. Ingocha Singh[3]
–Arundhati Devi Maibam[4]
–Th. Rabikanta Singh [5]
–Maibam Monoranjan Singh[6]

The corona virus disease 2019 (COVID-19) pandemic outbreak was first reported in December, 2019, in the city of Wuhan, China, but its worldwide spread and severity of its impact were under-estimated (Li et al., 2020). The dreaded infectious virus caused much mayhem and fears around the world.

Abstract:

COVID *19 pandemic spread across the nations like a wild fire. The pandemic challenged not only the physical health but also put unbearable psychological strain on people from all walks of life. The present study attempted to determine the level of psychological well-being on a group of college students in Manipur during the COVID-19 lockdown. The data was collected online during the peak pandemic lockdown: July end to August first week, 2020, within a span of eight days. Carol Ryff's Scales of Psychological Well-Being, a well-validated instrument was administered to the participants. The study also aimed to assess the use of social media during the lockdown and its impact on Psychological Well-Being (PWB). A total of 78 college students (females =55 and males=23) from D.M. College of Science, Imphal, with age ranging from 19 years to 23 years. The respondents hailed from seven different districts of Manipur belonging to different communities: General, SC, ST and OBC. The findings revealed significant association between PWB of college students and different communities during the pandemic lockdown. Out of the total 78 participants it was found that 5.1% of the students experienced low psychological well-being, while 85.9% reported to experience moderate and 9% reported to experience high psychological well-being. No gender difference was found on the level of PWB. The result was analysed in the light of the COVID-19 lockdown.*

Introduction

The corona virus disease 2019 (COVID-19) pandemic outbreak was first reported in December, 2019, in the city of Wuhan, China, but its worldwide spread and severity of its impact were underestimated (Li et al., 2020). The dreaded infectious virus caused much mayhem and fears around the world. The pandemic sent millions of people across the globe into lockdown within a short span of time and posed great challenges not only to physical health but also unbearable psychological strain. Many nations experienced a sense of powerlessness in the face of the onslaught. The number of patients increased exponentially within a few weeks of it outbreak due to millions of people travelling far and wide across the world. The World Health Organization (WHO) declared the outbreak of COVID-19, a Public Health Emergency of International Concern in January, 2020(WHO, 2020).

On 24 March 2020, the first confirmed positive case of corona virus in the North East region was reported from Manipur when a 23-year-old student of Manipur returning from the United Kingdom was tested positive (Lamremdik&Yumnam, 2020). The situation created much panic and alert among the people inNortheast India and especially Manipur was put on maximum alert.

The sudden outbreak of COVID-19 uncovered the poor medical and testing facilities of Manipur, making it dependent on other states. Besides the poor medical facilities, the lockdown affected the economy of Manipur heavily. At the same time a very heartening humanitarian act during such depressed moments was the community spirit in the hill districts. Different villages shared their food, medicine and agricultural products with neighbouring villages and quarantine centres during the pandemic lockdown. They set up their own quarantine centres to put up the returnees from outside the Manipur State to remedy the insufficient quarantine centres provided by the government (Lamremdik&Yumnam, 2020).

COVID-19 pandemicposed many pressing challenges, particularly thepsychological well-being of the students became a matter of great concern due to uncertainty of their future. The present research aimed to study the COVID-19 impact on the psychological well-being of the college students as well as the impact of the use of social media on psychological well-being.

Review of Literature

COVID-19 induced psychological threat and triggered widespread panic and anxiety among the people (Ho, Chee& Ho, 2020). In order to curb the incessant and relentless spread of the pandemic the government of India declared a nationwide lockdown in 3 phases from 25 March, 2020 till 14 April 2020 for 21 days first, and was later extended till 17 May, 2020 with considerable relaxation of measures. Accordingly, various non-therapeutic preventive measures were adopted such as remote office activities, social distancing, wearing masks, using sanitizers, washing of hands and provisional quarantine centers (Anwar, Nasrullah & Hosen, 2020). Social distancing and being in quarantine sites caused undue distress and disturbance and were themselves became key risk factors for psychological and mental health issues (Holmes et al., 2020).

COVID-19 affected adversely the education systems as the schools and colleges remained close in order to contain the spread of the virus. The dynamics of learning and schooling totally changed. The Government of Manipur, dated 12th March, 2020 issued an order to close all schools and colleges (Kirankumar (Ed), 2020). The Department of Education in Manipur was quick to respond to the challenges and threats posed by COVID-19 pandemic. The Department of education took outmost care and joined hands with other stake holders in finding out alternative ways and means to engage the students in academic learning during the lockdown, and adapted to the *new normal* in the post lockdown period.

The mode of learning through digital platform became indispensable. In order to reach out to the thousands of students adversely affected during COVID-19 lockdown the Information Service Television Network (ISTV), Imphal, launched and produced a series of educational videos to teach on various topics and telecast on a local network channel 'ISTV Nongin' for students to learn through online and through television. Reputed and highly qualified teachers from various institutions volunteered to teach free of cost on various topics. But the sad reality was that the disparity between the haves and the have-nots became obvious. The poorer students without smart phones, TV and internet facilities were not able to access the digital content (Kirankumar, 2020; Rajkumar, 2020).Moreover, except a few students who managed the lockdown period wisely by utilizing the various digitalized and computerized electronic gadgets profitably, majority of the students and youngsters whiled away the precious time during lockdown on social media including playing online games and other facilities which demoralize the young minds (Haokip, 2020).

Widespread closure of schools, colleges and universitieswith no definite date of reopening and resuming the classes left the students in dilemma. Such uncertainty

and unpredictability of the future caused tremendous level of stress, fear and anxiety to both staff and students of educational institutions (Cao et al., 2020; Li et al., 2020; Rajkumar, 2020; Ho et al., 2020).

Sudden shifting from face-to-face interactions in class-rooms to online teaching platforms, posed a big challenge even for the academic staff who were not tech-savvy. International students as well as those students, who were studying music, dance, and art courses, besides practical and labs, were badly affected (Sahu, 2020). On exploration of the impact of COVID-19 on mental health of the people the findings revealed increase in negative emotions such as anxiety, depression,resentment, fear and suicidal ideation (Liang et al., 2020; Rana, Mukhtar & Mukhtar, 2020; Ho et al.,2020).

The COVID-19 impact was crucial as the dreadful virus remained mysterious and puzzling to the medical world. It took different shades and shapes in its mutant new variant forms making it very challenging to tackle the underlying infection (Koyama, Platt &Parida, 2020).

COVID-19 and Social Media use

Unlike in the past the present digital age has made information seeking effortless through social media along with the traditional media channels. During epidemic crisis it often happens that robust scientific literature on the physical care of the people are generated and transmitted but little is known about the psychological impact and its correlates of exposure to rumor and information from unofficial channels (Jones et al., 2017).Not only COVID-19 pandemic but use of social media posed serious problems and risks to the public mental health, both to the infected and uninfected individuals.

Reports of infectious diseases and risk elevating messages simply amplify public anxiety which create enormous negative ripples (Srivastava et al., 2021). Inappropriate perception due to incorrect information gathered from social medialead to over anxiety and depression causing detrimental effects on psychological well-being.

Social isolation and restriction of movement and social activities due to high mortality rate and rapid community transmission during pandemic lockdown led to increased media consumption and use of internet (Khan et al., 2020). The global epidemic of misinformation and the speed with which the inaccurate and exaggerated message spread via social media platforms posed disadvantage and threat. "We're not just fighting an epidemic; we're fighting an infodemic" as expressed by the WHO Director-General, Dr Ghebreyesus while addressing the Munich Security

Conference on Feb 15, 2020 (The Lancet, 2020). As a result of enhanced global connectedness infodemic of COVID-19 added to the psychological stress, anxiety, insomnia and hopelessness (Srivastava et al., 2021).

Sylvie Briand, director of Infectious Hazards Management at WHO's Health Emergencies Programme and architect of WHO's strategy to counter the infodemic risk pondered aloud, "We know that every outbreak will be accompanied by a kind of tsunami of information... but the difference now with social media is that this phenomenon is amplified, it goes faster and further" indicating the huge infodemic risk globally. The social media needed to be more authentic in doing its business rather than trying to get ahead of the events and evidences (Zarocostas, 2020). Research indicated that circulation of conflicting information from unofficial communication channels results in greater acute stress and anxiety (Jones et al., 2017).

The present study aims at assessing the impact of COVID-19 lockdown on the psychological well-being of the college students in Manipur as well as the use of internet and social media sites and intends to fill the gaps in some measureat a more basic and scientific level which will benefit the target group.

Aim and Objectives
1. To determine the impact of COVID-19 lockdown on the psychological well-being among college students in Manipur
2. To examine the gender difference in Psychologicalwell-being of the college students
3. To determine the psychological well-being among college students of different communities during COVID-19 lockdown
4. To examine the association of the use of internet and social media and the psychological well-being of the college students.

Method
The study consisted of 78 college students pursuing their graduation in D.M. college of Science in Imphal, Manipur, with age ranging from 19-23 years (Mean 20.76 and SD =0.99). Out of the total 78 respondents, 70.5% were females (n=55) and the rest 29.5% were males (n=23).

The participants hailed from different districts of Manipur belonging to different categories of community in the State: General, Scheduled Tribe (ST), Scheduled Caste (SC), Other Backward Classes (OBC) (Fig.1).
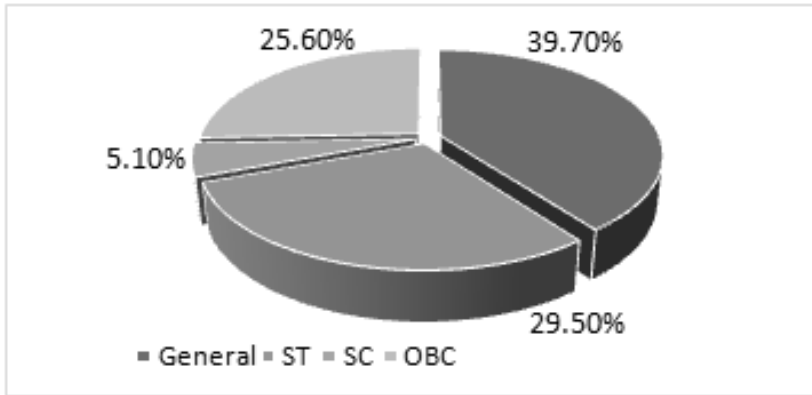
Fig. 2: Pi diagram showing community–wise distribution of college students.

Sampling Procedure

Snowball technique through telephonic communication was used for collecting the sample. Google link was then sent to thewilling college students. Anonymity and confidentiality were maintained throughout the study. The responses were collected during the COVID-19 lockdown within a span of eight days, i.e., from July 30-August 6, 2020. After eliminating the incomplete and invalid responses, a total of 78 valid responses were included in the present study.

Tools

Demographic profile: A structured questionnaire was used to collect demographic information including gender, community they belong to, amount of time invested in social media and internet use, etc.Ryff's Psychological Well-Being Scale (1989) was used to measure psychological well-being (PWB) of the students. It is a well-validated instrument demonstrating good internal consistency ranging from 0.83–0.91. The scale comprises of six components of PWB such as autonomy, environmental mastery, personal growth, positive relation with others, self-acceptance and purpose in lifewhich was rated on a six-point Likert scale ranging from 1 (*1= StronglyDisagree*) to 6 (6 = *Strongly Agree).*

Statistical Tools and Techniques

Data was analyzed using Statistical package for Social Sciences (SPSS) 20.0 version software. Descriptive analyses were used to study the results of psychological well-being of college students. A p-value of <0.05 was considered as statistically significant.

Analysis of the Study

Based on the data collection, the results were computed, analyzed and further interpreted. The level of PWB of the respondents with its frequency, percentage, means and standard deviation is displayed in Table 1. The overall significance of psychological well-being implies that the respondent is self-determined, independent and has the competence to manage life effectively with a purpose in life to achieve and is able to resist social pressures. On the contrary, a low score of psychological well-being indicates that the respondent has difficulty to manage daily life situation, lacks sense of direction in life and control over external world, and conforms easily to social pressure.

Table 1: Level of Psychological Well-Being (PWB) of the college students

PWB	Frequency (f)	%	Mean	SD
Low well-being (< 138)	4	5.1	131.75	1.70
Moderate well-being (138- 208)	67	85.9	170.97	18.23
High well-being (> 208)	7	9.0	216.28	4.75
Total	78	100.0	173.02	23.43

Table 1 shows that out of the seventy-eight respondents (male=23, female=55),5.1 percent of the students experienced low psychological well-being, 85.9 percent reported to experience moderate psychological well-being during the COVID-19 lockdown. It indicates that most of the college students, though not fully competent, were not totally lacking sense of direction in life. They were able to manage life and had certain capacity to resist external pressures and get on in life during the COVID-19 lockdown. And 9 percent of the college students reported to have experienced high psychological well-being during the pandemic. They were self-determined, competent and able to manage life without conforming to external pressures. The mean scores of low, moderate and high psychological well-being were found to be 131.75, 170.97 and 216.28 respectively and the standard deviations of the same were found to be 1.70, 18.23 and 4.75 respectively.

Table 2: The Psychological Well-Being scores of Male and Female College Students

Gender	Total PWB Score	Autonomy	Environmental Mastery	Personal Growth	Positive Relation	Self-Acceptance	Purpose in Life
Male	167.65	27.95	26.56	27.95	27.82	27.95	29.39
Female	175.27	28.21	26.98	31.34	29.34	28.78	30.60
Total	173.02	28.14	26.85	30.34	28.89	28.53	30.24

Table 2 shows the mean scores of the overall psychological well-being obtained for male and female college students on Ryff'sPWB scale. In comparison to male students, female students have higher mean scores on all the six dimensions viz. autonomy (mean= 28.21), environmental mastery (26.98), personal growth (mean= 31.34), positive relation with others (mean= 29.34), self-acceptance (mean= 28.78) and purpose in life (mean=30.60). The findings revealed that the mean scores of the overall psychological well-being indicated that female students have a higher well-beingthan the male counterparts.

Table 3: The overall PWB score of Students belonging to Different

Commu nity	Total PWB score	Autonomy	Environmental Mastery	Personal Growth	Positive Relation	Self-Acceptance	Purpose in Life
General	181.67	28.45	28.77	31.32	30.58	30.74	31.80
ST	161.56	26.52	25.21	29.52	26.00	25.30	29.00
SC	161.50	28.75	24.75	26.50	23.75	29.50	28.25
OBC	175.10	29.40	26.20	30.55	30.65	28.65	29.65
Total	173.02	28.14	26.85	30.34	28.89	28.53	30.24

Communities

Table 3 shows the community-wise mean scores of the overall psychological well-being of the college students. It is observed that students belonging to General community have higher mean scores in almost all dimensions, particularly on environmental mastery (mean=28.77), personal growth (mean=31.32), self-acceptance (mean=30.74) and purpose in life (mean=31.80). OBC students have higher mean scores in autonomy (mean=29.40) and positive relation with others (mean=30.65), whereas ST has low mean score on the dimension of autonomy (mean=26.52) and self-acceptance (mean=25.30).Likewise, it is observed that there is difference between the mean scores of the overall psychological well-being of General community (mean=181.67) and the overall mean scores of ST(mean=161.56), SC (mean=161.50) and OBC (mean=175.10).Hence the results indicate that the General community has higher level of psychological well-being than all the other communities viz. ST, SC and OBC during the COVID-19 pandemic lockdown.

Table 4: To study the level of PWB of the college students belonging to different communities.

Community	Level of PWB					
	Low		Moderate		High	
	f	%	f	%	f	%
General	0	0.0	25	80.6	6	19.4
ST	4	17.4	19	82.6	0	0.0
SC	0	0.0	4	100.0	0	0.0
OBC	0	0.0	19	95.0	1	5.0

The above Table 4 shows the level of psychological well-being of college students of different communities. The finding indicated that among the students who belonged to General community, 80.6 percent had moderate and remaining 19.4 percent had high level of psychological well–being during the COVID-19 lockdown, while the students belonging to ST community had 17.4 percent and 82.6 percent low and moderate level of PWB respectively. 100 percent of students who belonged to SC community had moderate level of PWB during the COVID-19 lockdown. Among the students who belonged to OBC community, 95 percent had moderate and remaining 5 percent had high level of PWB.

Table 5: The association of PWB and use of social media and internet

Time spent on social media	Level of PWB						Chi	df	P
	Low		Moderate		High				
	f	%	f	%	f	%			
Time spent on social media *prior* to COVID-19 pandemic							19.20	6	0.004(Sig)
Less than 1 hour	0	0.0	6	66.7	3	33.3			
2 - 3 hours	4	18.2	16	72.7	2	9.1			
More than 3 hours	0	0.0	16	100.0	0	0.0			
Time spent on social media during COVID-19 lockdown							7.08	6	.313 (NS)
Less than 1 hour	0	0.0	6	85.7	1	14.3			
1 - 2 hours	1	6.7	11	73.3	3	20.0			
2 - 3 hours	0	0.0	25	92.6	2	7.4			
More than 3hours	3	10.3	25	86.2	1	3.4			
Use of social media increased during COVID-19 lockdown.							.37	2	.827 (NS)
Yes	3	4.8	54	87.1	5	8.1			
No	1	6.3	13	81.3	2	12.5			
Stay online longer than originally intended to during the COVID-19 lockdown							2.26	2	.322 (NS)
Yes	3	5.7	47	88.7	3	5.7			
No	1	4.0	20	80.0	4	16.0			
Made unsuccessful efforts to control/stop internet use during COVID-19 lockdown							6.44	2	0.040 (Sig)
Yes	1	3.0	32	97.0	0	0.0			
No	3	6.7	35	77.8	7	15.6			

No	3	6.7	35	77.8	7	15.6			
Sleep pattern changed due to use of social media during COVID-19 lockdown.							.089	2	.957 (NS)
Yes	1	4.2	21	87.5	2	8.3			
No	3	5.6	46	85.2	5	9.3			
Does internet connection help you overcome your bad mood?							2.35	2	.309 (NS)
Yes	2	3.2	54	87.1	6	9.7			
No	2	12.5	13	81.3	1	6.3			
Work performance gone down due to excess use of social media during COVID -19lockdown							4.08	2	.130 (NS)
Yes	3	8.8	30	88.2	1	2.9			
No	1	2.3	37	84.1	6	13.6			
More stressed and tensed during COVID-19 lockdown							1.22	2	.542 (NS)
Yes	2	4.3	42	89.4	3	6.4			
No	2	6.5	25	80.6	4	12.9			

Note: (*NS): Not Significant at 5% ;   Sig: Significant at 5%*

Psychological well–being and Social media use

Table 5 shows that the association between level of psychological well-being and amount of time spent on social media per day *prior* to COVID-19 pandemic is statistically significant (p= 0.004< 0.05). Among the college students 66.7 percent who spent less than 1 hour daily on social media *prior* to COVID-19 pandemic had moderate level of psychological well-being and 33.3 percent had high level of psychological well-being and 0.0 percent i.e. no student reported to have experienced low level of psychological well-being *prior* the COVID-19 lockdown. Among the college students who spent 1–2 hours daily on social media *prior* to COVID-19 pandemic majority of them, i.e. 93.5 percent had moderate and 6.5 percent had high level of psychological well-being respectively and no student having low level of psychological well-being. Of the students who spent 2–3 hours daily on social media *prior* to COVID-19 pandemic, 18.2 percent had low level of psychological well-being while 72.7 percent and 9.1 percent had moderate and high level of psychological well-being respectively. On the other hand, 100 percent students who spent more than 3 hours daily on social media *prior* to COVID-19 pandemic had moderate level of psychological well-being during the lockdown.

Further, the results indicate that there is a statistical significance (p= 0.040< 0.05) in the correlation between the level of psychological well-being of the students and unsuccessful efforts to stop the use of internet and successful control of the internet use *during* COVID-19 lockdown. Among the students who made unsuccessful attempts to stop internet use during COVID-19 lockdown, 3 percent had low and 97 percent had moderate level of psychological well-being respectively, and 0.0 percent high level of psychological well-being. Whereas among the students who were successful to control internet use during the pandemic, 15.6 percent had

high level of psychological well-being while 77.8 percent had moderate level of psychological well-being. Only6.7 percent had low level of psychological well-being the findings indicated that there is association. Hence the findings suggest that more time spent on internet use and on social media sites lowers the level of psychological well-being of the college students. There was no statistically significant association between level of psychological well-being and other parameters of the use of social media.

Discussions

The resultsof the present study from the mean scores showed difference between male and female college students on psychological well-being during the COVID-19 lockdown. The result suggests that female students have higher psychological well-being. The findings are in line with Perez (2018) but dissimilar to the findings of the study of Wanget el., (2020); Gómez-Baya, Lucia-Casademunt, & Salinas-Pérez, (2018), who suggested that females have higher level of stress, anxiety and depression and lower psychological well-being in general.

Appropriate and reasonable use of internet and social media sites contribute positively to individual relationship with the environment as well as self-perception. But increased frequency in the use of social media and internet use affects the status of psychological well-being. It also hinders healthy contact with the environment (Sezer, 2013). In line with the previous studies, the findings of the present study reveal strong association between the level of psychological well-being of college students and the amount of time spent on internet and social media. Present study results suggest that the college students who spent less than one hour on social media in a day have no report of having experienced low level of psychological well-being. But students who increase the use of internet and social media sites were reported to have lower level of psychological well-being. The time spent on internet is indirectly proportional to higher level of psychological well-being. The less time spent on internet the less detrimental effect on the psychological well-being.

