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**An Analytical Study of the Performance of Pradhan Mantri
Jan Dhan Yojana (PMJDY) and Pradhan Mantri Mudra Yojana
(PMMY) as Financial Inclusion Schemes of Govt of India**

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23. An Analytical Study of the Performance of Pradhan Mantri Jan Dhan Yojana (PMJDY) and Pradhan Mantri Mudra Yojana (PMMY) as Financial Inclusion Schemes of Govt of India

Sumita Guha

Assistant Professor, B. M. Ruia Girls' College, Mumbai.

Abstract

Financial Inclusion refers to the universal access to various financial services at an affordable cost. One of its objectives is to provide better access to financial services for the unbanked and underbanked population. Financial Inclusion includes poorest of the poor people in the formal banking industry. Govt of India has initiated various Financial Inclusion Schemes such as Pradhan Mantri Jan Dhan Yojana (PMJDY), Sukanya Samriddhi Yojana (SSY), Pradhan Mantri MUDRA Yojana (PMMY), Stand Up India Scheme, Social Security Schemes, and Venture Capital Scheme etc. This Paper will focus on Pradhan Mantri Jan Dhan Yojana (PMJDY) and Pradhan Mantri Mudra Yojana (PMMY) as Financial Inclusion Schemes of Govt of India. This Paper will highlight the current status of PMJDY and PMMY. This Paper will examine whether the impact of PMJDY is significant or not. This paper will do the trend analysis for PMJDY and PMMY. This Paper will also analyse the impact of PMMY is significant or not.

Key Words: Financial Inclusion, Pradhan Mantri Jan Dhan Yojana (PMJDY), Pradhan Mantri Mudra Yojana (PMMY), Trend analysis.

Introduction

Financial Inclusion provides access to financial services at an affordable cost for unbanked and underbanked population. It includes poorest of the poor people in formal banking industry. In recent times financial inclusion has assumed new dimensions. Govt of India has launched various financial inclusion schemes such as Pradhan Mantri Jan Dhan Yojana (PMJDY), Sukanya Samriddhi Yojana (SSY), Pradhan Mantri MUDRA Yojana (PMMY), Stand Up India Scheme, Social Security Schemes, and Venture Capital Scheme etc. This Paper will

focus on Pradhan Mantri Jan Dhan Yojana (PMJDY) and Pradhan Mantri Mudra Yojana (PMMY) as Financial Inclusion Schemes of Govt of India.

PMJDY is a National mission for financial inclusion to ensure easy access to financial services such as savings, deposits, remittances, credit, insurance.

PMMY is a financial inclusion scheme that facilitates micro credit up to Rs. 10 lakh to the non corporate, non farm sectors' income generating activities of micro, small and medium entities. This MUDRA loan is sanctioned under three categories Shishu (up to Rs 50,000), Kishore up to Rs.5 lakhs and Tarun up to Rs.10 Lakh.

Objective of the Study

1. To Focus on the performance of PMJDY and PMMY.
2. To highlight the current status of PMJDY
3. To throw light on the current status of PMMY.
4. To examine whether the impact of PMJDY is significant or not.
5. To present trend analysis for PMJDY and PMMY.
6. To analyze the impact of PMMY is significant or not.

Research Methodology

It is basically a descriptive study based on secondary data. The data related to this study have been gathered from various secondary data sources which include information from books, journals, articles and internet. Software 'R' is used for data analysis and trend analysis.

Scope of the Study

Current Status of PMJDY as on 13.4.22

(All Figures in Crores)

Type of Bank	No. of beneficiaries of rural/semiurban centre branches	No. of beneficiaries at urban metro centre bank branches	No. of rural-urban female beneficiaries	No. of total beneficiaries	Deposits in Accounts(in crores)	No. of Rupay debit cards issued to beneficiaries
Public Sector banks	22.24	13.34	19.64	35.58	129925.23	27.14
Regional Rural Banks	7.17	1.10	4.78	8.27	33411.64	3.40

Private Sector banks	.70	.60	.71	1.30	4801.92	1.10
Grand Total	30.12	15.04	25.13	45.16	168138.78	31.64

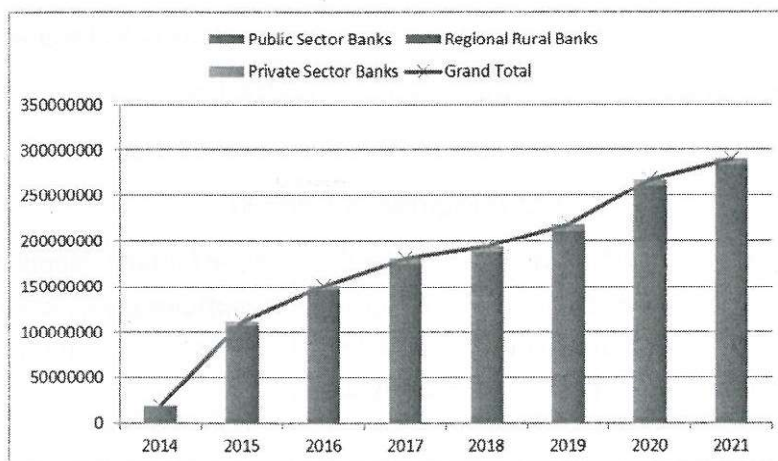
(Source: Department of Financial Services, Ministry of Finance, Govt of India)

Number of Beneficiaries at Rural/Semi-Urban Centre Bank Branches

Original Data

Year	Number of Beneficiaries at rural/semiurban centre bank branches			
	Public Sector Banks	Regional Rural Banks	Private Sector Banks	Grand Total
2014	17394862.00	357621.00	359258.00	18111741.00
2015	79556419.00	28280351.00	4267336.00	112104106.00
2016	109690172.00	36076443.00	5247666.00	151014281.00
2017	133708572.00	41147981.00	5948145.00	180804698.00
2018	142508707.00	45157256.00	6058374.00	193724337.00
2019	158043995.00	53146066.00	6967188.00	218157249.00
2020	198237296.00	62776227.00	6979576.00	267993099.00
2021	214196092.00	69182027.00	6959159.00	290337278.00

Graphical Presentation of Number of Beneficiaries at Rural/Semi-Urban Centre Bank Branches From 2014-2020.



Null Hypothesis

(H0): Impact of PMJDY as a financial inclusion scheme is not significant.

Alternative Hypothesis

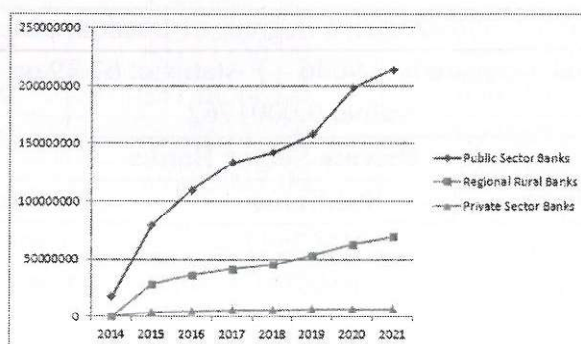
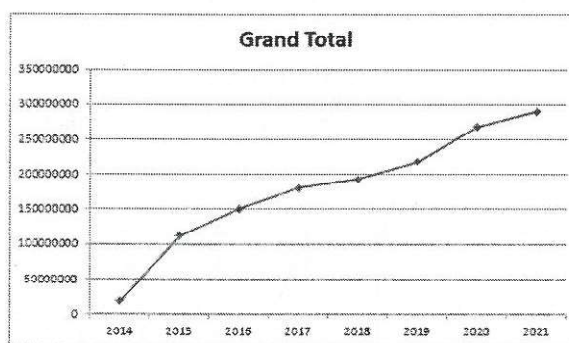
(H11): Impact of PMJDY as a financial inclusion scheme is significant.