Regardless of country of residence across the globe reported that young people who scored low level of psychological well-being were reported to have scored high on internet use and social media sites (Fernandes et al., 2020) and therefore substantiated the present study results. The findings also suggested that the college students who made unsuccessful efforts to stop internet use and social media sites during COVID-19 lockdown had low and moderate level of psychological well-being. On the other hand, students who were successful in controlling internet use had better level of psychological well-being. Obsessive in using social media and

internet during the COVID-19 lockdown werepositively linked with lower level of psychological well-being.

Limitations and Suggestions

The present study has certain limitations. Firstly, it is a cross-sectional survey and conducted through online. Secondly, the respondents are limited to the college going students. Moreover, this study did not examine students' relationship with peers and parents which could provide and add a further insight into the psychological well-being of the college students. Hence the study cannot be generalized to the entire population. It is recommended that further researchers may attempt to conduct a study with larger sample size taking into consideration the above factors such as relationship with peers and parents in order to have a broader understanding of the psychological well-being of the college students.

Conclusion

Notwithstanding the limitations the findings of the present study provide a helpful contribution in the policy making to improve psychological well-being of the college students in Manipur based on various categories of community living in the state. viz. General, Scheduled Tribe (ST), Scheduled Caste (SC) and Other Backward Classes (OBC) of Manipur. The respondents of the study were relatively homogenous group by age and qualification, thereby minimizing the potential confounding effects of variables in the study. The findings of the present study can act not only as catalyst for larger studies but also provide timely guidance to the policy makers to offer better level of psychological well-being to the young people.

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[1] PhD Scholar, Dept. of Psychology, Assam Don Bosco University, Guwahati

[2,3,4,5] Associate Professor, Dept. of Anthropology, D.M.College of Science, Imphal

[6] Assistant Professor, Dept. of Anthropology,D.M.College of Science, Imphal

Traditional Health Care Practices of a Pottery Village in Manipur: TheNongpok Sekmai Case

–Keisham Ingocha Singh[1]
–Arundhati Devi Maibam[2]
–Thiyam Rabikanta Singh[3]
–Lorho Mary Maheo[4]
–Maibam Manoranjan Singh[5]
–Thokchom Purnimashi Devi[6]

Primary data were collected directly from the field using three research tools such as semi-structured interview, focused interview and observation. Semi-structure interview schedule was prepared to collect information on traditional medicine preparation, application, utilized part and form.

Abstract:

Nongpok Sekmai, a pottery village in Thoubal District, Manipur has age – old system of health care practices which is deeply rooted in their culture. The present paper attempts to find out the traditional health care practices. Data were collected through semi-structured interview and focused interview and observation. The major components of the traditional medicine preparation compose of freshly collected leaves, stems, roots and bark of the plants.The people of Nongpok Sekmai attribute cause of illness or disease to supernatural elements like *hingchabichangba* (evil spirit), *potsem- jadu* (black magic) and breach of taboo. Rapid changes in traditional lifestyles and cultural practices due to modernization, globalization and reliance on modern medical care have put this age-old traditional knowledge under threat. This calls for preservation of the knowledge and conservation of the plant and animal biodiversity of medicinal value.

Key words: *Hingchabichangba*, *Potsem- jadu, and Pottery.*

Introduction

The pottery community of Nongpok Sekmai has the beliefs and practices concerning health and diseases as most of the communities have. The people of this community from the early time are found to have a firm and well-developed traditional health care system. In all human groups, no matter how small or technologically 'primitive' there exists a body of belief about the nature of disease, its causation and cure, its therapeutic and preventive practices, and its relations

in other aspects of group life (Chakrabarti and Sarkar, 1998)[1]. This is proved by their belief in super-natural and socio-cultural adaptive strategies that have adapted in their medical system, to culturally based behavior and belief forms that advent in response to the threats posed by disease among the people of Nongpok Sekmai.

According to the World Health Organization (WHO)[2], ''traditional medicine is the sum total of knowledge, skills and practices based on the theories, beliefs and experiences indigenous to different cultures that are used to maintain health, as well as to prevent, diagnose, improve or treat physical and mental illnesses''. As said by Devarapali and Kumar (1998)[3,] the ethnomedical practices are based upon religion, magic, massage and administering of plant and animal products externally or internally. In the pottery community of Nongpok Sekmai, traditional medical practices are the combination of superstitions, magic, religion and practicesrelated to the state of health, the nature of disease, causation and cure, therapeutic and preventive practiceslike. No scientific research on the traditional health practices has been witnessed among this pottery community except some sporadic studies have been conducted in other counterpart communities in the state of Manipur. Therefore, an attempt is made in this paper to focus upon the concept of health and disease, profile of ethnomedical specialists who involved in different cases and the utilization of various biological products both plants and animals and the mode of their application with reference to various ailments among this pottery community of Nongpok Sekmai.

Study area

Nongpok Sekmai, a pottery village in Thoubal District of Manipur is situated at a distance of 35 km. east from Imphal. The village is fringed on the east by Shikhong, on the north and west by GwarokMaring village and on the south by Ukhongshang and Salungpham. This village enjoys a climate similar to the valley areas of Manipur. According to Census of India (1991:9)[4], the Sikhong-Sekmai area falls under the extension of the Eastern Hill system belonging to the Barail Series and Simsang formation (Garo hills). A small river called the Sekmai River flows down towards the northwestern side and joins the Thoubal River at Malom – Leirongthel area. As the village falls under the "notified areas" of the Government of Manipur, there is a local self-government in the form of Nagar Panchayat entitled as 'The SikhongSekmai Nagar Panchayat' which is divided into 9 Wards, out of which Ward Nos. 2, 3 and 4are in Nongpok Sekmai village.

People of Nongpok Sekmai belong to the *Chakpas*(Naorem, 2005)[5]who are regarded as the guardian of the tradition of the development of pottery through the handling of clay in the state of Manipur. This pottery society consists of seven

yeks(Hodson, 2006)[6]in different proportions" Khuman (71 households), Mangang (49 households), Angom (48 households), Luwang (42 households), Moirang (20 households) and Kha-Nganba (19 households). The society being patrilineal and patriarchal, men play important roles in various social activities and engage in major economic pursuits.

Distinctiveness of Nongpok Sekmai, in terms of religious beliefs and practices is discernible by the presence of three local deities or *umanglais* (Lisham, 2011)[7]called Nongpok Ningthou, IkopNingthou and SawangNingthou. The village is no more an isolated as the modern means of transportation and communication have reached the village. Movement of people from one place to another place for various purposes is increasing due to the emerging transport facilities.

Objectives:

Keeping in view of the traditional health care practices in the pottery village, the present study aims

➢ To understand the concept of health and diseases under the ambit of their culture.
➢ To find out the people's beliefs associated with the causes of diseases and illness.
➢ To search the profiles of Ethnomedical Specialist in the village.
➢ To investigate traditional method of treatments for various diseases and illnesses.

Significance of the study:

Some studies of ethno-medicines in Manipur have been attempted from different perspectives like botany, history and sociology. However no anthropological study addressing traditional health care practices in a pottery village has been undertaken. This study is an attempt to explore their age old traditional medical practices of a pottery village from anthropological perspective. Such a study may provide knowledge that can add new information to the existing body of knowledge on the topic. This study may help in conserving the traditional wisdom of the health care practices and also in paving the way of protecting the tradition amidst the modernized bio-medical world.

Methodology:

Primary data were collected directly from the field using three research tools such as semi-structured interview, focused interview and observation. Semi-structure interview schedule was prepared to collect information on traditional medicine preparation, application, utilized part and form. The semi-structured interview

schedules were pre-tested before administering in the field. The interviewees were given a uniform instruction highlighting the purpose and objectives of conducting the interview.

Focused interviews were also conducted with traditional medicine practitioners. In focus interview, data on specific information like the method of treatment for a particular illness or the process of driving out the evil spirits in case of magico-religious practitioners were conducted. A checklist was used to guide the focus interview. Both qualitative and quantitative methods have been used. Recorded data were sorted, analyzed and presented in tabular as well as descriptive form.

Finding:

a. Concept of Health and Diseases:

A village elder man said, "For me, the term 'health' means, 'proper functioning of the body' and disease means 'a change in a person's state of being, which is seen as discontinuous with his everyday state of being'. "Healthy persons are those who get up early in the morning, worships God, doing exercises, able to work in agricultural works or pottery work and alike, can take heavy food and have a sound physical body", he added. When inquiring about the meaning of illness, an old man said, "An ill person is recognized when a person stops eating, does not perform his work or is unable to carry out his responsibilities as a member of a family and society to which he belongs".

Inquiring about the community's perception on woman's health, a traditional medical specialist said, "Women is considered healthy when she is able to give birth to children, should be able to work in the pottery occupation, weaving for long hours and agricultural activities like weeding and sowing and also should be able to carry out all the household chores".

b. Causes of Illness as Belief by the Villagers:

Every culture has its own beliefs and practices related to health and diseases, which are products of indigenous cultural development. When enquiring about the causes of disease and illness, one male specialist said, "*laioktinoknaba* and *tinmulaimuchangba* (encountering spirits), *helloioknaba* (encountering wandering spirit) (Devi, 2014)[8], *hingchabichangba*(Devi, 2003)[9],*potsem-jadu,*[10] breach of taboo, wrath of god and *mahousagioiba* (natural causes) are the factors that cause various diseases and illness".

They believe that a number of evil spirits are found in the village. As belief by them *helloi, apumbisoren,* (Devi, 2006)[11]ancestral spirits, and insatiated souls of unnatural death are the spirits roamed around the village. These spirits can cause

disease and illness through the mental disturbance to any individuals. Regarding about *hingchbichangba,* it is believed that some people have the power to cause on others by just looking at them. These people are possessed some super natural powers and this power, in the form of spirits, enters into the victims causing mental disturbance and body imbalances. *Potsem-jadu* is done with a purpose to harm or control an individual due to personal animosity or gain which causes illnesses. It is done by means of spells and charms or by placing some objects in the house of a person.

The causes of diseases and illness are also described in naturalistic terms by the people of Nongpok Sekmai. This may be the change of weather leading to cold and fever. Excessive work leading to headache and fever, unclean body giving rise to boils and dryness of skin and overeating or intoxicants causing stomach pain and intestinal disorders are also in the category of *mahousagioiba* (natural causes) as believed by the people.

c. Ethnomedical Specialists:

The cosmology of Nongpok Sekmai society is revolved around the tradition of *Maibas* (male practitioners) and *Maibis* (female practitioners) in case of socio-religious, health and illness are considered. The *maiba* and *maibi* are the generic terms which indicate different groups of practitioners rooted in either socio-religious, magico-religious and traditional medicine. Some *maibas* and *maibis* are respectively priest and priestesses, who play a major role in the society while others are possessed by spirits. The details of *maibas* and *maibis* are given below:

The *maiba*:

There are three types of *maibas* in the village as i. the *maiba* who is doing religious rituals, ii. the *maiba* who is practicing both medicine, prayer and spell, and iii. the *maiba* who is practicing only medicine.

i. The *maiba* who is doing religious rituals:

He is recognized as the ritual specialist in the society. He performs rituals in most of the religious functions. He is the specialists in the *Lai Haraoba*(Chanu, (2014)[12]ceremony. At the time of natural calamities like draught, flood and unnatural events, he performs rituals. The *maiba* achieves his profession through apprenticeship.

ii. The *maiba* who is practicing both medicine, prayer and spell:

He is treated as megico-religious specialist and specializes to treat and cure

diseases with the help of offerings, spells, rituals, and exorcism. The magico-religious specialist is masseur (*puklisubamaibas*) who is very expert in reading the pulses of the body, the nerves and body parts. He is endowed with skills to determine health complications under the spell of magic or witchcraft through *'mihun'* (pulse beat).

iii. The *maiba* who is practicing only herbal medicine:

Besides the magico-religious treatment of the diseases, treatment by only plants is very much popular among the people of Nongpok Sekmai for curing various diseases. There is one medicine man (*mana mashingnalaiyengbamaiba*) in the village. He prepares and prescribes various herbal medicines for all sorts of common diseases.

The maibi:

There are two types of *maibis* in the village. They are i. the *maibi* who is doing religious rituals and ii. the *maibi* who is trained as midwife for assisting child delivery and other related activities.

i. The *maibi* who is doing religious rituals:

She is the priestess and spiritist, who is ritual specialist and plays a major role in religious life. She performs rituals in most of the religious functions. She is the specialist in the *Lai Haraoba* ceremony.

ii. the *maibi* who is assisting child delivery and other related activities:

If a female assists in child delivery in the village with the traditional knowledge, she is also referred to as *maibi*. There is one *maibi* who is assisting child delivery and other related activities in the village. She is not possessed by *lai* but acquired knowledge from her mother and grandmother.

d. Treatment of Disease and Illness:

The traditional methods of treatment of diseases which is still evident in Nongpok Sekmai village can be grouped into three categories:
  i.   Magico – religious treatment
  ii. *Puklisuba* or *HakchangnoidunaLaiyengba* (masseur) and
  iii. Natural folk medicine treatment.

i. Magico – religious treatment:

When gods and goddesses are not given due recognition and reverence, they

get angry and this wrath cause diseases and illness like *hingchabichngba, helloioknaba*, *potsem-jadu,lai-ok tin-oknaba,tinmulaimuchangba*, etc. as believed by them. At first, the *maiba* diagnoses the ailment by feeling *mihun* of the client and then prescribes which method of treatment is to be followed. The different types of appeasement rituals are described below.

Iratpa:

This is one of the methods of worshiping the deity in one's residence for curing illness and also to obtain a prosperous happy life among the family members. Offerings such as fruits, flowers, and puffed rice are to be made daily along with agarbati and lighted candle or lantern.

ChabanThaba:

This is also another method of appeasement and consists of offering of cooked vegetables or meat or rice cakes, burnt chilies, depending on the kind of illness.

Khayom Lakpa:

It is an offering method to deities consisting of a cultic packet by layers of banana leaves in which rice, *langthrei,* flowers and eggs are put in.

UshilTouba:

In this method, representation of the ill person is made with the help of any other living being such as hen, pigeon, duck, cow, *ngamu* (channaoriental's) or leaves of trees.

YenllingThaba:

It is another method of *ushil* type of ritual. The replacement is mainly done taking the help of a domestic hen, in which the living being is allowed to move in wherever it likes independently.

ii. *Puklisuba*or *HakchangnoidunaLaiyengba*(masseur).

He is the expert in reading the pulse, the nerves, and the parts of the body. By feeling the pulses, he can predict well, whether the patient has been possessed by an evil spirit, deity or super natural forces.

ii. Natural Folk Medicine Treatment:

Besides the magico-religious treatment of diseases and illness, treatment by natural folk medicine is also popular among the people of Nongpok Sekmai for

curing various diseases. The treatment consists of medicines prepared out of medicinal plants, birds, animals and fishes. The medicines are prepared by *maiba* (medicine man) on certain auspicious days.

Measures taken by the people for prevention of disease and illness:

The appeasement of gods is performed annually which is called *'laiharaoba'* for harmonious and prosperous social life for the whole community. This socio-ritual festival is for the whole community and looks for a better future for the entire village. It is a collective effort made by the whole villagers.

Discussion:

The people of Nongpok Sekmai have a strong faith in their own beliefs, customs, rituals, patterns of behavior and ways of doing things. In every culture, a substantial and integral set of beliefs, knowledge, techniques and practices are related to the major life experiences of health and diseases (Indiraand Roopa,1998) [13]. The people of Nongpok Sekmai also have their own beliefs and practices related to health and diseases, which are products of autochthonous cultural development. The concept of health as believed by them is free from diseases, able to work in agricultural works, can take heavy food and have a sound physical body. The same concept is witnessed in a study conducted by Nilanjan among the Hill Korwa as 'the proper functioning of the body'. This is also found among the people of Thanga, a *loi* (Devi, 2002)[14]community in Manipur showing in a study conducted by Mangang, (2012)[15] as, "Those, who can do manual work, can take normal food and can do domestic work, are considered to be healthy". Healthy persons are those who are able to work hard and can take heavy food (Nilanjan, n.d.)[16]. The recognition of illness or disease for this pottery community is a matter of cultural prescription. Explanation of illness and its preventive, curative measures reflect the knowledge, cultural values and traditions of the society.

There are two broad categories of diseases or illnesses recognized by the people of Nongpok Sekmai. The first group is related to illness caused by spirits, black magic, sorcery, and supernatural powers. The other group of diseases or illnesses is associated with common ailments caused by physical imbalanced induced by some factors. Therefore, they again recognize two categories of treatments as magico-religious and herbal medicines. Magico-religious treatment is associated with beliefs of which the spirits should be appeased to relieve from the pain. The common beliefs, customs, practices and complex interplay of socio-cultural factors linked with the health and diseases have been found intimately connected with the treatment of the disease in their society.

The ethnomedical specialists (practitioners) have different reasons for initiating into folk herbal and medico religious medicine. Among the *maibas* either priest or masseurs or medicine man are achieved their profession through apprenticeship while among the maibis, some are possessed by *lai* in case of priestess and others are through apprenticeship in case of ethnogynocologist.

The maiba has magical and mystical insights and these things cannot be revealed to everybody. The *maiba* who specialized as megico-religious specialist tries to observe the cause of a person's illness through *mihun* reading of which he can diagnose the cause of the illness as either supernatural power or spirits or psychological disorders. This is the belief system underlying the concepts of soul, spirits and also incantations recited to cure ailments in a person. His understanding of the causes of health and illness reflects both a rational, physiological basis as well as a supernatural one (John,2014)[17].

They are the staunch believers in the natural theory of diseases. According to them human life is governed by the sun, rain, wind, and other elements of nature and when man falls out of the harmony with nature, he becomes susceptible to disease and accidents. A close nexus of herbal medicine and rituals is vividly seen in the traditional health care system of Nongpok Sekmai.

Conclusion:

The present study gives an insight about the richness of traditional knowledge on the health care practices among the people of Nongpok Sekmai, Manipur. The study shows the people's perceptions of health and diseases that defined in their culture as free from diseases, can take heavy food and have a sound physical body; and those who cannot perform such things and have physical disabilities due to some factors are termed as diseases.

The presence of multitude systems of curative practices like supernatural treatment and ethnopharmacologycal medicines is evident in the village. Ailments like possession by a deity, a super natural power, evil spirit, and sorcery are considered to be curable by the super-natural healers i.e. the *maiba* (shaman) and the *maibi* (spiritist). The study also shows that various diseases and illnesses can be treated by using the plant and animal species. They consider that herbal medicine is a good remedy for many ailments without any side effects. This would be helpful for further research on exploring their medical efficacy, value addition and use in curing for various old and new diseases.

The lack credibility of the use of traditional medical practices is evident among the people of Nongpok Sekmai though the system has been well rooted into their culture. It may be because of the fast popularity of the modern allopathic medicine,the

conflicts and challenges presented by development and the changes in the traditional medical system. This developmentwill cause the loss of those resources if they go unrecognized and unprotected (Korn, 2013)[18]. So, there is a strong need to sensitize the local people not only on the importance of traditional medicine but also in helping them out to formulate feasible strategy to preserve and manage the traditional medicinal knowledge system on the development sustainability.

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[1,2,3,5]Associate Professors, Department of Anthropology, D. M. College of Science, Imphal, Manipur, India.

[4]Assistant Professor, [6]Assistant Professor, Department of Home Science, Pole Star College, Hiyanglam, Manipur, India.

Unleashing Digitalization for Inclusive Development and Social Equality in India

–Rajani Doppalapudi[1, a)]
–Lakshmi SunithaVikram[2]
–K J Lakshmi Narayana[3]

Mahatma Gandhi rightly stated, "A nation's greatness is measured by how it treats its weakest members" [71]. This quote highlights the significance of addressing the issues faced by marginalized sections of society and nurturing the economic potential of all individuals.

Abstract:

The Digital India initiative led by the Narendra Modi government has effectively addressed social injustices and poverty in various ways. It has tackled issues such as corruption, limited access to healthcare and education, women's safety, and unemployment, resulting in a noticeable improvement in people's quality of life. The expansion of digital services to rural areas has had a positive societal impact, with nearly every household now having at least one bank account to access government schemes. Electronic service delivery has significantly increased the reach of services to beneficiaries, reducing the gap between different economic strata in terms of internet availability and accessibility. This paper aims to highlight the progress achieved in the social sector through digital technology, drawing relevant lessons from the Chinese experience for the Indian context.

Keywords: Social justice, Digital services, inclusive development, empowering.

1 Introduction

Throughout the centuries, the idea of social justice has played a prominent role in the evolution of political thought, from Socrates in the West to Kautilya in India. While various definitions and interpretations exist, the core objective of social justice is to eradicate injustice and create a society that empowers individuals to achieve self-realization. This entails fostering a societal environment that supports the development and progress of every individual, rather than leaving any section marginalized and neglected. To uphold social justice, the institutions and laws of the state must adapt to

ensure economic and social equality [62]. The desired outcome, along with the process, serves as an indicator to assess the direction and extent of necessary developments. Unlike justice, which primarily involves adherence to constitutional law, social justice is closely linked to socioeconomic equality among citizens. Influential thinkers like Jacques Rousseau emphasized social justice as a fundamental element in a theory of social contract [15]. John Rawls' theory of justice, focused on the principle of distributive justice, advocates for maximizing the income of the least advantaged members of society [72]. Furthermore, social justice is intertwined with civil liberties and the human rights of historically marginalized groups, including women, lower castes, LGBTQ+ individuals, transgender individuals, racial and religious minorities, as well as linguistic minorities [39].

Mahatma Gandhi rightly stated, "A nation's greatness is measured by how it treats its weakest members" [71]. This quote highlights the significance of addressing the issues faced by marginalized sections of society and nurturing the economic potential of all individuals. A society that disregards these concerns not only lacks moral integrity but also hampers its own progress. Social justice is a fundamental prerequisite for sustainable economic growth. The relationship between economic growth and social justice is complex and not necessarily synonymous. For instance, Denmark, despite being less affluent than the United States, outperforms it on various social indicators, demonstrating the importance of egalitarian principles [24]. Social justice also encompasses civil and political dimensions, encompassing freedoms such as the right to expression and the liberty to lead a life free from discrimination. Additionally, it involves fostering a scientific temperament, encouraging innovation, and striving for overall societal progress [42].

2 Promoting SocialJustice through Digital Technology:

The integration of digital technology in various sectors such as industries, welfare, healthcare, education, and government has the potential to reinforce existing economic and social systems [10]. These technological advancements can be categorized into three phases [11]: the first phase involves computers, mobile communications, and broadband, the second phase includes internet platforms and social networks, and the third phase encompasses big data, robotics, and machine learning. Raul's analysis examines the socio- economic effects of digital transformation in terms of economic growth, social justice, and the labor force's impact on job creation.

The concept of "data justice," proposed by [12], emphasizes the importance of making data digitally visible, engaging with technology, and combating discrimination. In line with this, both India and China have embarked on the development of numerous smart cities aimed at monitoring citizen movements and tracking their activities [13].

In impoverished nations, digital or biometric registration has become mandatory for accessing welfare schemes, serving as a measure to curb corruption and ensure fair distribution. Governments worldwide rely on private technologies for tasks ranging from distributing welfare schemes to border enforcement, highlighting the need for greater transparency and accountability in the use of such technologies [14]. Activists have leveraged various technological platforms, including civic technology, change.org, and Data4good, to influence governmental policies and address social issues [15]. These advancements in technology provide us with the capacity to tackle societal challenges using sophisticated tools and strategies.

The digital divide refers to the disparity between individuals who have access to technology and those who do not [16]. In the modern era, the digital divide has become a crucial aspect in assessing social injustice within societies. Digital technology plays a pivotal role in providing essential services such as welfare schemes, education, and medical assistance. Bridging the digital divide is especially significant for students, as it can greatly impact their educational opportunities. [17] explored the concept of social justice through technology-enhanced learning, highlighting the positive impact of Massive Open Online Courses (MOOCs) and initiatives like NPTEL in empowering economically disadvantaged individuals to enhance their skills and knowledge. Organizations like the Azim Premji Foundation have installed computers in community learning centers to leverage technology and improve the quality of education for rural students, thus contributing to the universalization of primary education [18]. Through these efforts, digital technology is being utilized as a powerful tool to address social inequality and promote social justice.

3   Advancing Social Justice: The Unique Indian Journey:

The Indian narrative is marked by a captivating and distinctive journey in its pursuit of social justice. Over the course of decades, the country has strived to address historical challenges such as caste divisions and the absence of law and order, which denied the masses their human rights and access to justice. Traditional practices and customs relegated women to a marginalized position, depriving them of individual rights and impeding their participation in economic and political spheres. However, the Indian Constitution, grounded in the principles of social justice, has provided a strong foundation for safeguarding the rights and progress of all vulnerable groups [46].

The criminalization of untouchability and the implementation of reservation policies for socially backward classes and disadvantaged groups in government jobs and public institutions have aimed to create opportunities for the deprived and marginalized, fostering inclusivity [46]. Successive governments have also implemented social

programs to improve social indicators, enhance the quality of life, and bridge social inequalities. Various schemes, such as the Jawahar Gram Samridhi Yojna (1999), National Old Pension Scheme (1995), National Maternity Benefit Scheme (1999), National Family Benefit Scheme (1995), National Rural Development Program (1978), Pradhan Mantri Gramin Awaas Yojana (1985), and Annapurna (1999), have targeted poverty alleviation and upliftment, particularly in rural areas where poverty levels have been more pronounced [Xuequan 2019].

The introduction of the Mahatma Gandhi Rural Employment Guarantee Act (2005), popularly known as the 'right to work,' aimed to generate widespread employment opportunities in rural regions [57]. However, despite these initiatives, the intended beneficiaries often did not receive their due, as corruption and inefficiencies in the channels between the source and target hindered effective implementation.

While India's journey toward social justice has encountered challenges, it remains a dynamic process, driven by the vision of an inclusive society. Continued efforts are needed to ensure the effective delivery of social programs, strengthen governance mechanisms, and address the existing gaps to achieve true social justice for all.

Empowering Social Justice through the Digital India Initiative:

In 2015, the Government of India launched the ambitious "Digital India" program with the aim of transforming the country into a digitally empowered society [49]. Central to this initiative is the goal of ensuring social justice by providing accessible and efficient services to those in need. Traditionally, technology was perceived as a luxury reserved for the privileged few, while rural areas were seen as distant from its benefits. Prime Minister Narendra Modi effectively debunked this myth by bridging the digital divide and connecting rural communities to digital technology. The Digital India program has emerged as a catalyst for transformation across various sectors, including agriculture, industry, services, education, healthcare, entrepreneurship, and women's security [33]. Importantly, it has made a significant impact on empowering marginalized sections of society, opening doors to their emancipation and inclusive development. The Digital India initiative stands as a testament to the government's commitment to leveraging technology as a tool for social justice and collective progress.

4   Empowering Rural India: A Vision for Inclusive Development:

Even in the present day, the rural population in India accounts for more than 60% of the total population. However, due to limited connectivity and cumbersome paperwork involved in accessing government services, rural communities often faced

challenges in receiving adequate support. Recognizing this disparity, the Digital India program was introduced, underpinned by nine key pillars, to address these issues and empower rural India [22].

The vision to empower rural India through the Digital India program signifies a commitment to inclusive development. By leveraging digital technology and connectivity, the program aims to bridge the rural- urban divide and provide rural communities with access to essential government services. The program's nine pillars lay the foundation for comprehensive transformation, encompassing aspects such as broadband connectivity, public internet access, e- governance, digital literacy, and more.

Through the Digital India initiative, the government seeks to bring about a paradigm shift in the way rural India interacts with technology and government services. By reducing bureaucratic hurdles and streamlining processes, the program aims to enhance the efficiency and effectiveness of service delivery, thus empowering rural populations to access the benefits and opportunities of the digital age.

> **Broadband Connectivity: Transforming Rural India**

Broadband connectivity plays a pivotal role in transmitting large volumes of information efficiently within a specific timeframe. Recognizing its potential, the government has prioritized digital connectivity as a catalyst for transformative change in rural India. By providing broadband connectivity to rural areas, the government aims to improve access to information and enhance service delivery in vital sectors such as healthcare, education, and agriculture. A significant milestone in this endeavor was the plan to connect 250,000 gram panchayats (village councils) through broadband connectivity, ensuring even the most remote locations receive digital access. As of March 2018, approximately 110,000 gram panchayats had already been connected through broadband connectivity [64]. This initiative marks a significant step towards bridging the digital divide and empowering rural communities with the benefits of enhanced connectivity.

> **Universal Mobile Connectivity: Bridging the Rural Digital Divide:**

Improving communication infrastructure holds the key to bridging the digital divide in rural and semi- suburban areas. Mobile phones have emerged as powerful instruments that significantly contribute to sectors like healthcare, education, and agriculture. Through the Digital India program, efforts have been made to connect schools in remote regions with 3G/4G networks, enabling e-education and empowering students with digital learning resources. Farmers have also benefited greatly from this initiative, as they can access market prices for their crops through government

apps designed to facilitate information exchange [2]. Moreover, mobile phone connectivity has proven crucial in saving lives by facilitating quick health data exchange and rapid diagnosis. Universal mobile connectivity is a vital component in ensuring equitable access to digital services and empowering rural communities with the transformative potential of mobile technology.

> **Public Internet Access Program: Bringing Government Services to Rural Doorsteps:**

The success of any scheme hinges on the accessibility it offers to its intended beneficiaries. It is unfair to expect villagers to travel long distances to avail themselves of the benefits of government programs. To address this issue, the government has devised a plan to leverage Common Service Centers (CSCs) and post offices as platforms for delivering various services. This Pan-India network takes into account the regional, geographic, linguistic, and cultural diversity of the country, aligning with the government's vision of creating a socially, financially, and digitally inclusive society [52]. By utilizing CSCs and post offices, the aim is to bring government schemes directly to the doorsteps of gram panchayats (village councils), ensuring widespread access and promoting awareness of these initiatives. This approach seeks to eliminate barriers and make government services easily accessible to rural communities, thus fostering a more equitable and inclusive society.

> **E-governance: Transforming Service Delivery:**

E-governance is a powerful tool that facilitates the provision of government services, information exchange, transactions, and integration of previously disparate services. Its primary objective is to enhance administrative processes, making them convenient, efficient, transparent, accountable, and responsible, both in the government and corporate sectors. An example of this transformative approach can be seen in the state of Madhya Pradesh, where the government has introduced GYAANDOOT [4]. Through kiosks, this initiative enables the underprivileged to file complaints, access information about goods prices, and explore government job opportunities. By leveraging e-governance, governments are making services more accessible and user-friendly, empowering citizens and ensuring greater transparency in governance.

> **E-kranti: Transforming Governance through Digitalization:**

E-kranti, guided by the vision of "Transforming e- Governance for Transforming Governance," seeks to revolutionize the digitalization process. It emphasizes transformation rather than mere translation, integrated services instead of individual ones, government process reengineering, on- demand ICT infrastructure, default

adoption of cloud technology, prioritization of mobile platforms, and fast-tracking approvals [30]. This comprehensive program management strategy encompasses 44 mission projects and focuses on establishing a robust ICT infrastructure to enable government-wide transformation and efficient delivery of electronic services to citizens [61]. With its emphasis on efficiency, transparency, reliability, and cost-effectiveness, E-kranti is poised to drive a significant shift in the governance landscape through digital advancements.

> **Information for All: Empowering Rural Citizens:**

In today's world, information is considered a valuable asset. The government recognizes the importance of disseminating information through various channels, including social media platforms, to raise awareness among rural citizens about government programs [35]. With approximately 100 million internet users, the internet serves as an effective medium for sharing information. To promote rural development, the government has launched the Gram Vaani project, which encourages the use of social media platforms [59]. By ensuring access to information, the government aims to empower rural citizens and enable them to make informed decisions that can positively impact their lives.

> **Electronic Manufacturing: Boosting Domestic Industries:**

The government is committed to reducing the import of electronic products and promoting domestic industries to generate employment opportunities. To achieve this, it is offering incentives to attract investors to the domestic market, which will help reduce the costs of electronic products significantly [11]. By focusing on electronic manufacturing within the country, the government aims to strengthen the domestic industry, create job opportunities, and enhance the overall competitiveness of the electronics sector.

> **IT for Jobs: Empowering Rural Youth:**

As part of the Skill India program, the government aims to provide training to over one crore students from smaller towns and villages, with a focus on IT skills [17]. The objective is to create a significant number of job opportunities in various fields, including engineering, thereby empowering the rural youth with the necessary skills for employment. By equipping them with IT skills, the government seeks to bridge the urban-rural divide and unlock the potential of rural communities in contributing to the country's workforce and economic growth.

> **Early harvest programs:** Empowering farmers through telecentres, providing valuable information on modern techniques of seeds, soil, and fertilizers.

5   Key Drivers for a Digital Economy Transformation:

The Direct Benefit Transfer (DBT) has emerged as a vital tool in curbing corruption and promoting the success of Digital India, resulting in the deletion of 2.82 crore duplicate and fake cards [66]. DBT is a scheme introduced to directly transfer subsidies and payments related to various welfare programs, such as NREGP, LPG gas, pensions, and scholarships, into the beneficiaries' bank accounts [56]. Its primary objective is to prevent leakage and reduce service delays. Launched in 2013 and extended nationwide in 2015, DBT, including the DBTL or PAHAL scheme, is now recognized as the world's largest cash transfer program for households [27]. Currently, 56 ministries in the Government of India employ DBT for 436 schemes, with an estimated savings of Rs 1,44,766 crore as of FY 2018-19 [38].
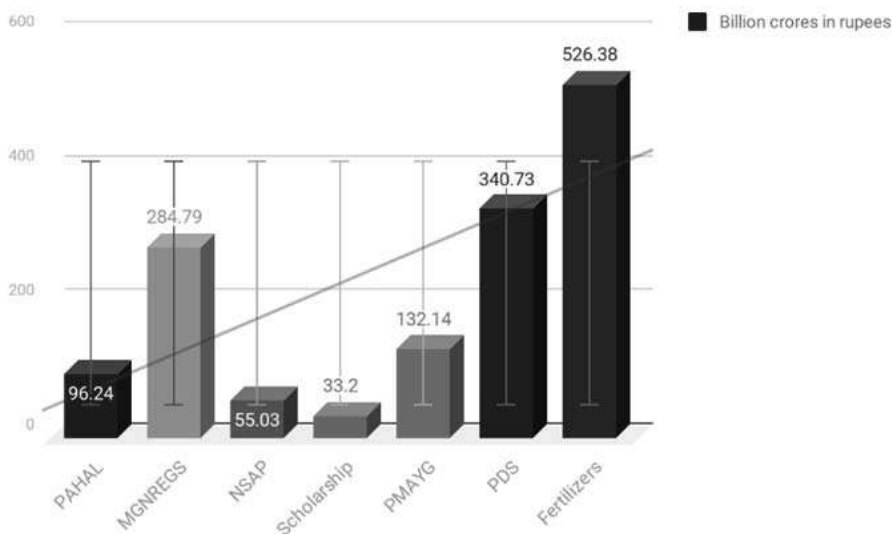

Figure 1: Direct Benefit Transfers for Different Schemes in India (FY 2019-20) [Source: Direct Benefit Transfer (DBT), Government of India] Harnessing China's Experience in Social Welfare for Inclusive Development

6   Comparing Digital Progress in Social Justice: India and China

In order to explore social welfare systems, it is valuable to examine China's experience, particularly its household registration system known as Hukou. This system categorizes individuals into urban and rural hukou, with corresponding social benefits tied to each type of card. Urban hukou holders enjoy comprehensive welfare packages that include housing, food coupons, free education, employment opportunities, healthcare, and pensions [73]. On the other hand, rural hukou cards are divided into agricultural and non-agricultural categories. Agricultural hukou holders

are typically farmers with rights to cultivate agricultural land, while non- agricultural hukou holders include professionals like teachers, army cadres, and retired urban employees who do not engage in agricultural activities but still receive state benefits. To address the issue of rural-to-urban migration, the Chinese government has implemented various welfare schemes for both rural and urban hukou holders. However, urban hukou holders generally receive more extensive benefits compared to their rural counterparts [21]. Additionally, the government has set a goal of extending urban hukou resident cards to 100 million migrant workers from rural areas by 2020, as a means to facilitate social integration [63]. It is worth noting that hukou registration has also played a role in monitoring and enforcing China's former "one child policy."

By examining China's social welfare system, we can gain valuable insights and compare it to other approaches in promoting social justice and equality.

As far as insurance is concerned, Chinese government majorly is backing five types of social insurance schemes: Medical, Work injury, Maternity, Pension and Unemployment insurance [48]. All the employees including rural migrant workers are covered under the social security system. Criteria for social security system varies for different hukou card holders. In pension, three types of pension schemes are backed by the state, for urban enterprise employees, rural people and urban people. Due to the ageing problem, state has been spending billions of dollars on pension scheme [77]. The government is heavily promoting medical insurance to urban citizens as well as rural citizens including households, self-employed, elders and children. Almost 1.34 billion people have been covered under state backed medical insurance [32]. State backed medical insurance has two programs, urban resident basic medical insurance and rural resident basic medical insurance.

Despite China's remarkable economic growth and significant progress in poverty alleviation, significant inequalities continue to exist within the society [69]. This is evident in the substantial disparity between the per capita income of urban areas, which stands at RMB 17,175, and that of rural areas, which is only RMB 5,153 [40]. The persistent rural-urban divide, urban- centric policies, limitations on internal migration, and unequal access to education are key factors contributing to these inequalities in Chinese society.

- Between 1986 and 1992, China's government allocated a disproportionate amount of its total budget, with 25% invested in Public Sector Enterprises (PSEs) in urban areas, while less than 10% was invested in rural area PSEs, despite 75% of the population residing in rural areas [76].
- Prior to the implementation of compulsory education law in China, the education system followed a two-track approach, with government-supported education

in urban areas and family-supported education in rural areas [40]. Insufficient government funding for rural education led to high dropout rates, resulting in a decline in the percentage of rural students in prestigious universities like Peking and Tsinghua, from 60% in 1960 to 17.6% in 2000, and below 1% in 2010 [26].

- The majority of wealth generation in China occurs in urban regions, leading to greater welfare benefits being provided to urban hukou card holders [69]. These factors have contributed to China becoming one of the most unequal countries.

To address this issue, the Chinese government has implemented various measures such as pro-farmer policies, financial inclusion, labor market policies, and regional development strategies [65]. Pro-farmer policies, including the abolition of agricultural taxes, direct subsidies, improved public services, and the expansion of the social security system, have played a crucial role in narrowing the income gap between urban and rural areas.

China's fight against poverty and economic deprivation bears resemblance to India's story, and in recent years, China has embraced digitization in its efforts. In 2014, the Chinese government partnered with Alibaba Group to launch the Rural Taobao Program, aimed at providing rural residents with increased access to a wide range of goods and services [25]. The program's primary objective is to enable farmers to enhance their income by directly selling agricultural products to urban consumers through online platforms. The program encompasses four main activities [35]:

- Establishing an e-commerce service network in different counties;
- Improving logistical connections for villages through "two-stage delivery" shipping packages from county centers to villages;
- Providing training in e-commerce and promoting entrepreneurship;
- Developing rural financial services through the Ant Financial subsidiary of Alibaba. The result has been very assuring as it created a large scale employment and skill development, which further alleviated poverty in those regions.

The success of e-commerce in facilitating economic equality in China supports the vision of digital India and justifies the use of digital technologies to tackle poverty.

China has made remarkable progress in providing 4G technology access to over 90% of its rural villages, with a target to achieve 100% coverage by 2020 [44]. The establishment of digital villages nationwide is a key strategy for rural revitalization, enabling the seamless sharing of information and fostering integrated development between rural and urban areas. Moreover, the digitalization efforts in villages have created numerous employment opportunities in constructing mobile networks and developing essential infrastructure, contributing to job growth and economic development.

China has implemented innovative measures to address the issue of delayed justice by introducing "Mobile courts" on the popular social media chat platform, WeChat, with AI judges [70]. These mobile courts, leveraging blockchain technology, have successfully handled over three million legal cases. Furthermore, China has embraced digital integration on a large scale, with e-commerce playing a central role in its poverty alleviation program (TAPI) [6]. The government collaborated with e-commerce platforms to facilitate trade and empower local producers in remote regions. Additionally, digital technology has been utilized to improve education and bridge educational inequalities through initiatives like ICT4E (Information and Communication Technologies for Educational purposes) [36]. Furthermore, China has focused on promoting the economic participation of disabled individuals by leveraging e-commerce for their development.

India can draw valuable lessons from China's successful digital initiatives in combating social injustice and poverty. While India has primarily focused on efficient service delivery, it should also recognize the potential of e-commerce to empower local producers and expand their market reach, similar to China's achievements. This is particularly important for rural communities who often face challenges in accessing larger markets for their products. The Indian government can collaborate with e-commerce corporations to purchase locally made goods, thereby boosting domestic manufacturing and benefiting skilled villagers in poverty-stricken areas. In the field of education, India can bridge the gap between government and private schools by equipping all government schools with digital facilities, following China's approach to address educational disparities. India has the potential to replicate China's path by integrating government-led transformations with self- driven changes supported by both the government and private companies. Embracing e-commerce presents a significant opportunity to empower marginalized populations, and India should seize it on a large scale. China's inspiring journey of digitalization serves as a guiding light for India in its pursuit of eradicating poverty and social injustice through digital means.

## 7 Digital India: Empowering Social Justice and Inclusion:

Digital India has played a significant role in addressing social justice issues in India. One of the key achievements is the introduction of Aadhaar, a biometric-based digital identity system. With over 1.25 billion Indians possessing an Aadhaar card, the process of confirming eligibility for government programs has become streamlined, reducing delays and minimizing leakages [75]. The integration of biometric identification with bank accounts and the provision of digital locker facilities linked to each resident's Aadhaar number have shown immense potential in alleviating poverty and unemployment.