Trend Analysis

Public sector banks.						
		Estimate	Std.Error	t-value	p-value	
	Intercept	-50903267551	4824724437	-10.55	0.0000	
	Y	25296126	2391436	10.58	0.0000	Significant
Residual standard error: 15500000 on 6 degrees of freedom ; Multiple R-squared: 0.9491, ; Adjusted R-squared: 0.9406 ; F-statistic: 111.9 on 1 and 6 DF, p-value: 0.00004201						
Regional Rural Banks						
		Estimate	Std.Error	t-value	p-value	
	Intercept	-16997894366	2075678202	-8.189	0.0002	
	Y	8446052	1028836	8.209	0.0002	Significant
Residual standard error: 6668000 on 6 degrees of freedom ; Multiple R-squared: 0.9182, ; Adjusted R-squared: 0.9046 ; F-statistic: 67.39 on 1 and 6 DF, p-value: 0.0001762						
Private Sector Banks						
		Estimate	Std.Error	t-value	p-value	
	Intercept	-1556516148	394562847	-3.945	0.0076	
	Y	774158	195570	3.958	0.0075	Significant
Residual standard error: 1267000 on 6 degrees of freedom ; Multiple R-squared: 0.7231, ; Adjusted R-squared: 0.677 ; F-statistic: 15.67 on 1 and 6 DF, p-value: 0.007465						
total accounts						
		Estimate	Std.Error	t-value	p-value	
	Intercept	-69457678064	7160680821	-9.7	0.0001	
	Y	34516337	3549282	9.725	0.0001	Significant
Multiple R-squared: 0.9403, ; Adjusted R-squared: 0.9304 ; F-statistic: 94.57 on 1 and 6 DF, p-value: 0.00006789						

- As the coefficient value is positive & Significant indicates that there is Significant positive change in the Number of Beneficiaries at rural/semiurban centre bank branches over the study period for Public sector banks.

- As the coefficient value is positive & Significant indicates that there is Significant positive change in the Number of Beneficiaries at rural/semiurban centre bank branches over the study period for Regional Rural Banks
- As the coefficient value is positive & Significant indicates that there is Significant positive change in the Number of Beneficiaries at rural/semiurban centre bank branches over the study period for Private Sector Banks
- As the coefficient value is positive & Significant indicates that there is Significant positive change in the Number of Beneficiaries at rural/semiurban centre bank branches for public sector banks, regional rural banks and private sector banks over the study period for total accounts.

Graph 1**Graph 2**

Hence we can Reject the Null Hypothesis and Accept the Alternative Hypothesis that the Impact of PMJDY as a Financial Inclusion Scheme is Significant.

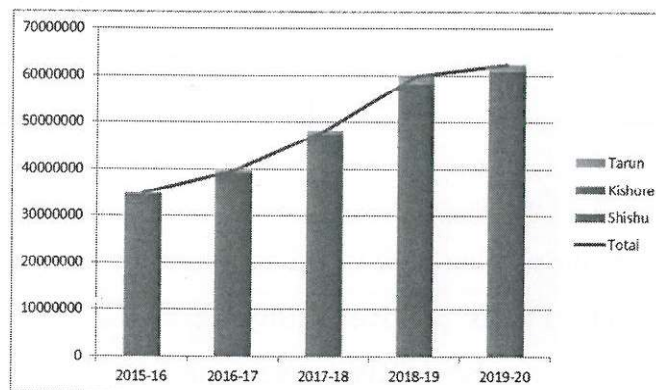
Current Status of PMMY as of 15.04.22

Under the PMMY scheme total amount of loan sanctioned till now is Rs. 319165.75 Crore and amount disbursed Rs. 311491.40 Crore.

Total Number of Account**Original Data**

	Shishu	Kishore	Tarun	Total
2015-16	32401046	2069461	410417	34880924
2016-17	36497813	2663502	539732	39701047
2017-18	42669795	4653874	806924	48130593
2018-19	51507438	6606009	1756871	59870318
2019-20	54490617	6471873	1285116	62247606

Graphical Presentation of Number of Accounts in Shishu, Kishore, Tarun for 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020

**Null Hypothesis**

(H0): Impact of PMMY as a financial inclusion scheme is not significant.

Alternative Hypothesis

(H1): Impact of PMMY as a financial inclusion scheme is significant.

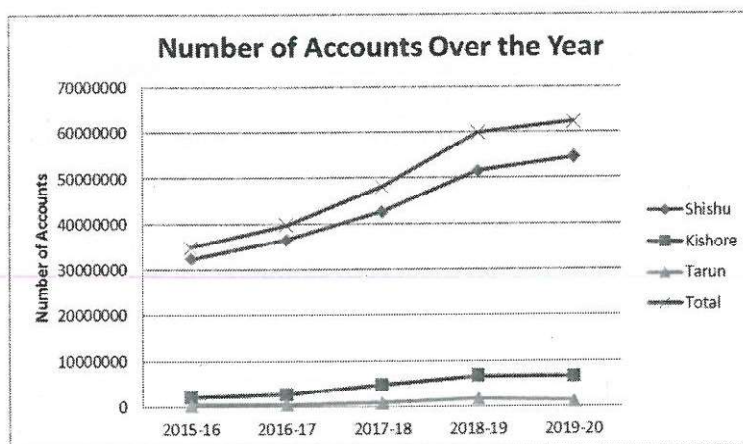
Trend Analysis**Number of Accounts**

Shishu					
	Estimate	Std.Error	t-value	p-value	
Intercept	-11900779839.0	1008156671.0	-11.8	0.0013	
Y	5918877.0	499582.0	11.9	0.0013	Significant
Residual standard error: 1580000 on 3 degrees of freedom , Multiple R-squared: 0.9791, Adjusted R-squared: 0.9721 , F-statistic: 140.4 on 1 and 3 DF, p-value: 0.001293					
Kishore					
	Estimate	Std.Error	t-value	p-value	
Intercept	-2567918452.0	432465442.0	-5.9	0.0096	
Y	1274733.0	214304.0	5.9	0.0095	Significant

Residual standard error: 677700 on 3 degrees of freedom, Multiple R-squared: 0.9218, Adjusted R-squared: 0.8958 , F-statistic: 35.38 on 1 and 3 DF, p-value: 0.009501					
Tarun					
	Estimate	Std.Error	t-value	p-value	
Intercept	-597687355.0	221909223.0	-2.7	0.0742	
Y	296654.0	109965.0	2.7	0.0739	Non-Significant
Residual standard error: 347700 on 3 degrees of freedom, Multiple R-squared: 0.7081, Adjusted R-squared: 0.6108 , F-statistic: 7.278 on 1 and 3 DF, p-value: 0.07393					
Total					
	Estimate	Std.Error	t-value	p-value	
Intercept	-15066385645.0	1614037150.0	-9.3	0.0026	
Y	7490264.0	799820.0	9.4	0.0026	Significant
Residual standard error: 2529000 on 3 degrees of freedom, Multiple R-squared: 0.9669, Adjusted R-squared: 0.9559 , F-statistic: 87.7 on 1 and 3 DF, p-value: 0.002579					