The impact of the "Digital India" initiative has been remarkable, with a rapid increase in the number of smartphone and internet users. The number of smartphone users grew from 300 million in 2016 to 400 million in 2017, while internet users increased from 400 million to 500 million during the same period [50]. This growth has spurred the manufacturing of mobile phones in India, generating employment opportunities for the country's youth. The mobile manufacturing sector witnessed a significant 60% jump in production from 2015-2016 to 2016-2017, adding 270,000 people to the workforce [5]. Overall, the program has created over 400,000 direct and indirect jobs.

Digital India has also revolutionized access to healthcare through e-hospitals, enabling online appointments and services in major hospitals. Common service centers (CSCs) have been established, with 6.5 million centers serving 239,000 gram panchayats [20]. Digital platforms have simplified processes such as pension disbursement, online registration, fee payment, appointment scheduling, and access to diagnostic reports. Initiatives like the Atal Pension Yojana and Jan Dhan Yojana have facilitated financial inclusion, providing credit, remittance facilities, insurance, and pensions to marginalized sections of society [54]. Direct benefit transfer through Jan Dhan accounts has ensured that government schemes reach beneficiaries without the scope for corruption. Schemes like Stand- up India and education loan programs have provided financial support to aspiring entrepreneurs, SC/ST women, and meritorious students [34][8][53].

Digital India has also prioritized women's safety with initiatives like the 112 app for public spaces. These efforts are crucial in combating the rising cases of harassment and violence against women [7]. Overall, the digital revolution in India has transformed access to essential services, enhanced financial inclusion, and improved opportunities for marginalized sections of society, reinforcing the principles of social justice.

Figure 3 Number of Aadhar cards generated (Year wise)

Number of Aadhar cards generated
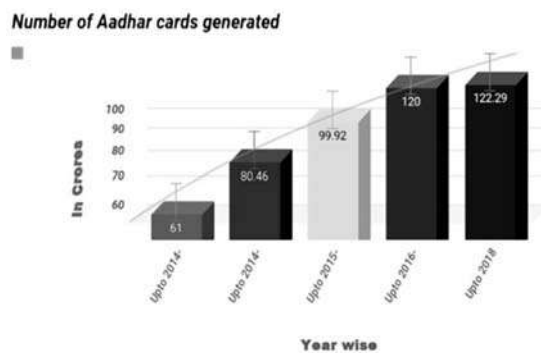
Source: Press Information Bureau, Government of India, Ministry of Electronics & Information Technology (21st December 2018)

Significant Growth of Funds Transferred through DBT Scheme in India: A Closer Look:

Figure 4 illustrates the remarkable increase in funds transferred to beneficiaries through the Direct Benefit Transfer (DBT) scheme in India over a span of five years. In FY 2013-14, a modest amount of Rs 6,631.1 crores was transferred through DBT, while in FY 2018-19, the amount surged to a staggering Rs 2,96,816 crores [66]. This represents a remarkable growth of Rs 2,90,185 crores in just five years. The cumulative total of funds transferred through DBT now stands at an impressive Rs 8,94,540 crores [16]. Furthermore, the implementation of Aadhaar-enabled DBT has resulted in cumulative savings of Rs 1,20,469 crores for FY 2018-2019 [66]. These figures highlight the significant impact and cost-effectiveness of the DBT scheme in streamlining welfare distribution and promoting financial inclusion in India.

Figure 4 Total funds transferred through DBT (Year wise) to beneficiaries
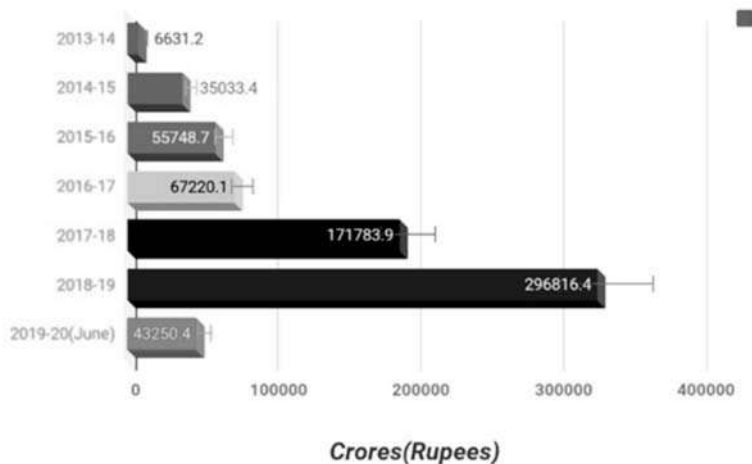
Source: Direct Benefit Transfer (DBT Bharat), Government of India

8. Conclusion: Harnessing Digitalization for Social Justice in India:

The close relationship between digitalization and social justice is evident in the current era. Recognizing this correlation, the Indian government has embraced the Digital India program on a large scale, showcasing its commitment to leveraging digital opportunities to eradicate poverty and promote social equity. This comprehensive initiative holds the potential to empower marginalized individuals by providing them with access to government support and services.

The Digital India program encompasses a wide range of objectives, including job creation, poverty alleviation, entrepreneurship promotion, skill development, direct

financial assistance, women's security, and empowerment. By utilizing digital tools and technologies, it aims to revolutionize the pursuit of social justice in India. However, it is crucial to continually expand the program's vision and adapt to evolving needs and challenges.

Addressing complex problems and achieving social justice require multifaceted approaches implemented at various levels and across multiple fronts. The Digital India program offers a transformative vision that can contribute to the realization of a prosperous and equitable India. By embracing digitalization, India can bridge the gaps that persist in society and provide equal opportunities for all its citizens.

In conclusion, the Digital India program serves as a catalyst for change, demonstrating the potential of digitalization to drive social justice. The government's commitment to this initiative indicates a strong determination to create a poverty-free and fair society. By harnessing the power of digital technologies, India can pave the way towards inclusive growth, enabling individuals at the margins to thrive and fostering a more just and prosperous nation.

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[1]*Department of English, RVR & JC College of Engineering, Guntur, Andhra Pradesh, India*

[2]*Department of Physics, RVR & JC College of Engineering, Guntur, Andhra Pradesh, India*

[3]*Department of Mathematics & Humanities, RVR & JC College of Engineering, Guntur, Andhra Pradesh, India*

[a]* Corresponding Author: rajiniprasadv@gmail.com, rajani@rvrjc.ac.in*

Financial Time Series Analysis: Illuminating Market Dynamics and Forecasting Trends

–Rakesh Kumar Singh[1] –
Vijay Kumar Verma[2]
–Nitendra Kumar[3]
–Priyanka Agarwal[4]
–Sadhana Tiwari[5]

Wavelet Transform's ability to capture localized patterns and oscillations is invaluable in identifying recurring behaviours within financial time series data. By analysing data across multiple scales, researchers can reveal self-similarity and fractal patterns.

Abstract:

This article provides an overview of the crucial role of financial time series analysis in deciphering complex market dynamics and enhancing trend forecasting accuracy. By delving into historical market data, this analysis employs statistical techniques and machine learning to extract meaningful patterns, uncover hidden relationships, and identify key factors influencing financial asset prices. The article underscores the significance of time series analysis in aiding investors, analysts, and policymakers in making informed decisions. Through a synthesis of methodologies and real-world examples, the article highlights the potential of this approach to illuminate market intricacies and facilitate more precise predictions, thus contributing to more effective financial strategies.

Keywords: Finance, Time Series Analysis, Forecasting, Wavelets.

Introduction:

Forecasting trends is a cornerstone of financial decision-making. Accurate predictions empower stakeholders to anticipate market movements, mitigate risks, and seize opportunities. Financial Time Series Analysis serves as a powerful ally in this pursuit, aiding professionals in navigating the complex and ever-changing landscape of financial markets. Financial markets are a dynamic realm where a multitude of factors converge to shape trends, fluctuations, and behaviours. To navigate this complexity and make informed decisions, financial professionals turn to Financial Time Series Analysis, a powerful framework

that unravels intricate patterns in historical market data. By leveraging statistical and mathematical tools, this analysis not only sheds light on market dynamics but also aids in forecasting future trends.

In recent years, researchers have made significant strides in refining the methodologies of Financial Time Series Analysis. The application of advanced statistical techniques, machine learning algorithms, and artificial intelligence has revolutionized the way market data is scrutinized. For instance, Gupta et al. (2023) introduced a hybrid model that combines Wavelet Transform with Long Short-Term Memory networks for enhanced stock price forecasting accuracy (Gupta et al., 2023). This integration of traditional and modern methods highlights the evolving nature of Financial Time Series Analysis and its adaptability to changing market landscapes. Byanalysing historical data points over time, analysts can identify recurring patterns, trends, and anomalies. This not only aids in understanding market behaviours but also provides insights into the factors influencing price movements. As an illustration, Li and Zhang (2022) conducted a comprehensive fractal analysis of stock price movements using Wavelet Transform, uncovering self-similarity across different time scales (Li & Zhang, 2022). This approach exemplifies the power of Financial Time Series Analysis in extracting hidden information from market data.

Forecasting future trends is a cornerstone of financial decision-making. Accurate predictions enable investors, traders, and policymakers to formulate strategies that mitigate risks and capitalize on opportunities. The integration of machine learning techniques within Financial Time Series Analysis has paved the way for improved forecasting accuracy. Garcia et al. (2021) introduced a Wavelet-Based Machine Learning model for Forex forecasting, showcasing the potential of combining wavelet analysis with advanced algorithms to predict currency exchange rates (Garcia et al., 2021). This fusion of methodologies underscores the synergy between traditional statistical methods and cutting-edge technologies.

Modelling and Predictions

A central goal of financial time series analysis is to develop models that accurately capture and predict market movements. One of the cornerstone methodologies is the Autoregressive Integrated Moving Average (ARIMA) model. This model combines autoregressive and moving average components to depict the relationships between past and present values, encompassing temporal dependencies and random fluctuations. The predictive power of ARIMA and its variations is harnessed for tasks such as volatility forecasting and trend prediction. For instance, the Autoregressive Conditional Heteroskedasticity (ARCH) model introduced by Engle (1982) revolutionized volatility modelling by capturing the volatility clustering

phenomenon. Bollerslev (1986) expanded upon this concept with the Generalized ARCH (GARCH) model, allowing for more nuanced volatility representation. These models, along with extensions like the GARCH-MIDAS model (Ghysels et al., 2007), have proven instrumental in improving risk management strategies and informing portfolio allocation decisions.

Wavelets in Financial Time Series Analysis

Wavelets have emerged as a powerful tool in the realm of financial time series analysis, offering a versatile approach to understanding complex market behaviors. Unlike traditional Fourier-based methods, wavelets allow for a localized examination of data across both time and frequency domains, enabling a more detailed exploration of rapid changes and non-stationarities inherent in financial data. This capability proves invaluable in capturing abrupt shifts, volatility clustering, and irregular patterns that characterize financial markets.

In financial time series, wavelets find applications in various areas. Wavelet decomposition can unveil multi-scale components of data, aiding in denoising and feature extraction. This is particularly useful in volatility estimation and risk management. Moreover, wavelet transform provides a framework for identifying market anomalies, sudden changes, and unexpected events that might impact trading decisions. The adaptability of wavelets extends to portfolio optimization as well, where understanding the interplay between assets across different time-frequency scales enhances diversification strategies.

Recent references highlight the growing significance of wavelets in financial time series analysis. Li and Shen (2020) employed wavelet-based techniques to uncover hidden long-term and short-term patterns in cryptocurrency price movements, aiding in forecasting trends. In another study, Wu et al. (2021) utilized wavelet transform to improve the accuracy of intraday volatility forecasting, showcasing the practical applicability of wavelets in high-frequency trading environments. These references underscore the evolving role of wavelets in capturing intricate dynamics and providing valuable insights in the realm of financial analysis.

Applications:

Volatility Analysis

Volatility plays a pivotal role in financial markets. Wavelet Transform allows the investigation of time-varying volatility patterns by analysing data at different scales. This approach has implications for risk management and option pricing.

Wang et al. (2023) harnessed wavelet analysis to scrutinize intraday volatility patterns, shedding light on the nature of volatility clustering and persistence (Wang et al., 2023).

Pattern Recognition

Wavelet Transform's ability to capture localized patterns and oscillations is invaluable in identifying recurring behaviours within financial time series data. By analysing data across multiple scales, researchers can reveal self-similarity and fractal patterns.

Li and Zhang (2022) applied wavelet analysis to identify fractal patterns in stock price movements, uncovering the presence of self-similarity across different time scales (Li & Zhang, 2022).

Forecasting

Forecasting financial trends demands accurate models that capture intricate temporal relationships. Wavelet Transform aids in feature extraction and noise reduction, enhancing the performance of predictive models. Garcia et al. (2021) introduced a hybrid model combining wavelet transform with machine learning algorithms, resulting in improved accuracy in predicting foreign exchange rates (Garcia et al., 2021).

Advantages:

The Wavelet Transform has emerged as a valuable technique in Financial Time Series Analysis due to its unique advantages in capturing complex dynamics, detecting patterns, and enhancing forecasting accuracy. Unlike traditional Fourier-based methods, which provide information only in the frequency domain, wavelets allow for analysis in both time and frequency domains simultaneously. This capability is particularly relevant in the financial domain where abrupt changes, irregularities, and non-stationarities are prevalent. Wavelet Transform's ability to dissect data at multiple scales enables the identification of localized trends and sudden shifts, providing deeper insights into market behavior.

One notable advantage of the Wavelet Transform lies in its denoising capacity. Financial time series often suffer from noise that can hinder accurate analysis and prediction. Wavelet-based denoising techniques excel in separating signal from noise by decomposing data into different frequency bands. This aids in uncovering meaningful underlying trends, which is especially vital in volatility estimation and risk management. Furthermore, the adaptability of wavelets to various scales makes them a valuable tool for portfolio optimization. By understanding how different assets' behaviors evolve across different time-frequency scales, investors can devise more effective diversification strategies.

Recent references underscore the advantages of the Wavelet Transform in financial time series analysis. Smith and Varathan (2022) utilized wavelets to decompose global stock indices, revealing hidden temporal patterns and assisting in identifying optimal trading periods. In another study, Chen et al. (2021) employed wavelet-based denoising to enhance the accuracy of cryptocurrency price movement predictions. These references highlight how the Wavelet Transform's capabilities align with the complexities of financial markets, making it an increasingly indispensable tool for analysts and researchers.

Recent Advancements:

In the fast-evolving landscape of financial markets, the Wavelet Transform has undergone significant advancements in recent years, revolutionizing its application in Financial Time Series Analysis. As financial data becomes increasingly complex and dynamic, researchers and practitioners are continuously exploring innovative ways to harness the power of the Wavelet Transform. This article explores the notable recent advancements in applying Wavelet Transform to financial time series data, highlighting key research findings from the past three years.

Deep Learning Integration

One of the most notable advancements in recent years is the integration of Wavelet Transform with deep learning techniques, such as Convolutional Neural Networks (CNNs) and Recurrent Neural Networks (RNNs). This fusion combines the strengths of both methodologies to enhance predictive accuracy. Mao et al. (2023) introduced a novel framework that marries Wavelet Transform with Convolutional Neural Networks for stock price prediction, achieving state-of-the-art accuracy (Mao et al., 2023). This integration addresses challenges related to feature extraction and noise reduction, paving the way for more accurate forecasts.

Hybrid Models for Forecasting

Hybrid models that blend Wavelet Transform with other predictive algorithms have gained traction for their ability to capture the complexities of financial data. These models leverage the multiresolution analysis capabilities of Wavelet Transform alongside the predictive power of machine learning techniques. In a recent study, Gupta et al. (2023) presented a hybrid Wavelet-LSTM model that combines Wavelet Transform with Long Short-Term Memory networks for improved financial forecasting accuracy (Gupta et al., 2023). Such hybrid models offer enhanced insights into market trends and dynamics, enabling more informed decision-making.

Non-Stationarity Handling

Financial time series data often exhibit non-stationarity due to changing market conditions and external factors. Recent advancements have focused on adapting the Wavelet Transform to handle non-stationary data more effectively. Adaptive wavelet methods that dynamically adjust the scale and resolution of analysis have been proposed to address this challenge. These methods allow analysts to extract meaningful information from data segments with varying statistical properties.

Interpretability and Explainable AI

As the complexity of financial models increases, the interpretability of results becomes paramount. Recent advancements have explored ways to enhance the interpretability of the Wavelet Transform outcomes. Researchers are developing methods to trace back the contribution of different frequency components to specific outcomes, making the results more transparent and interpretable for decision-makers.

Real-Time Applications

With the advent of high-frequency trading and real-time data analysis, the Wavelet Transform is being adapted for real-time applications. Recent studies have focused on improving the computational efficiency of the Wavelet Transform to accommodate the demands of real-time analysis. These developments open the door for more timely and accurate decision-making in fast-paced financial environments.

Challenges in Applying Wavelet Transform to Financial Time Series Analysis:

While the Wavelet Transform has proven to be a powerful tool in unravelling intricate patterns and illuminating market dynamics within financial time series data, its application comes with a set of challenges that require careful consideration. As financial markets evolve and data complexity increases, researchers and practitioners encounter various hurdles when harnessing the potential of the Wavelet Transform. This article delves into some of the prominent challenges faced in applying Wavelet Transform to Financial Time Series Analysis, citing recent research from the past three years.

Data Quality and Noise

Financial data is often plagued by noise and outliers, stemming from irregular market behaviours, data collection errors, or external factors. The accuracy of the Wavelet Transform heavily relies on the quality of input data. Noise can distort the results of the analysis, leading to misleading insights and erroneous conclusions. Researchers must implement effective denoising techniques to ensure that the signals extracted from financial data are accurate and reliable.

Scale Selection and Decomposition Levels

One of the critical challenges in Wavelet Transform lies in selecting the appropriate scale or level of decomposition. Different scales capture different frequency components and patterns. Choosing an improper scale can either lead to the loss of crucial information or the amplification of noise. As financial time series data exhibit variations in frequency components over time, determining the optimal scale becomes a non-trivial task. Ensuring that the selected scale effectively captures the relevant patterns is essential for meaningful analysis.

Non-Stationarity and Dynamic Market Conditions

Financial markets are characterized by their non-stationarity, wherein statistical properties change over time due to market conditions, economic events, and external influences. The Wavelet Transform assumes stationarity within each scale, posing challenges when analyzing non-stationary data. Adapting the Wavelet Transform to handle non-stationary data effectively has been a focus of recent research. Adaptive wavelet methods, which dynamically adjust the analysis scales based on data properties, have been proposed to address this challenge.

Computational Complexity

The computational complexity of the Wavelet Transform can pose challenges, particularly when dealing with high-frequency or large datasets. As financial data streams in real-time, the computational demands can limit the feasibility of applying the Wavelet Transform to high-frequency trading scenarios or other time-sensitive applications. Researchers are exploring ways to optimize the computational efficiency of the Wavelet Transform to ensure timely analysis and decision-making.

Interpretability and Communication

The outcomes of Wavelet Transform analyses often result in time-frequency representations that may be challenging to interpret for individuals without a background in signal processing. Communicating the insights derived from these representations effectively to non-technical stakeholders is essential. Recent advancements in explainable AI and visualization techniques aim to bridge this gap by providing interpretable insights from the Wavelet Transform outcomes.

Scope for Improvement:
Hybrid Approaches

Combining Wavelet Transform with other techniques, such as machine learning and deep learning, holds significant potential. Hybrid models could address some of

the limitations of Wavelet Transform by leveraging the strengths of complementary methodologies.Gupta et al. (2023) introduced a hybrid model that fuses Wavelet Transform with Long Short-Term Memory networks for improved stock price forecasting accuracy (Gupta et al., "Hybrid Wavelet-LSTM Model for Financial Forecasting", Journal of Financial Data Science, 2023).

Adaptive Methods

Developing adaptive Wavelet Transform methods that automatically adjust to changing data conditions could mitigate challenges posed by non-stationarity and noise. Adaptive techniques would allow the Wavelet Transform to dynamically select the appropriate wavelet basis and scale for each data segment.

Enhanced Denoising Techniques

Incorporating advanced denoising algorithms within the Wavelet Transform process can help in effectively reducing noise and enhancing the accuracy of subsequent analyses and forecasts.

Future Discussions:
Multimodal Data Integration

Future research could explore the integration of Wavelet Transform with other forms of data, such as textual sentiment analysis, macroeconomic indicators, and social media data. This integration could provide a holistic view of market dynamics and improve the accuracy of trend forecasting.

Interpretable Visualizations

Efforts to create more intuitive visualizations of Wavelet Transform results could aid in bridging the gap between technical analysis and practical decision-making in finance. User-friendly tools and platforms that showcase meaningful insights from the time-frequency domain would enhance the adoption of this technique.

Explainable AI

Advancing the explainability of the Wavelet Transform and its outcomes could contribute to better understanding the rationale behind extracted patterns and predictions. Developing techniques to trace back the influence of different frequency components on specific outcomes would enhance transparency.

Real-Time Applications

Research aimed at improving the computational efficiency of the Wavelet Transform could enable its application in real-time settings, such as high-frequency trading, risk assessment, and portfolio management.