Interpretation

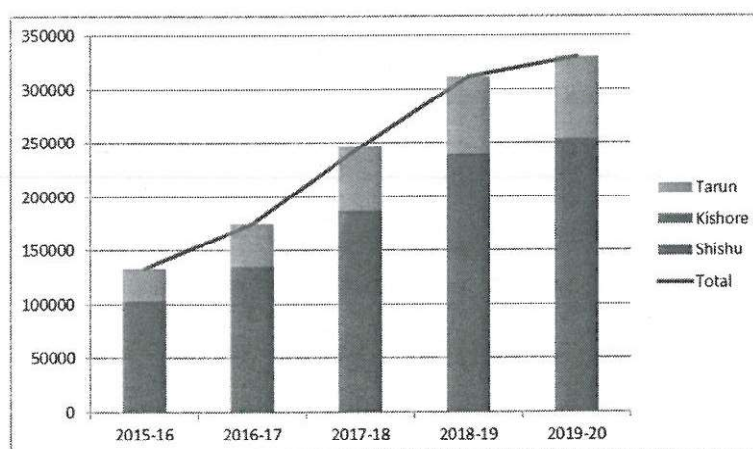
- As the coefficient value is positive & Significant indicates that there is significant positive change in the number of Shishu accounts over the study period.
- As the coefficient value is positive & Significant indicates that there is significant positive change in the number of Kishore accounts over the study period.
- As the coefficient value is positive & Non-Significant indicates that there is Non-Significant positive change in the number of Tarun accounts over the study period.
- As the coefficient value is positive & Significant indicates that there is significant positive change in the total number of accounts(Shishu+Kishore+Tarun) over the study period.



Total Disbursement

	Shishu	Kishore	Tarun	Total
2015-16	62027.69	41073.28	29853.76	132954.73
2016-17	83891.58	51062.80	40357.41	175311.79
2017-18	104228.04	83197.09	59012.26	246437.40
2018-19	139651.54	99867.99	72291.83	311811.39
2019-20	162813.22	91427.07	75474.74	329715.03

Graphical Presentation of Total Disbursement of MUDRA Loan 2015-2016,2016-2017,2017-2018,2018-2019,2019-2020

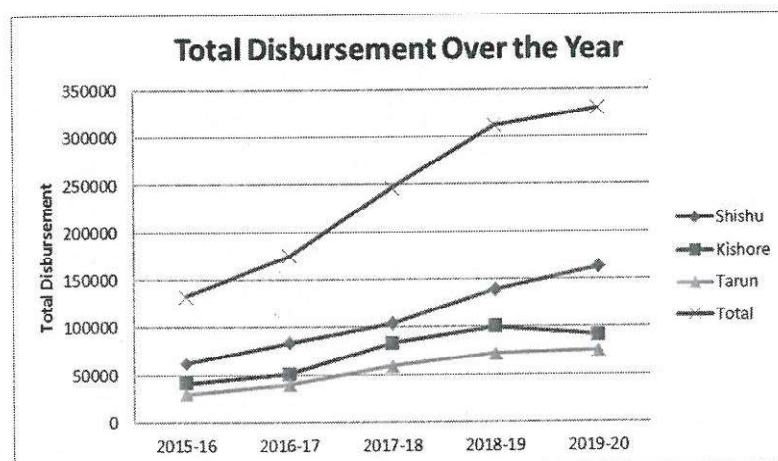
**Trend Analysis**

Shishu					
	Estimate	Std.Error	t-value	p-value	
Intercept	-51818815.0	2888564.0	-17.9	0.0004	
Y	25733.0	1431.0	18.0	0.0004	Significant
Residual standard error: 4526 on 3 degrees of freedom; Multiple R-squared: 0.9908;;F-statistic: 323.2 on 1 and 3 DF, p-value: 0.0003754					
Kishore					
	Estimate	Std.Error	t-value	p-value	
Intercept	-30098289.0	7640392.0	-3.9	0.0291	
Y	14951.0	3786.0	3.9	0.0290	Significant
Residual standard error: 11970 on 3 degrees of freedom; Multiple R-squared: 0.8387;;F-statistic: 15.59 on 1 and 3 DF, p-value: 0.02896					
Tarun					
	Estimate	Std.Error	t-value	p-value	
Intercept	-24801658.0	2924982.0	-8.5	0.0034	
Y	12318.0	1449.0	8.5	0.0034	Significant

Residual standard error: 4584 on 3 degrees of freedom; Multiple R-squared: 0.9601;;F-statistic: 72.22 on 1 and 3 DF, p-value: 0.003422					
Total					
	Estimate	Std.Error	t-value	p-value	
Intercept	-106718760.0	10390682.0	-10.3	0.0020	
Y	53002.0	5149.0	10.3	0.0020	Significant
Residual standard error: 16280 on 3 degrees of freedom; Multiple R-squared: 0.9725;;F-statistic: 106 on 1 and 3 DF, p-value: 0.001955					

Interpretations

- As the coefficient value is positive & Significant indicates that there is Significant positive change in the disbursement amount in Shishu account over the study period.
- As the coefficient value is positive & Significant indicates that there is Significant positive change in the disbursement amount in Kishore over the study period.
- As the coefficient value is positive & Significant indicates that there is Significant positive change in the disbursement amount in Tarun over the study period.
- As the coefficient value is positive & Significant indicates that there is Significant positive change in the disbursement amount in all the accounts (Shishu +Kishore +Tarun) over the study period.



Hence we can reject the Null Hypothesis and Accept the Alternative Hypothesis that the impact of PMMY is significant on the basis of number of accounts opened and the loan disbursed.

Conclusion

1. Impact of PMJDY as a financial inclusion scheme is statistically significant.
2. No. of accounts opened under Shishu and Kishore are statistically significant, for Tarun it is not statistically significant but for total Shishu, Kishore and Tarun is statistically significant over the study period under the PMMY scheme.
3. loan disbursed for Shishu, Kishore, Tarun and for total are statistically significant over the study period.
4. Impact of PMMY as a financial inclusion scheme is statistically significant.

Limitations of the Study

Performance of any Govt scheme can be evaluated in various parameters but in this study performance of PMJDY is evaluated on the basis of no. of accounts opened over the period 2014 to 2021 and performance of PMMY is evaluated on the basis of loan sanctioned and loan disbursed.

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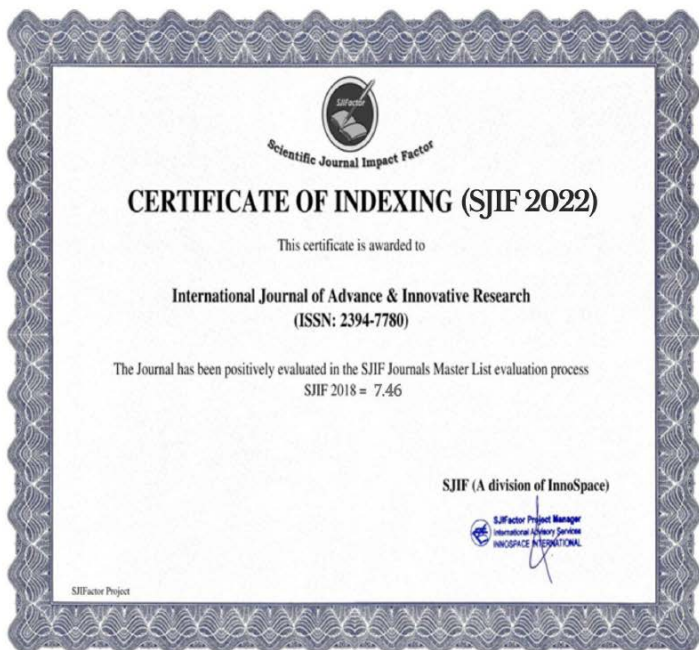
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IMPACT OF OCB ON ORGANIZATIONAL EFFECTIVENESS**Dr. Anita Jacob**

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ABSTRACT

Organizational Citizenship Behaviours are immeasurable but are extremely valuable in the workplace. Creating an environment that will foster OCB and increase organizational effectiveness is significant in helping the Organization move forward. OCB attributes cannot be forced upon individuals, nor can they be duplicated. Forcing them would defeat its purpose and make these behaviors less significant. Therefore, it becomes the responsibility of the Organization to encourage such behaviours and create proper space for them. In this background, this paper will discuss the concepts, implications, organizations' role, pitfalls, outcomes, and barriers of Organizational Citizenship Behaviour and relate it to its significance in improving organizational effectiveness.

Keywords: OCB, Organizational Citizenship Behaviour, Organizational Effectiveness.

INTRODUCTION**Concept of Organizational Effectiveness**

Effectiveness can be summarized as 'doing the right things or occupying oneself with the right things'. Effectiveness is essential for improving organizational results. Working effectively, and efficiently is bound to lead the Organization towards better performance. Well-performing employees are constantly looking for newer ways to contribute to the success of the Organization. They work well in teams and are unafraid to seek help.

Effective employee management is the ability of the company to encourage, motivate, communicate, and build trust with its workforce. Employee effectiveness can be measured as a qualitative characteristic that reveals the degree to which employees achieve their present goals and objectives. Achieving organizational effectiveness requires the collaboration of employees, managers, and employees.

Khurana (2013) has provided three aspects for measuring organizational effectiveness Fairness in Competition, Organizational Culture, and Job Satisfaction

1. Fairness in Competition

Human Capital is an indicator of competitive advantage and treating them fairly is necessary. When employees believe there is a strong sense of procedural justice at work, their collaborative effort increases significantly. The modern environment is very competitive and highly challenging, and in such a work culture, there is a requirement to maintain fairness in how employees are treated.

2. Organizational Culture

An organization's Culture affects how people behave and must be considered a contingency factor in any program for developing organizations and HR Policies and practices.

The organizational Culture in an organization affects how people behave inside the Organization. It lays the foundation for deciding and developing HR Policies. It is a mixture of various values, norms, beliefs, and attitudes that may not be specified but shape how people in organizations behave to accomplish things. It generates an atmosphere that counteracts the unavoidable differences in an organization. It plays an active role in strengthening the basis for communication and mutual understanding.

Culture is learned and acquired over a period. According to Schien (1984), this learning happens in the Organization in two ways. He describes the first as the trauma model in which organizations approach threats by adopting specific defense mechanisms. He describes the second as the positive reinforcement model, where organizations accept their resolves as permanent answers. It is seen as people adapting and coping with external pressures through these mechanisms. Once Culture gets firmly embedded, it may be difficult to change quickly.

3. Job Satisfaction

Job satisfaction is the level of contentment employees feel with their job. It covers satisfaction with the employee experiences with managers, colleagues, peers, organizational policies, and the Organization. Employees who are satisfied with their jobs are more likely to be productive and motivated. Additionally, job satisfaction can lead to higher employee engagement, which can translate into better customer service and organizational success.

Concept of Organizational Citizenship Behavior

Organizational Citizenship Behaviour (OCB) is a term used to describe employees' actions and approaches that are not a part of what was specified as their job description. The concept of Organizational Citizen Ship Behaviour (OCB) was first coined by Organ and his Colleagues (Smith et al.1983). Even before the term OCB was coined, Barnard (1938) defined OCB as 'the willingness of individuals to contribute cooperative efforts to the organization which is indispensable to the effective attainment of organizational goals.' Van Dyne et al. (1995) proposed a broader term. According to him, OCB is a behavior that intends to benefit the Organization and goes beyond the current role expectations. It is something that the employee voluntarily undertakes to perform to help in the progress of the Organization. There are various types of Organizational Citizenship Behaviors, and the five most common are:

Altruism is when an employee helps or assists another employee in their work without being told to assist. Altruism is a significant indicator of an employee's willingness to make every problem an opportunity.

Courtesy: It is polite behavior by the employee towards his colleagues and other employees.

Sportsmanship is about learning to control one's emotions, even when things don't go as planned. It's the ability to overlook a situation as temporary.

Conscientiousness: An employee's willingness to walk that extra mile even though it is not as planned. It involves behavior that is willing to self-sacrifice for others' good.

Civic nature: How well the employee represents the Organization they work for. It is a behavior pattern that creates a sense of community leading to job satisfaction and increased job performance.

Thus, OCB will neither be rewarded nor compensated but will benefit the company. Organizations that thrive on efficiency and high productivity encourage OCB and acknowledge employees' contributions.

Employees who have OCB will control their behavior for the success of the Organization. Effective Organizations require workers who are willing to do more than their work requirements, and they seek to perform more than what is expected by the company.

OBJECTIVES OF THE STUDY

1. To comprehend different dimensions of OCB and its relevance to organizational effectiveness.
2. To understand implications, organizational role in implementing Organizational Behaviour in Organization.
3. To understand the Pitfalls and Barriers that foster OCB in Organizations.

Implications of OCB in Organizations

Organizations maximizing OCB enjoy a high level of Organizational Performance.

A strong relationship between OCB and Job Satisfaction results in a Positive Impact of Employee Performance and well-being.

Group Cohesiveness and Teamwork increase within and across work groups.

Appropriate use of available and scarce resources is enabled for the functioning of the Organization.

Organizations can retain talent, increasing the stability of organizations' performance.

Organizations can reduce absenteeism and turnover, leading to increased organizational effectiveness.

It positively impacts productivity, efficiency, and customer satisfaction, reducing costs.

It provides a greater sense of autonomy in the workplace. Giving employees the importance of liberty to conduct business on their terms creates a sense of ownership and accountability, which will help them complete their tasks more efficiently.

OCB helps yield positive results among new employees when implemented and introduced early on in their Careers.

OCB has been known to increase enthusiasm and create a sense of collaboration among workers at their workplace.

ORGANIZATION'S ROLE IN IMPROVING OCB AMONG EMPLOYEES**1. Creating a sense of Belongingness**

Belongingness is a crucial component in organizations for employees to feel included. When employees feel included, they contribute more to the success of the Organization. Incorporating employee input into

organizational values communicates and shows the individuals that they have a meaningful role in establishing a more inclusive workplace. Providing employees with initiatives that identify their unique contribution to the company also makes them feel they belong.

2. Creation of awareness among Supervisors

Supervisors and managers play an essential role in promoting OCB in organizations. Often employees in organizations seek recognition and praise, not necessarily monetary benefits. Identifying the right attitudes and motivating employees to continue in their approach for the betterment of the Organization should be given priority by the managers.

3. Recruitment

OCB is one of the many factors influencing managers as they make selection decisions. Job applicants who display OCB during interviews are less likely to leave the Organization. Therefore, it becomes the responsibility of the recruiters to be vigilant to observe OCB behaviors that can be included in making decisions while recruiting.

4. Environment

The work environment must be conducive to promoting OCB. The organizational norms and rules must be formulated to promote a healthy environment where employees are free to express their views and create a climate that will foster OCB.

5. Performance Reports

Organizations must create an environment that actively encourages positive OCB. Employees' engagement in OCB can be monitored through Performance Reports. Employees must be rewarded for positive behavior through appropriate recognition and rewards.

6. Education and Training

Employees must be provided appropriate training and exposure to reinstate and cultivate OCB among one another. The benefits and rewards associated with this at individual and corporate levels can be highly rewarding.

OCB Pitfalls

If Organization must promote OCB in Workplace, it must be cautious of pitfalls that can crop up.