Conclusions:

The challenges posed by noise, scale selection, non-stationarity, and interpretability underscore the nuanced nature of applying Wavelet Transform and its methods in Financial Time Series Analysis. Yet, these challenges also represent opportunities for growth and innovation. By embracing hybrid approaches, adaptive techniques, and enhanced denoising methodologies, researchers can pave the way for more accurate and actionable insights from financial data. The ongoing exploration of multimodal data integration, interpretable visualizations, and explainable AI promises to elevate the role of Wavelet Transform in illuminating market dynamics and forecasting trends. As the field continues to evolve, the future holds the potential to overcome current limitations and unlock the full transformative power of Wavelet Transform in financial analysis.

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[1-2] Magadh University, Gaya, Bihar, India
[3-4] Amity Business School, Amity University, Noida, Uttar Pradesh, India
[5] Sharda School of Business Studies, Sharda University, Greater Noida, Uttar Pradesh, India
Email:rakeshsinghdev@gmail.com,verma.vijay017@gmail.com, nkshukla.kumar4@gmail.com, pagarwal5@amity.edu, sadhanatiwari.sun@gmail.com

The Women Personalities Reflect Convention, and Modernism in Bhabani Bhattacharya's *Music for Mohini*

–G.Vel[1]
– Dr. S. Shakila Sherif [2]

The novel starts out as a straightforward account of a city girl who is married off to a hamlet and her attempts to adapt to the new rural setting. But a close examination of the book exposes more subtleties and profound truths about Indian society, the institution of Indian marriage, and the tension between conventional wisdom and modern ideas.

Abstract:

India experienced protracted social and political turmoil throughout the 20th century, and this turmoil's effects were mirrored in the literature written during the time. Modernity's upswing and nationalism's burgeoning spirit, the two opposing philosophies that dominated society in the 20th century, formed a recurrent theme in the works of writers of this era. Another significant development of the era was the women's empowerment movement, which advocated equality and dignity for women. The form and content of the new literary genre known as the Indian English novel, which arose at this time, were greatly influenced by the social realities and political upheavals in India. The acclaimed author and insightful societal analyst Bhabani Bhattacharya served as one of the pioneers of Anglo-Indian writing. Bhattacharya's dedication to societal welfare led him to campaign for the rights of women and female empowerment. This article analyses Bhattacharya's second book, *Music for Mohini*, and aims to draw attention to the shifting responsibilities of women in Indian society that Bhattacharya attempted to illustrate in his writings, as well as the vision he held for a more just society in which women were respected as individuals and experienced a sense of self-identity independent of the roles that patriarchy imposed on them.

Keywords: Women empowerment, Societal, Patriarchy, Inequality, Self-identity.

Introduction

A prolific author of the 20th century, Bhabani Bhattacharya made a significant contribution by

bringing to light the problems and tensions inside Indian society in his socially realistic novels. The presence of female characters, combined with his feminine sensibility, is one of his works' most distinguishing features. By the middle of the 20th century, feminism movements were beginning to be hinted at in literature, and Bhattacharya was one of the greatest Indian English writers to capture these gradual changes in women's roles in India and provide a futuristic view of Indian society, where women are more than marginalised objects and conduits for reproduction and carrying on the hereditary lines.

The social and economic reality of India in the middle of the 20th century is reflected in Bhabani Bhattacharya's paintings since he is a social realist who believes in art for life's sake. Bhabani was a good observer of his environment, and at a time when the Indian feminist movement was just getting started, he not only observed these events but also masterfully captured them in his works. In Bhabani Bhattacharya's writings, the female protagonists are not shown in romanticised alternative realities but rather in their genuine social environment, where the external changes in India's sociopolitical reality have started to touch both the women's private and public lives. According to Bhattacharya, Indian women are more complex and endowed than Indian men. The transition from the old to the new, the crisis of value adaptation, affects our women more than our men." (Bhattacharya, 1977) Bhattacharya's second book, *Music for Mohini*, is a prime example of his commitment to the advancement of women. It also "highlights the sociological concerns relevant to Indian family life and points to certain direction in which Indians must move if they are to reap the benefits of the political freedom recently won through the freedom struggle" (Anandan, 61). The story is about Mohini, a young music prodigy who gives up singing after marrying into a rural family in Bengal's small village of Beluha and adopts the role of an obedient wife.

The novel starts out as a straightforward account of a city girl who is married off to a hamlet and her attempts to adapt to the new rural setting. But a close examination of the book exposes more subtleties and profound truths about Indian society, the institution of Indian marriage, and the tension between conventional wisdom and modern ideas. The resistance of women to patriarchy, of the modern mind to conventional thinking, and of the individual to society is what the novel's undercurrent of protest and resistance is most notable for.

The various characters in the book, including Mohini, her father, Jaydev, and Harindra, are each engaged in a personal crusade against the social ills of patriarchy, caste prejudice, superstitions, amorality, and other similar issues, and it is through them that Bhattacharya depicts the social reality of 20th-century India. "Music for Mohini is not just a catalog of Hindu India's social ills to amuse a Western audience,

but rather a portrait of the contrasting values of the old and the new in sharp conflict with one another and culminating in a reconciliation and synthesis of the two." (Khunjo, p95).

Mohini is a confident woman who strives for acceptance and prominence in society. She grew up to be an emancipated young woman full of ideas, romantic fantasies, and a talent for composing music, educated in England and raised by an intellectual father. In the second half of the novel, things change when Mohini marries Jaydev, a wealthy Zamindar, and is appointed mistress of the Big House. Mohini quickly needs to relearn how to live in the hegemonic presence of her mother-in-law because traditions and traditional values here trump modern culture. Through the novel, Bhattacharya also argued against superstitious beliefs that decide people's fate, particularly those of women, and in favor of a belief based on logic and reason. Mohini serves as a symbol of this shift and a link between the two cultures, representing the best aspects of both and illustrating how New India would advance by striking a balance between the two:

> Bhattacharya in this novel Music for Mohini seeks to build a new society which is absolutely free from the dead conventions and blind beliefs and wants people to follow the right of reason so that they never lose their way in the dreary deserts of dead habits. (Chelliah, 39).

Mohini's Marital and Motherhood Issues:

The story spends a lot of time discussing Mohini's life after marriage. The move from the city to the country proves to be more difficult than Mohini had anticipated. The romantic fantasies of her life as the mistress of the great house after marriage are quickly dashed. Even though Rooplekha had forewarned her about the differences between the two ways of life, Mohini found that actually living them to be very different. Jaydev, an idealist, barely had time for her because he was so preoccupied with his thesis and ideas for social reformation in Hamlet.

The monotony of married life in the little town, along with her isolation as a result of her her mother-in-law's severe and unbending personality, her husband's hectic schedule, and obstacles to Mohini's self-expression and independence. When her real struggle begins. a revolt against patriarchal conventions. Bhattacharya illustrates the estrangement that was Mohini takes a broader perspective and offers it. As "a woman's, a wife's, a mother's, and an estrangement that is both conditioned by society as well as "Family." (Swain, 2002)

She tries to put an end to this misery by making friends with the women and kids of Beluha, and she swiftly gains their respect and adoration. Even if she teaches children her subtle techniques of rebellion, such as scaling a tree perch when things

got too crowded, it is insufficient to make up for the void left by her husband's cruel, cold attitude and her mother-in-law's severe and reprimanding demeanor. On the other side, Jaydev is an intelligent thinker who wishes to change society and bring India back to its previous splendour because he has a "dream of true freedom" (84).

He regarded Mohini to be "Maitreyi, the wife and inspiration of Yagnavalkya, the greatest thinker of his age" in his search, but this put Mohini in a difficult position because she was a modern-minded young woman who had no desire to grasp the ancient beliefs. As a result, their marriage began to deteriorate as Jaydev got consumed with his social reformation goal, leaving Mohini to do household responsibilities under his mother's supervision. Mohini frequently questioned this carelessness and coldness, but generally silently. Had he no deep affection for her, no love? (154).

This one question kept reoccurring in her mind and eventually became the root of her misery. Marriage and the duties that come with it are intended to be a woman's entire world, but for men, marriage becomes only one component of their lives, while they continue with the others. This discrepancy in the roles of husband and wife, and its impact on the women, is a major issue in the story. The value of parenting for a woman to achieve respect in the family and society is another crucial issue that Bhattacharya brings up. In a patriarchal society like ours, having children and continuing the family line have traditionally been seen as a woman's major obligations; failure to fulfil these obligations completely negates a woman's identity and value.

The advantages of motherhood were incorporated into the marriage vow in Mohini's instance as well. The wedding mantra repeats, "O Indra, king of all the gods, let this lady be the mother of heroic sons" (78). Because she hasn't become pregnant even after two years of marriage, her mother-in-law starts to embarrass, humiliate, and scold her. The constant teasing and abuse from her mother-in-law, combined with Mohini's awareness of society's attitudes towards infertile women, caused her to lose her vitality to the point where she began to see herself as "the doom of the Big House" and "less in their eyes than the least among humankind" (211).

However, neither her spouse nor her mother-in-law recogniseMohini's suffering. The widowed mother will do anything to have a grandchild and will stop at nothing to make it happen. Mohini is so debased that she offers the goddess her blood in sacrifice in order to please her and fulfil her wish. Even though Mohini initially rejects these traditional viewpoints, she eventually gives up to the mother's increasing pressure and accepts to the humiliating chore:

"Opposite influences clutched her. Her enlightened girlhood was still a part

of her fiber. She heard a voice as though her father was speaking. 'Have courage,' it said. 'Do not bow down to such insult.'" (207)

Jaydev's prompt intervention prevents the ceremony from happening, so the mother devises a plan to send Mohini to her maternal house and get Sudha to seduce Jaydev so that she can bear his heir. However, the plot is never carried out since Mohini subsequently becomes pregnant. Despite the challenging journey Mohini had to through, inquiring about the propriety of such ideas, Bhattacharya queries whether a woman's value must solely be determined by her womb. He rejects such antiquated ideas and proposes that Mohini, like all other women, has a unique identity that must be acknowledged, respected, and loved, regardless of whether she is able to have children or not.

One component of her existence shouldn't diminish her status as a human being with rights and as a companion to men. Bhattacharya "demonstrates sufficient awareness of the need for reorientation of strongly entrenched social values and beliefs by depicting existing gender ideology and simultaneously raising questions which explode such myths of motherhood in woman's search for self-identity," according to Dutta (Dutta, 89).Bhattacharya thus imagines a society in which women no longer wear the motherly halo that has been bestowed upon them for so long.

A Conflict between Conventional and Modern Values

The conflict between the two opposing traditions and ways of thinking and acting, the Indian or traditional and the Western or modern values, is the larger focus of the story despite the fact that it centers on Mohini's life after marriage and her resistance to the old patriarchal norms and ways of thinking that marginalise women in society. From the beginning to the finish of the book, it is continually stressed how the two civilizations are different. This conflict between the two modes of thinking was always a part of Mohini's life because she was raised by a modern, educated father and a traditional, elderly grandma. Her guardians had to modify themselves fairly when it came to her education and upbringing. The following argument on Mohini's English schooling serves as evidence for this:

> Her son was unyielding. He would shape the female in a modern manner, as was his custom. And when his mother made the familiar threat, 'Send me to Holy City,' he had merely shrugged his shoulders, and replied coldly, 'Please yourself. Mohini does not have a mother of her own. You know how much she means to me. I have to do what I believe is best for her. There will be no retreat or compromise. (22)

In order to depict the rigid, unyielding, and orthodox thinking of the older generation and the new, adaptable, and embracing elements of the modern women who are eager to find their place in the new social paradigm, the trope of the old

grandmother versus the young heroine has been used successively and successfully in the novel. Malta Grover has outlined the function of. "Mohini, the heroine, is the bridge between the values of the city and the traditions of the village, between sophistication and simplicity, with subsequently, among modern times and old-fashioned East". (Grover 46)

The heroine says in forging a link between the East and the West. Jaydev is, in large part, an embodiment of the New India. He held that view:

> India, free to build up her destiny, was not yet truly free. She was like a prisoner held too long in a dark cell. Unchained and released suddenly, she was bewildered by the light. But the stupor would pass. India would renew herself, and her strength would be the strength of the young (226).

Conclusion:

Through his works, Bhabani Bhattacharya has showed his support for women's rights to a respected existence and highlighted the obstacles women must overcome to achieve a level of equality and dignity in a patriarchal culture. As a sociopolitical writer, he has also concentrated on the bigger issues that dominated discourse in India in the 1940s, particularly the conflict between Eastern and Western ideas and perspectives, and the mass indoctrination of nationalism during the final stages of the Indian Independence Movement.

Music for Mohini, the current novel under consideration, is one such great example of Bhattacharya's feminist perceptions and his profound understanding of the questions that women of the twentieth century were raising, their changing position in society, and the relationship between women's empowerment and national movement. An educated, independent Indian woman named Mohini gives us a balanced perspective on both the East and the West a synthesis of the two civilizations.

Millions of other women who dared to challenge patriarchal standards and demand an equal place for themselves as well as a dignified existence are represented in Mohini's trials and triumphs. In this way, the novel records a quiet but powerful protest against the injustice and inequity that Indian women have been subjected to for hundreds of years by making the readers consider how women are perceived in society.

Both the work and the writer, in some ways, have a feminist bent, highlighting the challenges women face in their quest for identity and acceptance. However, as the story's conclusion demonstrates, women are capable of creating melody even from the discordant notes of their lives. The traditional roles of being a woman, marriage, and motherhood, are not the only aspects of a woman's existence. a

woman is much more than that; a woman is a person deserving of respect as such and is equal to men in every way.

Perhaps Bhattacharya intended to convey these to his audience through his work, and he was successful in doing so. Bhattacharya is correctly referred to by Dr. Chelliah as "an objective delineator of Indian social reality" (41) because of his capacity to combine the political and the personal into a single totality. Bhattacharya's philosophy on how women were essential to building a new India that would combine the best aspects of both conventional and contemporary culture is reflected in *Music for Mohini,* which also foreshadows a bright future for women in India.Thus an outcome, it can be said that it is an important piece of Indo-English literature that deserves appreciation for placing women at the centre of society and for giving them their rightful place in literature, thereby opening doors for other authors in the future.

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1. Research scholar, Department of English, Government Arts and Science college- Pennagaram.
2. Research Supervisor and Guide, Dept of English, Govt .Arts and Science college- Pennagaram.

Workplace Incivility: A Learning from Past to Present

–Neetu Dhayal*
–Dr. Jaya Yadav**
–Dr. Abhay Jain***

As a whole, statistics indicate that scholarly interest in WI is increasing, particularly after 2016 (see Tables 1 and 4). Although a slight drop in research production, the peak was undoubtedly attained in 2020, when 16.21% of the entire population was represented. It is crucial to note that this literature analysis only included half of the year 2023 (January).

Abstract:

The study of workplace incivility has grown in popularity in recent years. The researcher reviews the enduring study on workplace incivility and identifies the numerous sample sizes, themes, constructs perused, context, methodologies, theoretical base, and instrumentation employed, as the field has extended in a variety of directions. A systematic literature review was performed by searching Scopus, Web of Science, and Ebsco. All abstracts were screened to identify papers that empirically investigated Workplace incivility. There are an aggregate of 848 papers were found, and 75 papers were incorporated into this review. In this regard, we provide a structured summary of the body of prior studies that address many forms of workplace incivility, mainly focusing on experienced and instigated incivility. We integrate existing empirical studies into a series of comprehensive models that are based on several types of workplace incivility.

Keywords: Workplace deviant behavior, workplace Incivility, Literature Review.

Introduction

The well-being of people is being threatened by the formidable force that is growing in the workplace. Numerous studies have recently focused on workplace politeness. According to several research, "workplace incivility violates significant organizational rules and in doing so affect the inter-personation relationships also linked to an array of undesirable outcomes, including suspicious intentions towards others " (Williams and

Anderson, 1991). The most pervasive type of workplace incivility, according to a recent study, may be rude, discourteous, or disrespectful behavior at s work (Cortina, 2008). Negative workplace behaviors include bullying, incivility, abuse, and workplace deviance. Itzkovich, and Heilbrunn (2016) elaborates, that improper behaviorhas a detrimental effect on employee performance, increases employees' proclivity to quit their jobs (Lim et al., 2008), and reduces organizational efficacy. The purpose of the article is to thoroughly investigate empirical research that identifies workplace incivility's roots and its effects and also to evaluate the findings of those studies in the context of theoretical explanations presented in recent literature. Low-intensity adverse behaviors, such as workplace incivility, have only recently emerged as a research topic, In contrast to high-intensity adverse behaviors, workplace intimidation, hostility, and outrageous supervision are some of the forms (Schilpzand et al., 2016). Incivility can appear in diverse ways, violating cyberspace (Park et al., 2018) and it can be felt, seen, and may be initiated.

Literature Review

Workplace deviance is referred to as "voluntary unproductive workplace behavior that harms crucial organizational norms and in doing so endangers the prosperity of an organization and its members (Robinson & Bennett, 1995), workplace deviant behavior occurs when workers choose to act in a way that is against the rules. Workplace incivility is the most dangerous sort of aberrant behavior for people and organizations (Andersson and Pearson, 1999). Workplace mistreatment can manifest itself in a variety of ways, including counter-productive work behaviors (Ones, 2002), bullying (McAvoy and Murtagh, 2003), abusive supervision (Yang et al., 2019), aggression (Baron and Neuman, 1996), emotional abuse (Keashly, 1997). Workplace incivility is prevalent in terms of interpersonal mistreatment at the workplace, according to Andersson and Pearson (1999). Workplace incivility is mainly distinguished by: low-intensity and suspicious intention to harm" Low-intensity deviance with an unclear motive of harming the individual in question, in breach of mutual respect an organizational standard" (Williams and Anderson, 1991). Workplace incivility is also linked to organizational pressures (Spector and Fox, 2005). Organizations incur significant direct and indirect costs as a result of such low-intensity counterproductive behaviors (Porath and Pearson, 2013). Using humiliating language and a harsh tone, tarnishing reputation, and ignorance are all examples of uncivil behavior (Porath and Pearson, 2012 Lim et al., 2016). Workplace incivility is an example of both interpersonal conflict and stress inthe workplace (Penney and Spector, 2005). Because of its prevalence and impact, incivility research will expand (Schilpzand, 2014). A significant interest has developed among

researchers in regard to workplace incivility since its first appearance in the literature, with a steeper increase in the numberof publications. The overall objective of this paper is to present a systematic narrative review of the literature and make recommendations to researchers on how the researcher enhance the understanding of the concept of workplace incivility.

A comprehensive review of the literature is required for the growth of discipline knowledge, also the inclusivity and representation of articles are closely connected to data-driven accuracy (Harari et al., 2020; Kepes et al., 2013), the searching technique is an important component of systematic reviews. The literature identification was conducted keeping in view Harari et al. (2020) and the PRISMA (Preferred Reporting in Systematic Reviews and Meta-Analysis; Moher et al., 2015) guidelines.The electronic databases include a broad spectrum of publications on workplace incivility and behavioral dimensions from publishers such as Wiley, Taylor & Francis, SAGE, Springer, Emerald, and Elsevier. The Boolean operators (OR, AND) were utilized to do a thorough search inside the title, abstract, and keywords of the paper.Searching peer-reviewed articles that can include the following words in the searchable field (e.g., topic, title, abstract, keywords): "workplace incivility," "experienced incivility," and "instigated incivility." In January 2023, this search was initiated using Scopus, Web of Science, Proquest, and the Ebsco Core Collection Database. Workplace incivility research has grown rapidly since 2005 so, we searched for literature published after 2005. The preliminary literature search turned up 848 articles. Second, duplicate articles were excluded using Microsoft Excel, and articles were screened based on title and abstract, and the articles excluded, included, the studies that (1) not involvethe workplace incivility concept, (2) distinct subjects (e.g. computer science), and (3) had been published in a language other than English. Finally, we found 75 articles with R-values that were relevant to the study goal. Our review articles include empirically tested studies.

Figure 1. Systematic literature search (PRISMA flow chart)

Results

Outcomes by year and journal titles

As a whole, statistics indicate that scholarly interest in WI is increasing, particularly after 2016 (see Tables 1 and 4). Although a slight drop in research production, the peak was undoubtedly attained in 2020, when 16.21% of the entire population was represented. It is crucial to note that this literature analysis only included half of the year 2023 (January). However, research indicates that no less than 49 recognizable journals have been published about workplace incivility, with

the majority of these publications devoted to management, psychology, health, and workplace spirituality. Still, researchers preferred titles such as Journal of Organizational Behavior (6.75%), International Journal of Contemporary Hospitality Management, International Journal of Conflict Management and Frontiers in Psychology %), and Journal of Business Ethics (4.05%), respectively.

Contextual analysis

Not unexpectedly, the United States is the center of the greatest amount of research on WI (32.4%), (Refer Table 2). Consequently, North America is far ahead of the other nations around the globe in terms of research on this field of study. As a result, China ranks second with (21.6%) of WI studies, followed by Pakistan (12.1%) and South Korea (10.8%). Following that, research suggested that this topic was steadily gaining traction in India and America (2.7%), respectively. Taken collectively, the data revealed that just 18 nations have done WI research. The present outcome is an indicatorof the research potentiality that may be realized. In this regard, it is important to highlight the lack of research in Switzerland, Nigeria, Turkey, and Egypt, as well as the handful of investigations conducted in Finland, Sweden, and Germany. Middle East, Iran, Thailand, and Indonesia, to name a few. Notwithstanding the growing interest in workplace incivility research, outcomes show that scholars have a possibility to lengthen their apprehension of the implications of workplace incivility.