Gender Bias: The Organization should be mindful and wary of implicit gendered expectations. Past research tells us that men tend to be rewarded for OCB more than women because certain OCB Behaviours come naturally to women, and that tends to be less recognized in organizations.

Organizational Justice: In Organizations where employees are rewarded for exhibiting more OCB than others, it may be perceived as unfairness and increase unrest among certain employees. It can lead to decreased OCB among those not rewarded and may be viewed as injustice, creating counterproductive behavior that is not good for the Organization.

Conditioning: It is also seen if OCB is exercised or practiced regularly. If the Organization rewards it regularly, its employees tend to take it for granted and habituate to it. This may become an organizational norm, but once it becomes a norm, it is expected to be fulfilled by the organizations.

Unreasonable Expectations: OCB can take the form of 'Compulsory Citizenship Behaviours', when managers believe that employees should perform jobs in excess or outside their job description, they end up getting burnt out, and their quality of output gets affected.

Decreases Authenticity of Behaviors: If employees are guided by motivating factors such as promotions and favorable treatment to adopt OCB Practices, then it defeats the purpose and reduces the authenticity of behaviors. Therefore it is best not to link employee rewards and recognition to OCB.

Distraction from Day-to-Day Duties: When someone is too focused on tasks outside of their responsibilities, it can negatively impact their productivity. Perfect balance is needed to accomplish the work that needs to be done.

A Sense of Unhealthy Competition: When employees are solely focused on achieving their tasks instead of collectively aiming at completing organizational tasks, competition can enter and bring division, and relationships can adversely get affected.

OCB Outcomes

Managers must therefore involve employees in setting goals and decisions for organizations and institutions to develop organizational citizenship behavior because OCB directly impacts the Organization's performance.

Managers must also involve themselves in the development and enrichment of the jobs of their employees. They must also provide employees with meaningful feedback.

Informal meetings with employees, keeping it open for valuable suggestions from the employees, is another way to make them feel valued.

Learning to cultivate a climate where both the employees and managers have a positive attitude towards the Organization, leading to conscientiousness and loyalty, should be encouraged in the organizations.

Managers must try to create confidence in the workplace because faith leads to the improvement and development of OCB, leading to performance management.

Offering employees, the freedom to conduct their business on their terms creates a sense of freedom, agency, and ownership. This empowers them to make the right decisions and do good work. Therefore, their confidence in completing the task more efficiently increases.

When employees feel inspired by their work and associate it with purpose, this sense of purpose keeps them motivated. This will lead to higher job performance and enthusiasm in the workplace.

People can feel more united as a team with an emphasis on enthusiastic collaboration. It also fosters team spirit and brings unity.

Barriers to Organizational Citizenship Behavior

Not involving the employees in decisions of concern to the Organization and not strengthening their positive attitudes towards the Organization.

The inability of the Organization to remove excess workload on employees prevents employees from exhibiting OCB Behaviours.

Not allowing employees to express their opinions leads to dissatisfaction with their jobs, which will hinder achieving citizenship behavior in the Organization.

CONCLUSION

Organizational Citizenship Behaviour is a critical part of any successful organization. It can help organizations in increasing productivity, improving morale, it can build team spirit, build stronger relationships among employees, and also increase the retention level of employees. Research in behavioral science points towards the emergence of OCB as the key to success.

OCB comes in many dimensions and forms. Because OCB is voluntary, organizations must actively foster these behaviors in the workplace. Employee motivation and morale are essential as this can play and have a direct impact on how employees feel. Therefore, organizations must value these behaviors and appreciate and highlight the worth of these employees, so they are motivated to give their best. These behaviors occur in a group setting, which does not include formal reward systems but increases productivity and effectiveness and results in rewards that cannot be measured quantitatively.

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IMPACT OF PERFORMANCE APPRAISAL ON EMPLOYEE PRODUCTIVITY

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ABSTRACT

In the ever-changing pandemic environment, it becomes challenging for the organization and employees to adapt and keep abreast of everything happening around them. Organizations are finding it very challenging to retain skilled talent as employees are attempting to find greener pastures. The work from home concept has again posed a severe challenge to the employees to prove their worth. Organizations are looking for better and more accurate methods and tools to appraise their employees. Therefore, this paper attempts to understand the significance of employee appraisal and its effect on employees' productivity. It also tries to understand the new methods of performance appraisal followed in many companies today.

Keywords: Performance Appraisal, Employee Productivity

INTRODUCTION

Performance appraisal is defined as assessing the employee's job performance according to the benchmarks related to their work, such as technical knowledge, efficiency in completing a task, versatility, teamwork, supervision, leadership, etc.

It also measures the results of the project employees have worked on, the ability of the employees to coordinate with coworkers, willingness to take responsibility, willingness to learn and update knowledge, etc.

Performance appraisals are imperative to the success and growth of companies worldwide. It is an essential part of HR management to evaluate the work done by the employees. They offer input and help to improve their performance and give due credit to employees for their work. It also provides a platform for the employees to voice their complaints and grievances about the job, etc.

Research reveals that a regular appraisal program can profoundly impact employees' satisfaction and motivation levels. It can help the employer to identify areas in the employee's work that requires attention to training and development. In the long run, the company can gather details that can be used during the recruitment and selection.

Performance Appraisal is conducted periodically to evaluate employees' performance against the stated job requirements. Some of the ways how the Performance Appraisal can enhance employee performance are as follows:

- It helps employees to have a clear understanding of their roles and responsibilities
- It allows employees to see a renewed sense of accountability for their performance.
- Employees are motivated toward their individual goals.
- Employees can prepare for their career and professional development through appropriate training and development.

LITERATURE REVIEW

Avery (2004) opines that Performance Appraisal Systems were the basis for evaluating the employees during the Industrial Revolution. During this period, supervisors were clear about their employee's goals, which also determined their pay. Mohammed et al. (2014) say Performance Appraisal is an attempt made by the organization to improve knowledge and workplace ethics, which will make the employees work better. Angelo et al. (2006) explained that performance appraisals are officially authorized activities to assess the workers. Lawrence (2014) defines performance appraisal as an activity that identifies the strength and weaknesses of the workers by evaluating them.

OBJECTIVES OF THE STUDY

1. To understand the impact of Performance Appraisal on Employee Productivity
2. To examine the latest Performance Appraisal methods followed by Companies for the Employees.

Benefits of Performance Appraisal on Employees

Employees tend to perform and give their best when they know their efforts are helping their organization to move forward. Performance Appraisal should be unbiased in its evaluation and improve employee motivation.

engagement, and productivity. Appraising employee performance is duly documented and evaluated to review the overall performance of the employees regularly.

1. Provides Clarity On the Goals to Achieve

Employees become engaged and motivated when they see how their performance and goals align with organizational performance.

2. Increases the Accountability of Employees

Performance Appraisal provides the employees with an opportunity to review the employees. It allows the employee to assess and pave the way for employee development.

3. Helps in Increasing Employee Productivity

Critical areas of employee performance are analyzed during Performance Appraisal. It can help the employees understand their roles and responsibilities. It ensures that employees are made more accountable.

4. Helps in identifying areas of Training and Development

Managers can identify discrepancies in employee performance and are in a better position to devise appropriate training and development plans to increase employee productivity.

5. Helps to Upgrade Organizational Performance

Companies are better positioned to discuss what is expected from the employees. This gives a clear picture of how the company must move ahead.

6. It Helps in Providing a Continuous Feedback System.

When continuous feedback is provided, employees can improve their performance continuously.

Benefits of Performance Appraisal for the Organization.