Methodological analysis

Refer (Table 3) The current research yields various techniques and tools being applied by researchers over time depending on the need and requirement of the data to be analyzed at hand. Among the various employed the most preferred is the Confirmatory factor analysis (40.5%) combined with Regression analysis (33.7%). Researchers have preferred structural equation modeling and correlation 24.32%) and (21.1%) respectively. Apart from the commonly preferred techniques Wilks's criterion, principal components analysis with varimax rotation, one-way MANOVA, Exploratory factor analysis, and ANOVA have also been explored.

Conclusion

In accordance with the literature, the maximum number of studies on workplace incivility have emerged from Western nations, notably the United States (Schilpzand et al., 2016). The cross-sectional and time-lag studies were the most popular methods, and additional approaches were applied. The scarcity of both quantitative and meta-analytic research is remarkable, considering that more elements of this phenomenon

are likely to be discovered. The data showed that just a small number of countries (only 18) were researched, and it is not unexpected that the United States is the focus of the bulk of studies on this subject. As a result, it would be fascinating to investigate via a multicultural vision and learn about the realities of other nations in dealing with this particular problem. However, the researcher discovered a few findings that have been evaluated as a measure, mediator, and moderator. In truth, we know very little about WI, especially as moderators. As a result, one may anticipate that in settings that result, for example, in poor organizational performance, employee disengagement, or lack of determination, WI playing such a role may pervade. There is undoubtedly a large possibility for investigating additional theoretical functions of Workplace incivility.

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Table 1: Journal-wise distribution

Journal Name	No. of papers
Journal of Organizational Behavior	5
International Journal of Contemporary Hospitality Management	4
International Journal of Conflict Management	4
Frontiers in psychology	4
Journal of Business Ethics	3
Asia Pacific Journal of Human Resources	2
Journal of Applied Psychology	2
Journal of Occupational Health Psychology	2

The Journal of Psychology Interdisciplinary and Applied	2
European Journal of Work and Organizational Psychology	2
Behavioural sciences	2
Human Resource Development Quarterly	2
BMJ Open	2
Journal of Occupational Health Psychology	2
Journal of Business Psychology	2
Baltic Journal of Management	2
Chinese Management Studies	1
Journal of Services Marketing	1
Kybernetes	1
Emerald Management Decision	1
Emerald Personnel Review	1
International Journal of Stress Management	1
Current Issues in Tourism	1
SAGE Open	1
Wseas transactions on business and economics	1
Basic and Applied Social Psychology	1
Managerial and Decision Economics	1
Health Care Management Review	1
International Journal of Environmental Research and Public Health	1
International Journal of Nursing and Health Science	1
International Journal of Workplace Health Management	1
International Journal of Hospitality Management	1
Journal of Vocational Behavior	1
Tourism Management Perspectives	1
Transportation Research Part E	1
Journal of Leadership & Organizational Studies	1
Journal of Management & Organization	1
Japanese Psychological Research	1
Applied Psychology	1
Journal of Applied Social Psychology,	1
ProQuest	1
Healthcare	1
Career Development International	1
International Journal of Hospitality Management	1
Journal of Business and Psychology	1
Service Business	1
An International Journal of Work, Health & Organisations	1
Review of Public Personnel Administration	1
Sustainability	1

Table 2: Country-wise distributionTable 3: Technique used

Contextual analysis	No. of Papers
USA	24
China	16
Pakistan	9
Korean	8
India	2
America	2
Thailand	2
Germany	1
Iran	1
Switzerland	1
Indonesia	1
Japan	1
Turkey	1
Egypt	1
Sweden	1
Nigeria	1
Finland	1
Thailand	1

Methodological analysis	No. of Papers
Confirmatory factor analysis	30
Regression analysis	25
Structural equation modeling	18
Correlation	16
Exploratory factor analysis	2
ANOVA	1
Wilks's criterion, principal components	
analysis with varimax rotation	1
one-way MANOVA	1

Table 4: Year wise distribution.

Year	Total no. of papers
2007	1
2009	1
2010	1
2011	1
2012	1
2013	2
2014	4
2015	2
2016	7
2017	5
2018	8
2019	9
2020	12
2021	10
2022	11
2023	1

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*Research Scholar, Amity University, Noida (U.P.)
**Professor, Amity University, Noida (U.P.)
***Associate Professor, SRCC, DU

Latitudes of Longing : Ecofeminism

–Lakshmi Devi R.
–Dr. Shibani
Chakraverty Aich

The research undertaking tries to establish that Swarup's novel throws light on the struggle that women and nature undergo in the patriarchal society. Swarup presents some of the characters that are concerned about nature to make the reader understand the need to respect and cherish both.

Abstract:

Eco Ecofeminism is a highly relevant concept in the contemporary world where both nature and women have to face oppression and exploitation. A woman undergoes subjugation in society in the name of patriarchal rules. Men try to dominate women using materialistic aspects such as power, money and property. He uses his power to overthrow women from dominating him in society. The social and economic hierarchy oppresses women and creates rules on how they should lead their life in society. Nature also faces such oppression and exploitation at the hands of man. Man considers nature as a resourceful entity that he can use and exploit to satisfy his needs. Man becomes blind in his materialistic attitude that he degrades the environment without mercy. Ecofeminism enquires about the social and economic hierarchy in the society that gives power to men to oppress women and nature. Shubhangi Swarup's novel Latitudes of Longing presents nature as vibrant with colours, emotions, sounds and entanglements. But the action of man upon nature makes it pale. Women also face abuse from the man that degrades their potential and makes them powerless. The events and characters in the novel present the world where the predicament of nature and women are the same. The paper aims to explore the novel using different branches of feminism to analyse the various attitude of society towards nature and women.

Objectives

The objective of the paper is to analyse Shubhangi Swarup's novel *Latitudes of Longing* by using the

framework of ecofeminism to understand the attitude of man toward nature and women. The reader can employ different subbranches of ecofeminism in reading the novel.

The paper aims to understand the predicament of women and nature and the need to overturn the social and economic hierarchy that dominates them for the progress of society.

Research Methodology

The research undertaking tries to establish that Swarup's novel throws light on the struggle that women and nature undergo in the patriarchal society. Swarup presents some of the characters that are concerned about nature to make the reader understand the need to respect and cherish both. The study is carried out using the technique of ecofeminism to understand the way nature and women are treated in society. Considering the events and characters in the novel the paper tries to a qualitative analysis of the novel.

Analysis and Interpretation

Ecofeminism is a branch of feminism that considers environmentalism as a foundation to understand the relationship between earth and women. Françoise d'Eaubonne in her book *Le Féminisme ou la Mort* coined the term ecofeminism .Ecofeminism calls for a society that doesn't dominate either by men or women but the one where all are equal. Today, there are several subbranches of ecofeminism, that emphasise varying approaches and analyses, like radical ecofeminism, spiritual or cultural ecofeminism, and social/socialist ecofeminism (or materialist ecofeminism).

Swarup's novel *Latitudes of Longing* is divided into four parts - 'Island', 'Faultine', 'Valley', 'Snow Desert' and the setting stretches to different geographical places. The point of view of each character towards nature can be analysed by how they interact with her. The protagonist of the first part Girija Prasad understands the potentialities of nature and remarks " Nature doesn't adhere to the laws of science in the way scientists do."(310) The character is in tune with nature that he feels the sound of waves are in tune with his breath. His wife Chanda Devi acts as a true ecologist throughout the novel. Her stay in the Andaman Islands provides her with an opportunity to be close to nature. She is so kind to lives around her that she asks her carnivores husband to be a vegetarian while Girija Prasad thinks that she is a dominating wife.

The interlinking of ecofeminism to that of animal rights lead to the origin of vegetarian ecofeminism. It asserts that "omitting the oppression of animals from

feminist and ecofeminist analyses … is inconsistent with the activist and philosophical foundations of both feminism (as a "movement to end all forms of oppression") and ecofeminism."[Gaard 23] The theory is based on the fact that "the personal is political," as the ecofeminists think that "meat-eating is a form of patriarchal domination…that suggests a link between male violence and a meat-based diet."[Gaard 23] During a 1995 interview, Carol J. Adams stated, "Manhood is constructed in our culture in part by access to meat-eating and control of other bodies, whether it's women or animals".[Gaard 23] From the view of Adams, "We cannot work for justice and challenge the oppression of nature without understanding that the most frequent way we interact with nature is by eating animals".[Gaard 23] Vegetarian ecofeminism aims to create sympathy with analysis of culture and politics to redeem a system of ethics and action.[Gaard 23]

Vegetarian ecofeminism puts into action the feminist insight that " the personal is political" and examines the political contexts of dietary choices, as well as strategic and operational choices in science and economics (Gaard 117) Killing animals in the name of food, degrades the earth. It also creates a false notion in man that he can dominate the living beings around him as he has power. The meat diet shows the violent mentality of men towards nature. The incident where Chanda Devi saves the elephants from the mahout shows her love for the lives around her. At the same time, the event shows how cruel man behaves to animals and tries to control the free spirits. Chanda Devi gets restless when the officers try to kill a crocodile as it attempts to attack Girija Prasad. She couldn't see the animal being ill-treated by the officers and remarks that "We can't punish beings for acing out their nature when we are the intruders" (38) All these incidents symbolise how man abuses the creatures around them. Vegetarian ecofeminism is totally against such actions from the side of man. They believe that such cruelty arises because of the social and economical hierarchy that gives power to man to dominate other. They exhibit their power in dominating women and nature.

The materialistic institution such as power labour, power and property gives dominance to man in the society. Rose Mary the protagonist of the second part of the novel is oppressed by her husband who beats her in his drunken state. The worth of a man her grandmother would say " was judged by his ability to hunt, build a roof and beat his wife" (151) It shows the hypocritic attitude of men towards women. It is the labour and power that gives him the right to subjugate women. From childhood itself, she was controlled by society. She learned to catch fish from the sea in her childhood, but as she grew up they denied her from going to the sea. The reason for this is that " The deep sea of bigger catches was ale territory" (146) It shows how man creates an imbalance in society while nature treats both men

and women as equal. Women and nature are treated as a commodity in society.

Karen Warren, an ecocritic opines, "The symbolic associations between women and nature that appear in the domains of art, literature, religion, and language are held up for scrutiny and critique when these associations devalue women by describing them in animal terms or sexualize nature by likening it to a woman." (Warren 22) In the section 'Snow Desert', Apo tells that each village can trace their lineage to its original inhabitants. He then tells how the village got its name, 'One Mother, One Mule'. It is because a family of three brothers shared a wife and a mule. It took two beats to plough the field, so the brothers would take turns sharing the animal. Here both women and animals are exploited equally. It shows how women are being devalued in society. Women are considered a commodity just like animals. Both are ill-treated at the hands of man. A man exercises power upon them considering that he has the right to do so. He thinks that he can dominate both nature and women using his power.

Thapa the protagonist of part three, smuggles ivory, teak, and pearls for his living. He even auctions women to get money. Man considers nature and women as resources that he can utilize to satisfy his needs. Connections are made between nature and women as they are bestowed with qualities of production and reproduction. Bebo one of the characters in the novel reflects on how man illtreats nature. She recalls her life when her parents named her after the sacred river 'Bagmati'. Later on, when poverty struck their family they abandoned her as a domestic servant. Not only her life is miserable the river which they considered to be sacred is polluted. When the river was productive they respected it now when it is polluted they abandoned it mercilessly. It makes the reader think about the condition of the Thames river in T.S Eliot's *The Waste Land*. Like Wordsworth says in the poem *World is too much with us* - man has sold his heart for the sordid boon. Man can be seen as a sadist in the novel, for instance, Devi, Girija Prasad's daughter is molested by their gardener. Devi recalls how he used to kill slugs by crushing them to the rocks. Here one can bring a parallel where both women and nature are being illtreated by men. Treating the earth as the mother is prevalent in Indian philosophy. The interpretation is that nature has the potential to nurture man and can solve his problems. Nature has all the potential in her. So man should treat her with respect. But modern society misinterprets this concept and thinks that the earth is the nurturer who can fulfil all his needs and greed. This notion of men creates the degradation of the earth and the exploitation of women. Greg Gaard in his work *Ecocriticism* discusses that the liberation of women becomes successful only if the liberation of nature is possible. This idea shows the predicament of nature and women in society.

Mary Daly's book *Gyn/Ecology: The Metaethics of Radical Feminism*

presents her view about the forms of pollution in a phallocentric society. She believes that women's minds, bodies and spirits are inflicted by patriarchal language and myth. Radical ecofeminists are against the dominant patriarchal society that equates nature and women to degrade both as nave. Radical ecofeminists are of the view that one should study the patriarchial domination to end the association between women and nature. The theorist believes that women and nature are being seen as commodifiable attributes while men are being associated with power that can establish order. This division of traits among nature and women to that of man encourages men to exploit women and nature for labour and resource. Girija Prasad always compares Chanda Devi to that nature. He even thinks that both nature and women are over sensitive to the things around them. She is a clairvoyant who talks to trees and spirits around her. For this reason, he feels that she is oversensitive towards living beings like nature. He feels that she is fragile and gentle about the things around her. Girija Prasad also notices parallels between Chanda Devi and nature. He believes that Chanda Devi is so affected by nature that the seasonal changes affect the nature of her hair. During monsoon season her hair gets curly and it becomes normal in other seasons. But the fact that he forgets to see is that the changes not only happen to women but to the whole living beings that are related to nature. Similarly, the old man Apo, the protagonist of the last part sees the winnowing machine and recalls how women use to do this job where the wind was her companion. Man here fails to understand that nature is not the counterpart of women but it is the companion of all that lives in her environment. Man tries to equate nature and women to show that women are nave like that of nature and equates men to the powerful culture. The reality is that it is nature that has all the potential within it. Rose Mary tells the story of a turtle who sacrifices its life for the sake of the eggs that she laid. The turtle after its death transforms into a tree and then becomes a boat still it realises the little turtle and saves it in the sea. It shows the intensity and strength of nature which makes her capable of nurturing the living beings around her. So nature is an all-powerful entity that exists even after the degradation of man.

Ecofeminism aims to establish an anticipatory nature for both women and the environment. Both are considered passive by the society that exploits them. Eco-feminists have made an effort to correct the imbalance and wipe off the dangerous edge by providing women and nature a central and decision-making role.

Result and Discussion

Reading the novel *Latitudes of Longing* from an ecofeminism perspective gives the reader an idea of how nature and women are being misinterpreted by

society. The reader can understand that the norms in society have chained women from becoming free spirits. Reading the novel from the material ecofeminism perspective it can be seen that social and economic hierarchy gives the right to men to control nature and women. Using the technique of vegetarian ecofeminism in the novel helps the reader to understand the need to avoid a meat-based diet as it is cruel towards animals. It further develops the violent nature in men that eventually leads to the exploitation of women. Applying the theory of radical ecofeminism makes the reader understand that it is the patriarchal society that equates nature and women to degrade both as passive and nave. Reading the novel from different perspectives of ecofeminism gives the reader to understand how the characters living in the same backdrop of nature treat it differently. The character Thapa represents the patriarchal society that dominates nature and women. Chanda Devi is the best ecologist in the novel as she treats nature as her companion and respects it. The events where she protects the animals from being abused by the men calling them "free spirits" shows her respect for them. She even conveys the message that it is not the creatures but the man who invades their space.

Conclusion

The novel *Latitudes of Longing* introduces many perspectives to the reader to understand nature. The attitudes of each character toward nature are different from that of the other. While some treats nature as their companion to others nature is a resource that they can use for their needs and their greed. Reading the novel from an ecofeminism point of view provides the reader with the insight that the predicament of nature and women are the same. It also helps to understand that ecofeminism is a highly relevant concept in this present scenario where nature and land undergo degradation whereas women are exploited by men. The paper aims to encourage society to fight against such injustice that nature and women experience in society. The liberation of women is possible only when nature is liberated from the clutches of patriarchy. The exploitation of nature and women at the hands of men is an alarming issue in our society. Swarup in her novel tries to bring the perspective that the liberation of nature should be a combined effort of men and women. Demolition of the social and economic hierarchy in the society can bring a balance to a society where women and nature and men become equals.

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Department of English, Amrita Vishwa Vidyapeetam, Amritapuri, India. Email: lakshmidevir95@gmail.com

Department of English, Amrita Vishwa Vidyapeetam, Amritapuri, India. Email: shibaniaich@gmail.com

Culinary Representation in Jhumpa Lahiri's *The Namesake*

–Meghna Basaou
–Dr. Rajiv Ranjan Dwivedi

The multifaceted concept of this privileged dispersion entails within itself the study of food as a major thrust area. The fragmented recipes in an alien land helps in re-establishing an individual's cultural identity and forms a feeling of placement in a displaced world.

Abstract:

Food is a tool that mentally transports characters to their geographical and temporal home providing them with a sense of rootedness in an alien space. In this context, the paper attempts at articulating South Asian Diasporic identities and its connection with Cultural assimilation of food. Jhumpa Lahiri's *The Namesake* forms a solid foundation for researching the reconstruction of unique blends of flavours and their fusion wherein the walls of cultural colonization are being redefined by multiplicity of linkages. The confluence of distinct culture and food vis-a-vis culinary demonstration holds key importance in understanding gastronomic facets through the lens of cultural fashion transcending its boundaries in a sweet-savour manner. The essence of deep-rooted traditional flavours is blurred by addition and deletion of few steps in the modus operandi in the light of another culture's zest, which introduces a delightful piquance and saccharine to the customised and glocalised delicacy. Theoretically my paper will draw upon Homi K. Bhabha's theoretical concepts of Third space and Hybridity. The juncture of different cultures develops a realm of intersection which gives birth to a new space or "Third Space". This will be contemplated in the background of the select novel wherein the characters come across palatable encounters in an alien space.

Keywords: Culinary, Diaspora, Hybridity, Food, Liminality

The connection between food imagery, its usage as a metaphor and cultural identity is many a times

tailored through literary works, wherein meals are prepared on paper backs and are visualised by glued readers through an intrinsic description of elaborate mouth watery words. The illustration of food in literary works can be viewed as a component of what Sara Littlejohn describes as "food narratives" (Littlejohn, 2008, p.1).

Both food and literature are linearly driven by the act of preserving yet transforming social and cultural traditions. This is one of the main reasons which makes the component of gastronomy and culinary demonstration fundamental to diasporic studies and literary works. While food acts as a carrier of culture and sense of comfort along with belongingness for people who struggle with their identity in a displaced host land, for some the customised banquet locates them at a new space of food hybridity. The experiences of feasts, meals, food experimentation made out of curiosity intermingled with helplessness of far located local ingredients and dressings is different for each immigrant.

Viewing the interrelation of food and literature in the backdrop of diasporic lives, a postcolonial analysis reveals the process of blurring 'cultural hegemony' in terms of food and fare. The availability of Italian pizzas on Indian streets with local spiced garnishing and Americans enjoying masala chai tea latte and haldi doodh as turmeric latte is a prime example of this process. While the transformation is interesting for multicuisine delicacies, some find the blend as a threat and disrespect to the authentic cultural food of their homeland. For instance, referring masala chai as chai-tea makes no sense to some people as it translates into 'tea-tea', that has no specific meaning.

The multifaceted concept of this privileged dispersion entails within itself the study of food as a major thrust area. The fragmented recipes in an alien land helps in re-establishing an individual's cultural identity and forms a feeling of placement in a displaced world.

The encounters are different for first and second generations of immigrants, as has been beautifully deliberated by Jhumpa Lahiri in her work *The Namesake.* The recurrent references of food give readers an imaginative theoretical background of importance of meals, cuisines, food and ingredients in South Asian diaspora in the work. The juxtaposition and collocation of food is subtly glanced in the very first scene wherein Ashima is representing her stereotypical South Asian femininity while cooking rice krispie and peanut snack similar to Calcutta's favourite and famous street food called 'Jhalmurri'. Ashima being a newly arrived immigrant finds unsupportive circumstances such as unavailability of her Bengali ethnic food like mustard oil for her jhalmurri and her chicken served with skin which is very common in America for which she manages to find a butcher who agrees to pull it off for her.

Vijay Mishra in *Literature of the Diaspora: Theorizing the Diasporic Imaginary*states that "All diasporas are unhappy, but every diaspora is unhappy in its own way". The statement is quite reflective of newly married Ashima's situation who longs for her homeland and do not wish to raise her child in a foreign country. Her kitchen becomes her solace where she cooks Indian food to comfort her yearning for her homeland.

The first chapter of the novel informthe readers of how Ashima is fond of cooking. Her perpetual penchant for cooking is conspicuous throughout the work via varied events and circumstances. Her fondness was guarded by multiple factors which included her sub-conscious devotion to Indianpractices that involved preparing food as per the liking of her husband, her passionfor cooking and her diasporic helplessness, wherein food connected her to 'home'. The yearning for home was partially being satiated by a mouth full of Bengali food, prepared from scratch.

In a particular scenewhere Ashima was still in the process of habituating to American food fashion, she ends up experiencing an emotional break down on finding out that they have run out of white rice. The situation is further toppled when she seeks help from her American white neighbour Judy who generously offers her brown rice. Ashima ends up throwing them when she goes to her house and picks herself up to discover the streets of Cambridge in order to buy a package of white long grain-rice. The scene plays a pivotal role in communicating the diasporic feminine intricacies which connected Ashima as well as people around her to the cultural food of their homeland.

The well-known Indian custom *'annaprasan'*or the rice ceremony marks as an important event where food yet again crosses geographical boundary and manifests its presence through cultural practices in the host land. The consumption of solid food forms the basis of the first formal ceremony of a child's life. Ashima cooks traditional *Payesh* which is a warm rice puddingfor Gogol's rice ceremony.The readers are told that payesh will be prepared on Gogol's every birthday with a slice of bakery cake. The serving of payesh and cake together is reflective of Ashima's acceptance that his child will live a hybrid life as a Indian-American boy.

While spending more years of their lives in Massachusetts, Ganguli's' began to accommodate to the American lifestyle whilst keeping their Bengali traditions intact in the house. One can see how the dichotomy between the public and private sphere was blurred when Ashima takes her cookery skills outside the four walls of her kitchen as she starts to sell samosas at the international coffeehouse, weekly.

The usage of grocery stores in the plot line is functional to the novel. Indian grocery stores not only promise the availability of goods and commodities in numbers but they also bring forth culture away from homes. The commodities and goods

sold in these grocery stores invoke nostalgia and spurs the memory lane of a homeland where people lived, visited and cherished their homes. The grocery store then becomes a place of familiarity, a hub of cultural intimacy and a place where you can ask for Haldi, Ajwain for dal tadka without facing any language barriers.Their nostalgic comfort turns into reality and they reinstate their South Asian identity. The experiences of Ashima and Ashoke in the grocery stores have been projected in the light of transition and change which is reflective in the food choices of the second generation of immigrants. i.e. Gogol and Sonia. The oblique glance of this scene gives readers a brief idea of how American beef sandwich is now taking over roshgulla.

"In the supermarket, they let Gogol fill the cart with items that he and Sonia, but not they, consume: individually wrapped slices of cheese, mayonnaise, tuna fish, hot dogs. For Gogol's lunches they stand at the deli to buy cold cuts, and in the mornings Ashima makes sandwiches with bologna or roast beef. At this insistence, she concedes and makes him an American dinner once a week as a treat, Shake 'n Bake chicken or Hamburger Helper prepared with ground lamb."

Gogol and Ashima's realisation of being settled in America for a decade also comes with the comprehension for readers that they are now more habituated to American customs. This includes buying barbecue, eating American food and their dependence on packaged food items. Diasporic fiction entails a sense of ethnicity that emanates from food and culinary experimentation. This experimentation is perceivable from the fact that Ashima has mastered the art of making halwa from cream-wheat and sandesh made with ricotta cheese over time.The tool of culinary subversion has been employed by the first generation of Gangulis'. This could be viewed as an attempt of hinting towards the existing difference between 'home' and 'hostland' by attaching meanings to special cuisines and food for the younger generations.

Gogol's fourteenth birthday records an event of food hybridity, juncture and mixture present in the lives of Gangulis'. An attempt has been made by Ashoke and Ashima to mark a dichotomy between two cultures by arranging the parties on different days. The American celebration included munching on pizzas and watching a football game and the Bengali celebration was equated to a majestic fare, where each and every delicacy was prepared with devotion and passion. However, does the line of differentiation exists in reality? The urge and need to throw two different parties in itself play an evidentiary role in establishing and proving that Gangulis' can't do away with the hybridity that has now become a part of their immigrant identity. The theory of Liminality given by Homi K. Bhabha underscores a space or state which is transitionary and has protential for transformation,change and hybridity.

Bhabha refers to hybridity as an "in-between" or "interstitial space that gives birth to new signs of identity through a negotiation of difference". (Bhabha 1994, 1-2.). The food plays a key role in negotiating between homeland and the host land creating a new hybrid identity. The kitchen becomes a liminal space for the immigrants where they neither cook fully traditional Indian food nor consume fully American meals.

On their visit to Indiawhile Ashima and Ashoke found comfort and thrill in Bengali cuisine, Gogol and Sonia were perplexed and upset with elaborate long meals which served as an occasion of emotional assemblage and catching up on each other's lives and the important events they have missed whilst leading diasporic lives in Cambridge. Spices play a major role in Indian cuisine. They are synonymous with Indian culture. You will find spices like Salt to Turmeric and Cinnamon to Red chilli in Masala boxes of every kitchen in Indian Households. Spices are important in establishing its presence in Indian cuisine, Indian medicine, and Indian culture. According to Parthasarathy, spices are well-known as digestifs and appetisers and are regarded as indispensable in culinary art around the globe. On a trip to India, both Gogol and Sonia get ill for which they are given Entrouinol along with Ajwain water. The multi-linkage of spices, delicacies and juncture food in the novel plants the concept of hybridity in the heart of diasporic communities.

Gogol's each romantic relationship incidentally touches upon gastronomic facets and food. His first relationship with Ruth exposes him to a comfort where he could engage in elaborate discussions about his experience in India wherein food played a central role. His relationship with Maxine made him appreciate the food that arose out of a cumulative American and English linkage of historical roots and led to his infatuation with their largely rich and privileged American lifestyle.Gogol's quick absorption of Ratliff household represents an escape for Gogol from his Indian-American identity. Ironically, he embraces every complex, cultured knowledge and delicious preparation emanating from Gerald and Lydia's kitchen,which he looked down upon when ventured by his own Bengali parents

"He learns to love the food she and her parents eat, the polenta and risotto, the bouillabaisse and osso buco, the meat baked in parchment paper. He comes to expect the weight of their flatware in his hands, and to keep the cloth napkin, still partially folded, on his lap. He learns that one does not grate Parmesan cheese over pasta dishes containing sea food. He learns not to put wooden spoons in the dishwater, as he had mistakenly done one evening when he was helping to clean up. The nights he spends there, he learns to wake up earlier than he used to, to the sound of Silas barking downstairs, wanting to be taken for his morning walk. He learns to

anticipate, every evening, the sound of a cork emerging from a fresh bottle of wine."

He is brought back to reality by Ashoke's sudden death. He no longer finds solace is Maxine's life and his inquisitiveness has now faded. This separation now paves path for Gogol's journey towards comprehending and groping his Bengali-American identity.

Palatable encounters in the novel have been carefully located at the interface of human relationships and food narratives. Hasford and Kidwell in *Happy wife, Happy Life: Food choices in Romantic Relationships,* elaborate on how romantic relationships influence eating patterns. It is noteworthy that women are influenced by culinary patterns in the formation stage of the relationship.

Gogol and Moushumi's first dinner date was at the French Bistro, which is significant to one of the themes in the novel wherein their concern and knowledge about authenticity for a different cuisine and culture comes into play. Moushumi's reassurance is validated by her psychological credence of having fine knowledge of French cuisine. Certainly, Gogol and Moushumi have some familiarity with Bengali American culture because they grew up in that neighbourhood. However, neither Gogol nor Moushumi are totally Bengali and occasionally neither have felt entirely American.

Their relationship budded from a nascent stage to the final one quickly. Most of their dates involved catching up on lunch. Moushmi's increased appreciation for Gogol's food choices was reflective of her generating interest in him. They came together from a similar background and together explored the third space that was embedded with a mixture of two cultures and different personal experiences. Their Bengali wedding with cultured rituals and celebratory Bengali banquet showcases their dismissal of white identity. Guests at the wedding witnessed a typical north Indian cuisine with thick orange sauce dripping off aloo gobi and strong aroma of tandoor covering the venue. This dismissal of American food and customs has been drawn through circumstantial issues wherein both Gogol and Moushmi have internalised familial pressures and aspirations to an extent that despite belonging to a hybrid cultural heritage they resign and decide to observe the customs and traditions that are associated with a typical Indian Bengali wedding.

Moushmi and Gogol's first anniversary dinner is disappointing and cold, which is meditative of their flavourless marriage and bland romance. Moushumi's dissatisfaction from her meal communicated the existence of a disgruntled marriage. She is no longer enjoying Gogol's food choices even after trading plates partway through the dinner she ends up sticking to her own preferences. The fact that she remained unsatisfied and hungry even after consuming an elaborate and rich meal

and then settled for a cheap calzone place signifiedthe budding of an emotional and mental dilemma in her life where she later decides to overlook the boundaries of her married life.

Moushmi's infidelity underscores an aspiration of achieving higher endsof intellectual connection. Her lunches with Dimitriwere exacting as differed from the ones she used to share with Gogol.The intricate meals she consumed with Dimitri stood in contrast to her culinary experiences with Gogol where they partially engaged in quenching their thirst for Bengali spices on some weekends. She completely drops her Bengali-American identity and tries to embrace an autonomous self.

Jhumpa Lahiri's *The Namesake* successfully reminisces the yearning of homeland through optimally devising appetizing narratives that locate the characters and readers to their homeland. Towards the end, the work envisions a construction of new self of characters along with paving the route of their emotional and cognitive development. Multiculturalism permeates through various characters wherein their dual positionality is reflected through their food choices. In the last chapter, Ashima is seen embracing her hybrid identity. From being a newly arrived immigrant to later transforming herself into a woman who has prepared herself to embark a new journey to her homeland what stays unchanged is her love for cooking. In both the scenes she has been placed in the space of her kitchen wherein at first, she tries hard to reinstate her Bengali identity while making Rice krispie and later where she willingly embraces her American self too while making mutton minced croquettes along with ground lamb. The deliberate usage of spices, appetizers and delicacies play an incidental role in evoking ethnic identities which transgresses geographical, cultural, semantic-lingual and social borders. The integration of nuanced flavours along with unique aromas, colours and textures project dual positionality of a migrant and the stance of their conceptual rootedness in the host land. Food as the archetypal symbol of culture constitutes a prominent role in fixing the identity of an individual which is beautifully projected in the novel *TheNameksake.*

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(Research Scholar, Department of Humanities) Delhi Technological University
Name of the second Author- Dr. Rajiv Ranjan Dwivedi
(Associate Professor, Department of Humanities) Delhi Technological University

Promotion of Languages, Arts and Culture: A case of National Institute of Open Schooling

–Dr. Rajiv Kumar Singh

India's cultural traditions encompass customs, rituals, festivals, and practices that have been followed for centuries. These traditions represent the ethos of Indian society, promoting harmony, tolerance, and coexistence. They play a vital role in nurturing social cohesion and a sense of unity among diverse communities.

Abstract:

India is a land of diversity, a vibrant tapestry woven with numerous languages, art forms, and cultural traditions. With over 1.4 billion people belonging to various ethnicities, religions, and regions, India's rich cultural heritage is a source of immense pride and a testament to its pluralistic identity. The National Education Policy 2020 recognizes the significance of preserving this cultural mosaic and emphasizes the role of educational institutes in safeguarding and promoting India's linguistic, artistic, and traditional diversity.

Languages: A Window to India's Soul

India boasts an astonishing array of languages, with the Eighth Schedule of the Indian Constitution recognizing 22 languages as official languages(MHA, 2023). These languages are not just means of communication; they serve as a medium for expressing ideas, thoughts, and emotions that have been nurtured for centuries. They provide insights into the history, values, and ethos of different communities, fostering a sense of belonging and identity.

Art: The Expressive Soul of India

Indian art forms encompass a vast range of disciplines, including dance, music, painting, sculpture, theatre, and crafts. Each art form reflects the region it originates from, carrying within it the stories of ancestors and the essence of cultural practices. These artistic expressions are not just entertainment but also vehicles for preserving and passing on traditions from generation to generation.

Cultural Traditions: The Tapestry of India's Identity

India's cultural traditions encompass customs, rituals, festivals, and practices that have been followed for centuries. These traditions represent the ethos of Indian society, promoting harmony, tolerance, and coexistence. They play a vital role in nurturing social cohesion and a sense of unity among diverse communities.

The Significance of Preservationand Role of Academic Institutions

The preservation of India's languages, art forms and cultural traditions are of paramount importance for several reasons:

Cultural Identity: Preserving these elements ensures that future generations remain connected to their cultural identity and appreciate the uniqueness of their heritage.

National Integration: Celebrating linguistic and cultural diversity fosters a sense of unity among Indians, promoting national integration and inclusivity.

Cultural Diplomacy: India's rich cultural heritage is invaluable in international diplomacy, fostering global understanding and appreciation.

Intellectual Growth: Exposure to diverse languages, art forms, and traditions enhances students' cognitive abilities and broadens their perspectives.

Economic Value: Art and cultural traditions contribute significantly to India's economy through tourism, crafts, and creative industries.

Educational institutes play a crucial role in preserving languages, art and culture by imparting education. NIOS provides educational opportunities in regional languages alongside the official language, Hindi, and English. By promoting multilingualism, students gain a deeper appreciation for their cultural roots while also fostering respect for other linguistic communities. The educational institution can also contribute by integrating art to preserve forms in their teaching–learning process. This can be done by incorporating them into the curriculum, organizing cultural events, and providing platforms for students to learn and perform.

Visioning with National Education Policy 2020

In reference to NEP 2020 "***ii) 22.2.*** *The promotion of Indian arts and culture is important not only for the nation but also for the individual. Cultural awareness and expression are among the major competencies considered important to develop in children, in order to provide them with a sense of identity, and belonging, as well as an appreciation of other cultures and identities. It is through the development of a strong sense and knowledge of their own cultural history, arts, languages, and traditions that children can build a positive cultural identity and self-esteem. Thus, cultural awareness*

and expression are important contributors both to an individual as well as societal well-being."(National Education Policy, 2020)

NIOS aligned with NEP 2020 is promoting and Integrating Arts across the curricular areas and committed to a cross-curricular pedagogical approach and commissions it in its various programs and the teaching-learning process. Art integration includes sound/music, movement/dance, drama/theatre, visual, literary, andmedia arts, which offer teachers and students multiple forms of expression and facilitate skills insensing, perceiving, observing, listening, thinking, problem-solving, and collaborating. It is also more important to be familiar with their own culture, art, language, and tradition.

In a formal art class, children experience a distinct sense of uniqueness not found in other subjects. Their movements and behaviour take on a different rhythm, reflecting the environment of authenticity, individuality, and personal freedom within the bounds of discipline. The art teacher's responsibilities may vary based on the students' levels, but a shared goal is to provide a platform that encourages learners to explore their creativity and open valuable cognitive channels that only artistic practice can unlock. Additionally, the teacher plays a crucial role in appreciating learners' talents, motivating them, fostering a love for learning, sustaining their interest in the arts, and facilitating opportunities for showcasing their artistic skills within cultural realms.NIOS (National Institute of Open Schooling) does not rely on traditional full-time classroom teaching as seen in formal education systems. Instead, it utilizes Personal Contact Programmes (PCPs) to assist and guide learners facing difficulties in their studies. Leveraging information and communication technology (ICT) and study centres, NIOS actively promotes arts and music in education, broadening the horizons of learning beyond conventional boundaries.

Language is an essential component of the learning process. NEP, 2020 recommended providing learning opportunities in the mother tongue.

NIOS: Initiatives in Languages, Arts and Culture

As a National Board, NIOS is committed to the **Promotion of Indian Languages, Arts, andCulture** and is determined to achieve the goals of NEP 2020 in this regard. The National Institute of Open Schooling (NIOS) was set up as the National Open School in 1989 by the Ministry of Education, Government of India, as an autonomous organisation. NIOS is one of the national boards in India which provides educational opportunities to the deprived sections of society through ODL (Open and Distance Learning) mode. India's diversity exhibits different cultures, arts, literature, customs, traditions, and heritage. To develop knowledge, aesthetic sense and cultural identity, the cognitive development of individuals is very essential.

It is imperative that all types of Indian Arts must be offered to all levels of education(NIOS, Inclusive Education Policy, 2023). Cultural awareness and expression are also more important to become familiar with their own culture, art, language and tradition. It can be achieved through teaching and learning Languages, Fine Arts, Performing Arts and Culture Education integrated with Primary to Higher Education.

NIOS is persistently promoting Indian languages and ensuring access to our learners. At the Secondary level, NIOS offers **Thirty-six (36) subjects** including**Eighteen (18) languages**. NIOS studymaterialsare available in **11 mediums** which provide a great opportunity to any learner from thecountry to pursue the education of their choice. At the Senior Secondarylevel, a Total of **Forty-one(41) subjects**are being offered including **Twelve** (**12) languages**. Thecourses are available in **6 different mediums**. In the field of Fine Arts, Performing Arts and Culture Education courses are offered in different ways and modes.

NIOShas started a new stream i.e., **Bhartiya Gyan Parampara at OBE, Secondary and Sr.Secondary levels** for reviving Indian Knowledge Traditions at Elementary, Secondary and Sr. Secondary levels for reviving the Vedic education and knowledge of India.Courses on Vedic studies, Sanskrit Vyakarana, Bhartiya Darshan, Sanskrit Sahitya and Sanskrit language have been prepared by the NIOS based on "Indian Knowledge Tradition (IKT)", and these study materials are made available to learners on various platforms. Vedic concepts and topics i.e., the origin of creation, Panchama Bhutas and their conservation etc have been given in Vijnana subjects. **15 courses of Indian Knowledge Tradition such as Veda, Yoga, Vijnana, Vocational Skills and Sanskrit language subjects in Sanskrit, Hindi and English medium at all three Open Basic Education Program**(NIOS, Open Basic Education Programme, 2023) levels have been introduced. These courses are equivalent to classes 3, 5 and 8. This initiation will benefit a large section of the society.

Translations of IKT Subjects:
- The translation of the course - **Sanskrit Sahitya at the Secondary level** and **Sanskrit Sahitya at the Senior Secondary** level is available in English.
- The translation of three courses of Indian Knowledge Tradition into English medium (Veda Adhyayan, Sanskrit Vyakarana, Bhartiya Darshan) at the Secondary level and (Veda Adhyayan, Sanskrit Vyakarana, and Bhartiya Darshan) at Senior Secondary level are under progress.

- Fifteen Courses have been introduced at the Elementary level under Open Basic Education Programme at Levels A, B and C. All these courses have been developed in Sanskrit and translated into Hindi and English medium.

These courses cover a wide range of topics such as Ramayana epic narratives, Bhagavad Gita teachings, Panini propounded Maheshwara Sutras, Samaras Shloka Sangraha, numerous Vedic hymns, Vishnu Sahasra Nama Stotram, Shiksha Valli, Brahma Valli, Bhrigu Valli, Lalita Sahasra Nama Stotra etc. The aim of these topics is to enlighten the learners about our rich Indian culture.

Various courses of NIOS include skill methods of ancient Indian culture, especially the promotion of fine art and performing arts. Different topics i.e., Basics of drawing, Indian Dramaturgy, Folk dance, Tribal dance and music, Classical dances, Tribal arts, etc have been introduced to create interest among learners about our rich Indian arts and aesthetics. Plant care, cow rearing, cleaning of cowsheds and hygiene, garden care, organic farming, Navagraha forest, use of Ayurveda in daily life, and methods of cooking and serving are other aspects of our culture that have been transacted through these learning materials.

Language subject is another medium to transact the rich Indian tradition and culture to pass on to generations. Sanskrit subject includes various stories and teachings from our classical literature and epics and makes learners aware of our rich culture These Students' Learning Materials (SLMs) emphasize and value Indianness in the learner's inner self as well as help in the founding of ancient knowledge, skills, and values. Efforts have already been taken to bring Indian culture, heritage, philosophy, and ancient knowledge to a new generation with modern contexts too, which shall prove to be a milestone.

NIOS has taken a new initiative and developed **a new course 'Natyakala' based on 'Indian Knowledge Tradition' at both the Secondary and Sr. Secondary level**. This course promotes therich tradition of Natyakala (Dramaturgy) of India. This course will also help the learner to discoverthe systematic, order and depth of thought put in by our ancient writers of Natyakala(dramaturgy) and to inspire them to inculcate the trait of systematically and orderliness and depthin their thinking, lifestyle and their overall lives. It will also come up with a comparison ofAncient Indian Natyakala (dramaturgy) with the modern trends in Natyakala (dramaturgy).

A course on **Painting is being offered at the Secondary and Senior Secondary levels** and **Hindustani music and Carnatic music at the Secondary level**. **The Folk Art course at the Secondary leve**l is also developedin which learners can learn about Indian traditional folk and tribal art, existing in different regions of India. They can also learn about theorigin, background, History, Symbols,

and Motifs used in the process of floor and wall paintings. Learners will also get acquainted with the usage of locally available materials, marketing of Folk Art, valuing traditional art forms etc.

A **course on Indian Culture and Heritage (ICH)** is offered at the Secondary level, to appreciate our glorious and rich culturalheritage. This course consists of various aspects of culture like Language and Literature,Religion and Philosophy, Arts, Architecture, Science and Technology, Education and Spread ofIndian Culture Abroad. All courses are available in English and Hindi mediums and are translated intoother languages to reach remote learners and give wider access.