1. It provides the organization with a platform that facilitates recognizing and stimulating hidden talents.
2. It also allows the organization to understand its staff's strengths and weaknesses so appropriate measures can be taken to provide training and development facilities to its team.

Methods of Performance Appraisal Followed By Organizations

1. Management by Objectives: Here, the team comprising of management and employees work, discussing, and identifying the goals that employees can achieve. Based on this, both frequently meet to review employees' progress and make necessary adjustments to goals and objectives.
2. 360-degree feedback: It is designed to obtain input from key players that employee interacts with in day-to-day activities, such as managers, supervisors, peers, subordinates, etc. It is helpful to measure behaviors and competencies. It throws light on how others perceive an employee. It also measures competencies relating to teamwork, character, and leadership.
3. Behaviorally anchored rating scale: It rates the employees and trainees according to their performance and specific behavioral patterns. It benefits both qualitative and quantitative data in the employee appraisal process.
4. Assessment Center: It allows employees to get a clear picture of their performance and helps them understand how others observe them. This is done by assessing their performance in role-playing, decision-making, and informal discussions.
5. Human Resource Accounting Method: In this method, employees' performance is evaluated and compared against the salary and other costs the company pays to the employees. It is a method whereby the company appraises employees considering the cost incurred and the value offered by the employees.
6. 720 Degree Method: Here, employee assessment is done not only by the stakeholders within the company but also by outsiders such as customers, investors, suppliers, and financial institutions.

Drawbacks in the Performance Appraisal Process

The Halo effect is caused when evaluators tend to be influenced by favoritism. Here the evaluators tend to be affected by the previous judgments of the employee. Authority figures also tend to be more strict or lenient with their evaluation. Sometimes recent events before the appraisal process can tend to overshadow the entire evaluation making it difficult to judge the continued performance of the employee. Unqualified and biased managers can wrongly assess the employees, creating issues that can prove detrimental to the company's progress.

Impact of Performance Appraisal on the Productivity of Employee

Employee Productivity is productivity in the workplace. It measures the individual employee's overall output. The widespread success of an organization has everything to do with how effective and productive its employees will be in the organization.

Performance appraisal can shed essential insights on the employee's job description and helps the organization to ensure that the purpose, duties, and responsibilities are relevant to the organization's growth.

It provides the organization with frequent feedback on employee performance and encourages setting performance objectives with results that can be measured.

It also allows the organization to undertake training and development programs that can be instrumental in providing the much-needed training to employees, which can again contribute to increasing employee productivity.

Supervisors use performance appraisals to help the employees better understand their roles and responsibilities, allowing them to identify their weaknesses and improve their productivity.

Performance appraisals assist the organizations in identifying areas, not in line with the overall objectives, so adequate measures can be adopted to bring the proper direction to the work undertaken.

Organizations are better positioned to discover valuable talent and unique skill sets of specific employees; accordingly, rewards and benefits can be extended to them.

It gives the organization a platform where employees can share their grievances and feedback, which can be utilized to make corrections in company policies. It can be used to see the progress made in different areas in the long run.

CONCLUSION

It can be concluded that if a Performance Appraisal System is in place in organizations, it can yield better results in terms of growth and performance. It will require time and attention to detail on organizations' methods and techniques to appraise their employees. Organizations must be focused and vigilant in hiring the correct managers who will add value to the organization by identifying employee weaknesses and strengths. It is a process that requires the combined effort of the organization in every area. But if done with due diligence, it will increase employee productivity in the long run.

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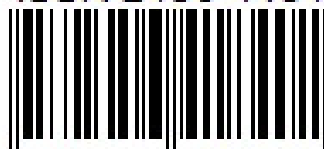


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ANALYSING NON-PERFORMING ASSETS (NPA) IN PUBLIC AND PRIVATE SECTOR BANKS OF INDIA: A COMPARATIVE STUDY

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ABSTRACT

The issue of Non-Performing Assets (NPA) in the banking sector has been a major concern in India, affecting the financial stability and performance of banks. This comparative study aims to analyse and compare the NPAs of selected public and private sector banks in India, and examine their impact on the financial performance of these banks over a period of five years from 2017-18 to 2021-22. The sample banks chosen for this study include three private sector banks, namely Axis Bank Ltd, HDFC Bank Ltd, and ICICI Bank Ltd, and three public sector banks, namely Bank of Baroda, Punjab National Bank, and State Bank of India. The study employs ratio analysis and regression techniques as tools for data analysis. The findings of the study will provide insights into the trends and patterns of NPAs in the selected banks, and their impact on financial performance. The results of this study will be useful for policymakers, regulators, and stakeholders in the banking sector to better understand the dynamics of NPAs and their implications for the performance of public and private sector banks in India.

Keywords : NPA, Public Sector Banks, Private Sector Banks, Financial Performance

1. INTRODUCTION

Non-performing assets (NPA) are a major concern for banks and financial institutions worldwide. In India, the issue of NPAs has been a persistent problem for the banking sector, and it has been a matter of great concern for policymakers and stakeholders. Non-performing assets are loans and advances that are not being serviced by the borrower, i.e., the principal or interest amount is not being repaid as per the loan agreement. It is a major source of financial instability and risk for banks and financial institutions.

The rising level of NPAs in India is a cause of concern for the economy as a whole. In recent years, the banking sector in India has been grappling with a high level of NPAs, which has affected the growth and development of the sector. The Reserve Bank of India (RBI) has taken several measures to address the issue of NPAs, including the introduction of the Insolvency and Bankruptcy Code, 2016, which provides a framework for the timely resolution of stressed assets.

The main reasons for the high level of NPAs in India include the economic slowdown, poor credit appraisal and monitoring, diversion of funds by borrowers, wilful default, and fraud. The banking sector has also been impacted by external factors such as the COVID-19 pandemic, which has led to a significant increase in NPAs. The RBI has taken several measures to mitigate the impact of the pandemic on the banking sector, including providing a moratorium on loan repayments and restructuring of loans.

The high level of NPAs has several negative consequences for banks and financial institutions. It affects their profitability, reduces their ability to lend, and increases the risk of insolvency. Moreover, it impacts the overall health of the economy as a whole, as banks are unable to lend to productive sectors, which slows down the pace of economic growth.

To address the issue of NPAs, banks and financial institutions need to adopt a multi-pronged approach. They need to strengthen their credit appraisal and monitoring systems, ensure that loans are given to creditworthy borrowers, and take proactive measures to recover bad loans. Moreover, banks need to focus on the resolution of stressed assets through measures such as debt restructuring, asset sale, and strategic debt restructuring.

Non-performing assets (NPAs) are a major concern for banks and financial institutions in India, both in the public and private sectors. The level of NPAs in India has been on the rise in recent years, and it has become a matter of great concern for policymakers and stakeholders.

The public sector banks in India have been more affected by the issue of NPAs than their private sector counterparts. The reasons for the high level of NPAs in public sector banks include poor credit appraisal and monitoring systems, political interference, and lack of accountability. Moreover, public sector banks have also been impacted by the economic slowdown, which has led to a significant increase in NPAs.

On the other hand, private sector banks in India have been more proactive in addressing the issue of NPAs. They have stronger credit appraisal and monitoring systems, which helps them identify potential bad loans early on. Private sector banks have also been more successful in recovering bad loans and resolving stressed assets.

To address the issue of NPAs, both public and private sector banks need to adopt a multi-pronged approach. They need to strengthen their credit appraisal and monitoring systems, ensure that loans are given to creditworthy borrowers, and take proactive measures to recover bad loans. Moreover, banks need to focus on the resolution of stressed assets through measures such as debt restructuring, asset sale, and strategic debt restructuring.

The Reserve Bank of India (RBI) has taken several measures to address the issue of NPAs in both public and private sector banks. The introduction of the Insolvency and Bankruptcy Code, 2016, has provided a framework for the timely resolution of stressed assets. Moreover, the RBI has also provided a moratorium on loan repayments and allowed for the restructuring of loans in the wake of the COVID-19 pandemic.

In conclusion, the issue of non-performing assets (NPAs) is a major challenge for both public and private sector banks in India. The rising level of NPAs has negative consequences for the banking sector, the economy, and society as a whole. Therefore, it is crucial that banks and financial institutions take proactive measures to address the issue of NPAs and ensure the stability and growth of the banking sector. The RBI, as the regulator of the banking sector, has a critical role to play in ensuring that the banking sector in India remains healthy and resilient.

2. LITERATURE REVIEW

One study conducted by Patra and Pothal (2019) analysed the trends and patterns of NPAs in public and private sector banks in India. The study found that the level of NPAs was higher in public sector banks compared to private sector banks. The study attributed this difference to factors such as poor credit appraisal and monitoring systems, political interference, and lack of accountability in public sector banks.

Another study by Singhal and Singh (2017) analysed the impact of NPAs on the profitability of banks in India. The study found that higher levels of NPAs were associated with lower profitability in both public and private sector banks. The study also found that private sector banks were more successful in managing their NPAs, which helped them maintain higher profitability compared to public sector banks.

A study by Panigrahi and Nanda (2021) analysed the impact of the COVID-19 pandemic on NPAs in public and private sector banks in India. The study found that the pandemic had led to a significant increase in NPAs in both public and private sector banks. However, the study found that private sector banks were more successful in managing the impact of the pandemic on their NPAs.

A study by Karthikeyan and Subramaniam (2020) analysed the measures taken by banks to address the issue of NPAs in India. The study found that both public and private sector banks had adopted measures such as debt restructuring, asset sale, and strategic debt restructuring to manage their NPAs. However, the study found that private sector banks were more proactive in taking such measures, which helped them manage their NPAs more effectively.

A study by Das and Swain (2020) analysed the impact of macroeconomic factors on the level of NPAs in Indian banks. The study found that factors such as inflation, GDP growth, and interest rates had a significant impact on the level of NPAs in both public and private sector banks. The study also found that private sector banks were more sensitive to changes in macroeconomic factors compared to public sector banks.

Another study by Singh and Nigam (2021) analysed the impact of corporate governance on NPAs in Indian banks. The study found that corporate governance practices such as board independence, CEO duality, and audit committee size had a significant impact on the level of NPAs in both public and private sector banks. The study found that private sector banks had better corporate governance practices, which helped them manage their NPAs more effectively.

A study by Das et al. (2021) analysed the impact of technology adoption on the level of NPAs in Indian banks. The study found that banks that had adopted advanced technologies such as artificial intelligence and machine learning had lower levels of NPAs compared to banks that had not adopted such technologies. The study found that private sector banks were more proactive in adopting advanced technologies, which helped them manage their NPAs more effectively.

Finally, a study by Prakash and Nair (2020) analysed the impact of the Insolvency and Bankruptcy Code (IBC) on the resolution of NPAs in Indian banks. The study found that the IBC had helped in the timely resolution of NPAs, particularly in the case of private sector banks. The study found that private sector banks had been more successful in resolving their NPAs through the IBC process compared to public sector banks.

Overall, the existing literature on the topic suggests that the issue of non-performing assets (NPAs) is a major challenge for both public and private sector banks in India. The higher level of NPAs in public sector banks can be attributed to factors such as poor credit appraisal and monitoring systems, political interference, and lack of accountability. Private sector banks have been more successful in managing their NPAs, which has helped them maintain higher profitability. However, the COVID-19 pandemic has led to a significant increase in NPAs in both public and private sector banks, and it is crucial that banks take proactive measures to manage the impact of the pandemic on their NPAs.

3. RESEARCH METHODOLOGY

RESEARCH OBJECTIVES

1. To compare the NPA of selected private and public sector banks of India.
2. To examine the impact of NPA on financial performance of selected banks of India

SAMPLE SIZE

Below mentioned 3 private sector and public sector banks taken under study

PRIVATE SECTOR BANKS

1. Axis Bank Ltd
2. HDFC Bank Ltd
3. ICICI Bank Ltd

PUBLIC SECTOR BANKS

1. Bank of Baroda
2. Punjab National Bank
3. State Bank of India

PERIOD OF THE DATA COVERAGE

In this study 5 years of data has been analysed. Data for the year 2017-18 to 2021-22 have been analysed in this used

TOOLS AND TECHNIQUES USED FOR DATA ANALYSIS

In this study, ratio analysis and regression techniques have been used to analyse the financial performance of selected public and private sector banks of India

4. DATA ANALYSIS

1. GROSS NON-PERFORMING ASSETS (GNPA)

GROSS NPA- (Rs.)					
BANK	2021-22	2020-21	2019-20	2018-19	2017-18
PRIVATE SECTOR BANKS					
Axis Bank Ltd	21822.32	25314.84	30233.82	29789.00	34248.64
HDFC Bank Ltd	16140.96	15086.00	12649.97	11224.16	8606.97
ICICI Bank Ltd	33294.92	40841.42	40829.09	45676.04	53240.18
AVERAGE	23752.73	27080.75	27904.29	28896.40	32031.93
PUBLIC SECTOR BANKS					
Bank of Baroda	64059.39	66671.00	69381.43	48232.76	56480.00

Punjab National Bank	92448.04	104423.42	73478.76	78472.70	86620.05
State Bank of India	112023.00	126389.00	149091.85	172753.60	223427.46
AVERAGE	89510.14	99161.14	97317.35	99819.69	122175.84

INTERPRETATION

The table provided shows the Gross Non-Performing Assets (GNPA) in Indian rupees (Rs.) for various banks in the private and public sectors for the past five financial years. GNPA refers to the total amount of non-performing loans (NPLs) that a bank has on its books, without taking into account any recoveries or write-offs.

Private Sector Banks:

1. Axis Bank Ltd: The bank's GNPA decreased from Rs. 25,314.84 crore in 2020-21 to Rs. 21,822.32 crore in 2021-22. However, it was still higher than the GNPA figures for the previous three years.
2. HDFC Bank Ltd: The bank's GNPA increased from Rs. 15,086.00 crore in 2020-21 to Rs. 16,140.96 crore in 2021-22. However, it was still lower than the GNPA figures for the previous two years.
3. ICICI Bank Ltd: The bank's GNPA decreased from Rs. 40,841.42 crore in 2020-21 to Rs. 33,294.92 crore in 2021-22. However, it was still higher than the GNPA figures for the previous three years.

The average GNPA for private sector banks decreased from Rs. 27,080.75 crore in 2020-21 to Rs. 23,752.73 crore in 2021-22. However, it was still higher than the average GNPA figures for the previous three years.

Public Sector Banks:

1. Bank of Baroda: The bank's GNPA increased from Rs. 66,671.00 crore in 2020-21 to Rs. 64,059.39 crore in 2021-22. However, it was still higher than the GNPA figures for the previous two years.
2. Punjab National Bank: The bank's GNPA decreased from Rs. 1,04,423.42 crore in 2020-21 to Rs. 92,448.04 crore in 2021-22. However, it was still higher than the GNPA figures for the previous two years.
3. State Bank of India: The bank's GNPA decreased from Rs. 1,26,389.00 crore in 2020-21 to Rs. 1,12,023.00 crore in 2021-22. However, it was still higher than the GNPA figures for the previous three years.