NIOS - Envisions Learning and Earning

NIOS has made significant strides in providing quality education to learners who are unable to attend traditional schooling. By offering a wide array of academic and vocational courses, NIOS empowers individuals to gain knowledge and skills and enhance their employability and earning potential. With a focus on flexibility, inclusivity, and innovation, NIOS continues to pave the way for a more equitable and prosperous society, where education becomes a catalyst for personal growth and socio-economic development(NIOS, Profile, 2023). Some of the major initiatives are:

- Promotion of Certificate Courses for Music and Dance under the Vocational Education Program. NIOS is having certificate courses like Sahaj Sangeet Vidya - (Hindustani Music Certificate Course); Saral Sangeet Shiksha - (Carnatic Music Certificate Course); Dance course. etc.
- Increase in the Accredited Institutions and Accredited Vocational Institutes (AVIs), for all courses especially for Fine Arts and Indian Culture and Heritage.
- Promotion of courses through Audio-video and Live Programmes along with different social media platforms. Proper advertisement of Indian Traditional Folk trends to raise interest and skill in the field of art. Promoting the art forms in their native nature, instead of mixing up with big fashion houses.
- NIOS has already transformed Painting, and Indian Culture and Heritage to Video format in Indian Sign Language for facilitating education of deaf and hard-of-hearing learners. These sign language videos are available on NIOS Channel on YouTube and Diksha platform.
- Work has been done to transform Painting to Video format in Indian Sign Language at the senior secondary level.
- Sign Language Dictionary comprising 36 videos of about 2000 words including arts and crafts and sentences has been prepared and is available on NIOS website.

- Talking books for learners with blindness and low vision for the promotion of Fine Arts, Performing Arts and Culture Education at secondary and senior secondary levels are under development.
- Educational Video resources are available on the NIOS official website www.nios.ac.in and on the YouTube channel.
- These are further supplemented by Radio broadcasts.

- Community Radio Programme - It is available on FM 91.2 MHz and on YouTube channel http://vos.nios.ac.in/radio/. Apart from the broadcast of NIOS course content, Radio Vahini caters to the local community's needs and acts as the 'voice for the voiceless. Radio Vahini conducts a one-hour live radio programme daily on various civic issues.

- Mukta Vidya Vani (audio streaming through the internet on the NIOS website).

- Development of new courses under Indian Knowledge Traditions at Secondary and Senior Secondary levels.

- NIOS Organises cultural programs to promote Indian traditions among all its learners and viewers and several competitions, exhibitions, fairs and workshops for their learners to promote their interest in the field of art and Music in the different regions to promote their local items, art and craft things.

- NIOS will promote visual ideas, aesthetic attitudes and enrich cognitiveand creative skills. It will also create cultural awareness through Self Learning Materials and activities.

Art is an expansive field comprising multiple disciplines, ranging from music to painting,industrial design to the performing arts. Teaching-learning of arts, music and culture at theschool level will create interest in learners for prospective artists, performers, designers, andmusicians alike can explore different professional training and programs that prepare themfor profitable careers in art-related fields. This would give them an opportunity to exploreand learn more about these in higher studies or as a vocation.

NIOS – Innovations at Praxis

NIOS redefines the traditional approach to Open Schooling by incorporating cutting-edge teaching methodologies, technology-driven learning tools, and personalized educational pathways. At Praxis, students are empowered to pursue their studies at their own pace, enabling them to explore diverse subjects and interests. The integration of multimedia resources, virtual classrooms, and interactive content fosters a dynamic and engaging learning experience. These innovative ideas not only enhance access to quality education but also equips learners with the skills and knowledge needed to thrive in an ever-evolving world. Through this forward-thinking

approach, NIOS continues to make a significant impact on the lives of countless learners, providing them with an open and inclusive platform to achieve their academic and personal aspirations.

India's vast linguistic, artistic, and cultural diversity is an essential aspect of its national fabric, representing the soul of the nation. The National Education Policy 2020 recognizes the role of educational institutes in preserving and promoting this diversity. By incorporating regional languages, art forms, and cultural traditions into the curriculum and extracurricular activities, educational institutions can ensure that India's cultural mosaic remains intact, fostering a nation that celebrates its heritage while embracing progress and modernity. Preserving this diverse heritage is not just a matter of pride; it is a responsibility and an investment in the country's future. NIOS assures its practices connect to the ethos of NEP 2020 and strives for the promotion of Indian languages, arts, and cultures.

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Director (Academic)
National Institute of Open Schooling,
An autonomous organisation underMinistry of Education,
Govt of India, Sector- 62, NOIDA, U.P.

Climate Change Coverage In Indian Newspaper: Systematic literature Review and Analysis

–Suruchi Agrawal[1]
–Agya Ram Pandey[2*]

"Climate change" is a major threat in emerging country like India. Some major problems associated with climate change in India include, but not limited to increased temperatures, continuous change in rainfall pattern, melting glaciers and sea level rise with many communities at risk of displacement and loss of livelihoods.

Abstract:

This review paper aims to high lights the vital role that the Indian Print Media plays in creating environment related awareness, specifically regarding climate change related issues in India. The paper focuses on the strategies that the Indian print media adopts to educate the masses science behind the climate change. The review paper adopts an exploratory research design based on secondary data to analyse the information quality framework of print media and how the readers use the newspaper's content. Overall, this paper provides valuable insights into the ways in which newspaper, magazines and other print medium creates awareness about climate change and how it influences the perception of public regarding this crucial problem. The paper concludes by drawing attention to the significance of print media in creating environmental awareness and calls for more research in this area to know the impact of newspaper in shaping the public opinion with respect to climate-change and related issues.

Keywords: Climate-change, Environmental awareness, Print media, Communication, India

1. Introduction:

Environmental awareness includes an understanding of issues such as carbon emission, various types of pollution like air, water, marine, habitat destruction, resource depletion and to know the impact of man-made activity on the environment. It also involves a sense of responsibility towards the environment and a willingness to take action to address

environmental problems. This can include making lifestyle choices that reduce one's environmental footprint, supporting environmental initiatives and policies, and advocating for environmental protection.

"Climate change" refers to the changes in the climate of Earth, mainly alterations in temperature and precipitation patterns chiefly caused due to indiscriminate fossil fuel burning that increases Green House Gases (GHG) emissions. The GHGs are the main source of Ozone layer depletion, thus, raising the Planet Earth's temperature. Climate change also denotes alterations in other climatic factors like sea level rise, ocean acidification, and frequency variations and intensity due to'extreme weather events' such as storms, droughts and heat waves (Kovats & Haines, 1995).

"Climate change" is a major threat in emerging country like India. Some major problems associated with climate change in India include, but not limited to increased temperatures, continuous change in rainfall pattern, melting glaciers and sea level rise with many communities at risk of displacement and loss of livelihoods.

To address these challenges, India has taken a number of steps, including implementing policies and programs to reduce greenhouse gases(GHG) emissions, promoting renewable energy, and improving climate resilience among vulnerable communities. Although, there is still a long way to be covered to mitigate the climate change impact and shape a sustainable future for India. Climate change communication (CCC) connotes to the process of sharing information, creating awareness, and promoting action on climate change issues. It involves communicating about science behind climate change, related impacts, and possible solutions to a range of audiences, including policymakers, businesses, communities, and the general public.

Effective (CCC) should be based on sound scientific evidence, adopts a holistic approach and takes into account values and beliefs of the audience. The CCC must also be tailored to suit the audience's needs and interests. It is better to provide practical and actionable information in simple and lucid language.

The Indian print media is at the forefront of raising the Climate Change (CC) issues. It regularly publishes CC related content.The Indian print media inform and educate the public and develop and understanding regarding the science behind climate change, also its causes and its effects, and how individuals and governments can take steps to mitigate its impacts.

Section 1 the research topic as well as provides an overview of the CCC research in Indian print media. Section 2 describes the methodology of selection criteria. Section 3 presents the results, including publication trends, methods used to study the CCC impact research in India, analysis of selected articles, research methods

employed for the study,& depiction of newspapers in various research studies. Section 4, discusses the impact of media in bring the behavioural change, policy making, implications of the communication theories, and the potential action projected by these findings and future prospects.

Objectives: Primary aim of this study is to analyse current state of research concerning newspaper, in creating CC awareness in India. The study also analyses the level of coverage of environmental news in different Indian newspapers, related research, with a specific focus on understanding how climate change impacts are represented in existing research studies, finding gaps and providing scope for future studies. The study predicts that these results will be contributing to guiding research efforts towards sustainable development. Keeping in mind these objectives we frame three research questions.

Research Questions: The analysis focuses onto investigate the following basic questions:
1. How climate change impacts are covered in various Indian newspapers?
2. How has climate change coverage in Indian print media specially newspapers advanced over the time? 3. Which specific newspapers have been selected for the data collection in previous researches.

2. Methodology
2.1 Design of the Study
This research paperuses mixed method combining both quantitative and qualitative way of research study. (Robson &McCartan, 2016), this approach spreads across a series of steps involving systematic search of existing literature, systematic literature review, assessing literature, and lastly analysis of secondary data from published studies.

2.2 Literature Search Strategy
We utilized Scopus and JSTOR databases to perform an electronic search for literature with the basic to examine the coverage of CC various Indian Newspapers. To achieve this, the study conducted a systematic review of literature, adhering to the guidelines mentioned in "Preferred Reporting Items for Systematic Reviews and Meta-Analysis (PRISMA) procedures" by (Moher et al.; 2009).

In Scopus database, the search focuses on the article title, abstract, and keywords, with restrictions to include only articles, book chapters, reviews, and conference papers. In the JSTOR database, the search encompassed all content but was limited to journals and book chapters. No specific language restrictions were applied, and the time period from April 2000 to May 2023 was chosen.

The search yielded 317 items from the Scopus database and 839 items from the JSTOR database. Figure 1 provides a stepwise outline of the procedure applied for searching and collecting the data.

2.2 Selection Criteria

190 duplicates were removed. For the remaining 966 references, we manually screened titles and abstracts alone as well as full-text. Among these, 813 items failed to meet the study criteria and were excluded. Finally,153 articles were identified. To narrow down the search, the focus was shifted to India, leading to the selection of 34 relevant documents as shown in **Figure-1**.
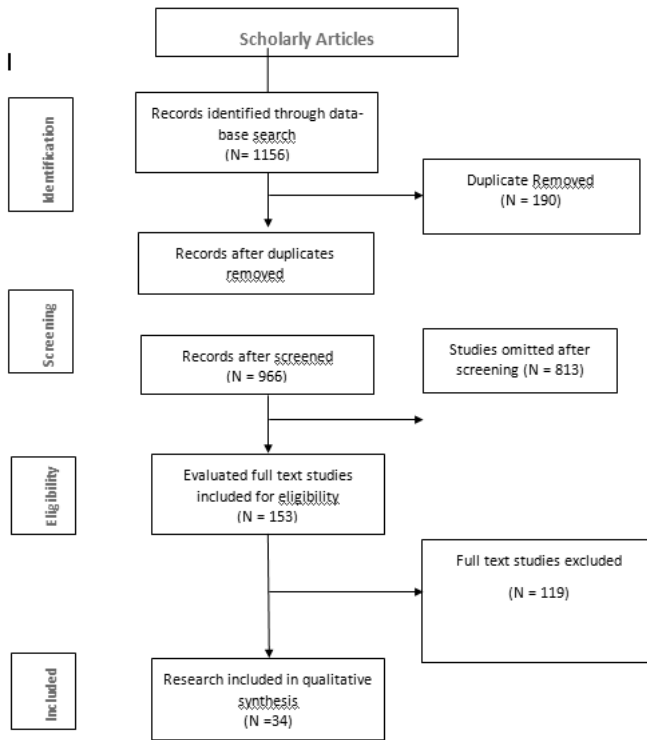
Figure-1
2.3 Data Collection and Categorisation

We considered only original research articles for analysis purpose.

2.4 Data Analysis

We used Microsoft Excel (2020) to collect data. The quantitative data collected after exploring the databases were further added to "Microsoft Excel Software", which includes manual entry of data inthe worksheet & subsequent graphical illustration.

3. Results

The section showcases the outcomes related to Q1, which takes into account factors such as the publication year, the media type, and the specific research methods. Additionally, we highlight the diverse range of interests in research related to media and (CCC) studies in India.

3.1 Chronological overview ofClimate change communication (CCC) research in India

The study on (CCC) indicates that the subject area is still in its early stages, having only ten years of activity. **Figure-2** shows an inconsistent progress pattern in research on mediated CCC. Only one publication in 2010. In the subsequent years, there were two journal publications each in 2012 and 2013, while there was only one journal publication in both 2014 and 2015. Research output increased in 2016, with four publications, but the standout year during the study period was 2017, which witnessed a significant peak with six publications.
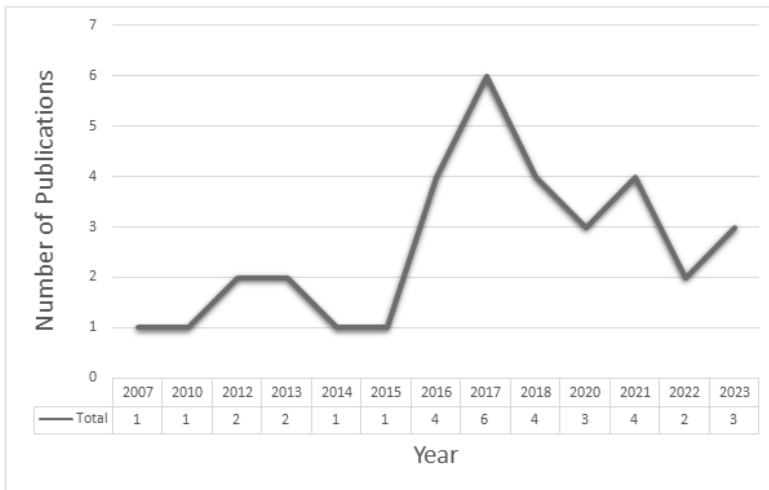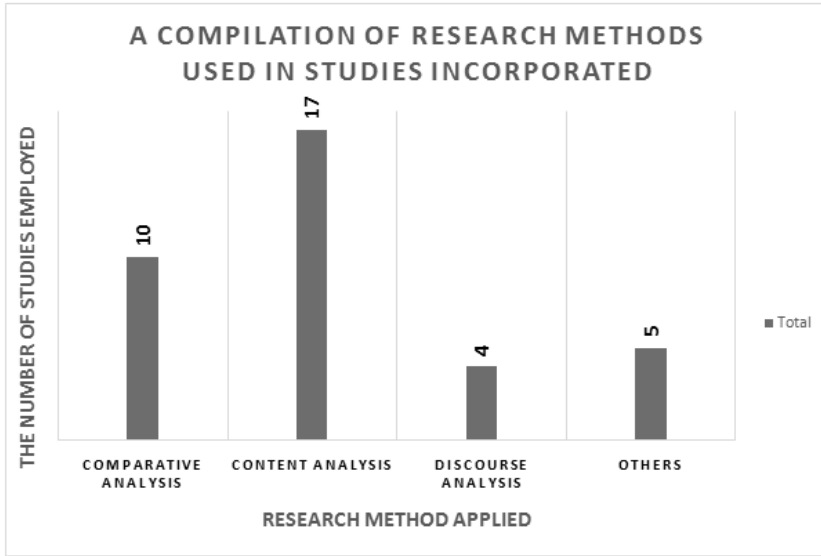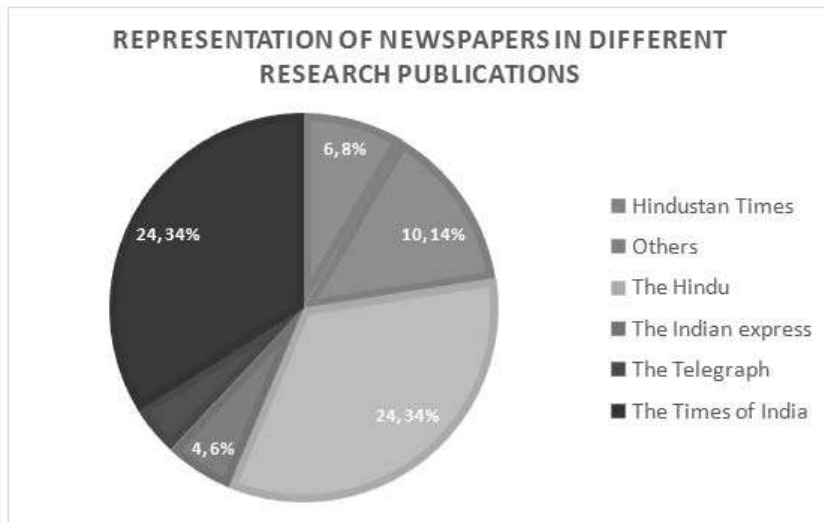

Figure-2

3.2 Methods applied for (CCC) impact research in India

The study finds that researchers in their studies have applied different research methods to examine the impacts of 'Climate Change Communication (CCC)'. The study says that researchers are really interested to use 'content analysis methods' & 'comparative analysis method' when compared to other research methods. A total of 50% of the study have usedcontent analysis while 29.41% applied comparative analysis and 11.76 used discourse analysis and others 14.71% of

method such as (Das, 2022) has collected primary data with the help of focussed group discussions, 'semistructured interview' and then collected secondary facts with the help of newspapers where as (Patel et al., 2022) applied exploratory data analysis and topic modelling as we can see **Figure-3**. The results also says that major source of secondary data were Newspapers.

Figure-3

Figure-4

4. Discussion

Appiah et al., 2023 in their study "Transdisciplinary collaborations to highlight media advocacy on climate change impacts on medicinal plants: Evidence from content analysis, and recommendations for action", emphasises that media act as a catalystin resolving the climate-change and health related issues. Patel et al., (2022 emphasises on the successful role of print media in resolving problems related to air pollution in news media. Scientifically valid curated articles in newspapers bring behavioural changes and climate friendly attitude among people (Patel et al., 2022; S. Das, 2016; Wessler et al., 2016). Although, not all CC reporting brings about expected behavioural changes due to variety of factors such as public's perception of CC issues, prioritizing CC, heat-wave mitigation (S. Das, 2016).The CC reporting bring about short-term changes in government action and long-term impact in policy making (Parida et al., 2021). Media can strengthen relationship between government and people through fair and objective reporting on CC issues. (Karlsson-Vinkhuyzen et al., 2017).

Media acts as a gatekeeper between science and public. It acts as catalyst in Climate Change Discourse (CCD), media findings help policy makers in solving the issues (Reusswig & Meyer-Ohlendorf, 2012). English press in India reflects the perceptions of elite (Billett, 2010).

(Keller et al., 2020) drew attention towards various CC related phenomenon such as desertification, precipitation pattern, variation in temperature, biodiversity loss, desertification, impact of climate change and water scarcity. The study also focuses on 'impact' and 'action'. The impact relates to consequences of emission over farming, fishing and community who resides in low lying coastal regions of the world and action emphasises upon the initiatives taken by government and non-government bodies to ease the terrible impact of emission or other climate change phenomenon (Das, 2020). Security experts with the help of media coverage of environment and related issues can prepare strategy for potential threats and involve political participation to ecological issues and framing relevant strong laws (Schäfer et al., 2016). Therefore, examining the impact through media coverage of environmental issues, is a significant subject area of study (Ashlin & Ladle, 2007).

5. Conclusion

The study finds that research based on media and CCC in India is still at its nascent stage, with only 15 years of activity. The growing pattern is also inconsistent over the years, as minimal work at the initial stage and later on few notable works can be seen during 2016 and 2017. This surge in research output in 2017 requires further investigation when compared to the other years analysed in different studies.

Conclusion drawn from the study is that *'The Hindu'* and *'The Times of India'* are most often used newspapers out of 34 research papers analyzed as shown in **Figure 4**. Both newspapers were used for data collection in 24 research papers. Other Indian newspapers, such as '*The Hindustan Times (HT)', 'The Indian Express', and 'The Telegraph'*, were also used in this research, although to a lesser extent. Moreover, some research papers have also mentioned other Indian newspapers such as *Samay, Mint, and Amar Ujala.* Overall, the study demonstrates a diverse selection of newspapers used as sources of information in the studies, with both Indian and international newspapers contributing to the body of knowledge on CC and related issues.

Future research work can use the new techniques such as *OCR* for parsing the e-copy of newspaper and further classify them on the basis of their position as front page may have higher readability compared to news positioned on other pages (Patel et al., 2022). Infographics information can also be used by newspapers to create effective environmental impact (Nirmala & Aram, 2018). Visuals can provide cognitive shortcut to complex environmental phenomenon for easy understanding (Wozniak et al., 2015). Study in future can focus on environmental literacy to raise understanding level and its impact amongst mankind (Kanozia, 2016). Existing literature says that media in developing countries pay major attention to climate-change and its related impacts. It is necessary to go beyond issue and take comprehensive approach to explore how society respond to climate change challenges (Schmidt et al., 2013). Studying CCC through Indian media is an evolving area of study having vast future scope.

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[1] PhD. Scholar, Department of Mass Communication, Galgotias University, suruchi.agrawal96@gmail.com

[2] Professor, Department of Mass Communication, Galgotias University, aram.pandey@galgotiasuniversity.edu.in

विश्व हिंदी साहित्य परिषद

हिंदी साहित्य, संस्कृति एवं भाषा
से संबंधित पुस्तकों के प्रकाशन के लिए संपर्क करें

अध्यक्ष : डॉ. आशीष कंधवे

ईमेल : **vhspindia@gmail.com**
www.vhspindia.in

संपर्क : **011-47481521, 9811184393**

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