The average GNPA for public sector banks decreased from Rs. 99,161.14 crore in 2020-21 to Rs. 89,510.14 crore in 2021-22. However, it was still higher than the average GNPA figures for the previous three years.

Overall, the data shows that the GNPA figures for both private and public sector banks have been fluctuating over the past five years, with some banks showing an increase in NPLs and others showing a decrease. While some banks have been able to manage their bad loans effectively, others continue to struggle with high levels of NPLs.

The data highlights the need for effective risk management strategies and loan recovery mechanisms to prevent the accumulation of bad loans and ensure the stability of the banking sector.

Average GNPA of Private Sector Banks: The average GNPA of private sector banks decreased from Rs. 27,080.75 crore in 2020-21 to Rs. 23,752.73 crore in 2021-22. This indicates a decline in the amount of bad loans held by private sector banks. However, the average GNPA figures for the past five years suggest that private sector banks have been struggling with high levels of bad loans, which is a cause for concern.

Average GNPA of Public Sector Banks: The average GNPA of public sector banks decreased from Rs. 99,161.14 crore in 2020-21 to Rs. 89,510.14 crore in 2021-22. This also indicates a decline in the amount of bad loans held by public sector banks. However, the average GNPA figures for the past five years suggest that public sector banks continue to face significant challenges with regards to bad loans.

Difference in Average GNPA between Private and Public Sector Banks: The average GNPA of public sector banks is significantly higher than that of private sector banks over the past five years. This indicates that public sector banks are facing greater challenges with regards to managing bad loans. It is important to note that public sector banks make up the majority of the banking sector in India, and their performance has a significant impact on the overall health of the banking system. Overall, the comparative analysis of the average GNPA figures for private sector banks and public sector banks suggests that both segments of the banking sector are struggling with bad loans, but public sector banks are facing greater challenges in this regard. The data highlights the need for effective risk management strategies and loan recovery mechanisms to prevent the accumulation of bad loans and ensure the stability of the banking sector.

2. NET PROFIT MARGIN (%)

NET PROFIT MARGIN (%)					
BANK	2021-22	2020-21	2019-20	2018-19	2017-18
PRIVATE SECTOR BANKS					
Axis Bank Ltd	19.33	10.35	2.59	8.5	0.6
HDFC Bank Ltd	28.93	25.74	22.86	21.29	21.79
ICICI Bank Ltd	27.02	20.46	10.6	5.3	12.33
AVERAGE	25.09	18.85	12.02	11.70	11.57
PUBLIC SECTOR BANKS					
Bank of Baroda	10.4	1.17	0.71	0.87	-5.57
Punjab National Bank	4.61	2.5	0.62	-19.44	-25.59
State Bank of India	11.49	7.69	5.63	0.35	-2.96
AVERAGE	8.83	3.79	2.32	-6.07	-11.37

Net Profit Margin is a profitability ratio that measures a company's net profit as a percentage of its revenue. It is an important metric for investors and analysts to evaluate a company's profitability.

Private Sector Banks:

1. Axis Bank Ltd: The net profit margin of Axis Bank has been consistently above 10% over the past five years, with a significant increase in the last two years.
2. HDFC Bank Ltd: HDFC Bank has consistently maintained a high net profit margin of over 20%, indicating a strong profitability.
3. ICICI Bank Ltd: ICICI Bank's net profit margin has shown a consistent improvement over the past five years, reaching a high of 27.02% in 2021-22.

Public Sector Banks:

1. Bank of Baroda: Bank of Baroda's net profit margin has shown a significant improvement in the last two years, with a notable increase in 2021-22.
2. Punjab National Bank: PNB has consistently maintained a low net profit margin, with negative margins in 2019-20 and 2018-19.
3. State Bank of India: SBI's net profit margin has been volatile over the past five years, with a significant increase in 2021-22 after a decline in the previous year.

Overall, private sector banks have shown a higher net profit margin as compared to public sector banks, with HDFC Bank having the highest net profit margin among all the banks analysed. Public sector banks, on the other hand, have shown a mixed performance, with Bank of Baroda and SBI showing some improvement in the recent past.

Average Net Profit Margin of Private Sector Banks: The average net profit margin of private sector banks has been consistently higher than that of public sector banks over the past five years. It increased from 18.85% in 2020-21 to 25.09% in 2021-22, indicating improved profitability for private sector banks. The figures suggest that private sector banks have been successful in managing costs and generating higher revenues, resulting in a better bottom line.

Average Net Profit Margin of Public Sector Banks: The average net profit margin of public sector banks has been lower than that of private sector banks, and the figures indicate a mixed performance over the past five years. In 2021-22, the average net profit margin for public sector banks increased to 8.83% from 3.79% in the previous year. However, the figures for the previous three years show negative net profit margins for public sector banks. This suggests that public sector banks are facing significant challenges with regards to managing costs and generating profits.

Difference in Average Net Profit Margin between Private and Public Sector Banks: The difference in the average net profit margin between private and public sector banks has been significant over the past five years. Private sector banks have consistently reported higher net profit margins, indicating better profitability and financial

health. This suggests that private sector banks have been more successful in managing risks, generating higher revenues, and controlling costs.

Overall, the analysis of net profit margin figures for private and public sector banks suggests that private sector banks have been more successful in managing profitability over the past five years. Public sector banks, on the other hand, continue to face challenges with regards to managing costs and generating profits. The data highlights the need for public sector banks to improve their operational efficiency, adopt better risk management strategies, and explore new revenue streams to improve profitability and ensure the stability of the banking system.

Private sector banks have consistently performed better than public sector banks in terms of NPM. Private sector banks had an average NPM of 25.09% in the most recent fiscal year (2021-22), which is significantly higher than the public sector banks' average NPM of 8.83% for the same period. Furthermore, the trend over the past five years shows that private sector banks' NPM has been increasing, while public sector banks' NPM has been inconsistent, with negative values in some years. This indicates that private sector banks are more efficient in generating profits from their revenue compared to public sector banks. The reasons behind this could be due to factors such as better risk management practices, a more customer-centric approach, and the ability to adapt to changing market conditions.

3. NET PROFIT MARGIN (%)

RETURN ON ASSETS (%)					
BANK	2021-22	2020-21	2019-20	2018-19	2017-18
PRIVATE SECTOR BANKS					
Axis Bank Ltd	1.10	0.66	0.17	0.58	0.03
HDFC Bank Ltd	1.78	1.78	1.71	1.69	1.64
ICICI Bank Ltd	1.65	1.31	0.72	0.34	0.77
AVERAGE	1.51	1.25	0.87	0.87	0.81
PUBLIC SECTOR BANKS					
Bank of Baroda	0.56	0.07	0.04	0.05	-0.33
Punjab National Bank	0.26	0.16	0.04	-1.28	-1.60
State Bank of India	0.63	0.45	0.36	0.02	-0.18
AVERAGE	0.48	0.23	0.15	-0.40	-0.70

Return on Assets (ROA) is a financial ratio that measures a company's profitability in relation to its total assets. It indicates how effectively a company is utilizing its assets to generate profits.

Private Sector Banks:

1. Axis Bank Ltd: The bank's return on assets has been consistent over the past five years, ranging from 0.03% in 2017-18 to 1.10% in 2021-22. The bank's average return on assets for the five-year period is 0.51%.
2. HDFC Bank Ltd: The bank has consistently maintained a high return on assets, with an average of 1.51% over the past five years. The return on assets has ranged from 1.64% in 2017-18 to 1.78% in 2020-21 and 2021-22.
3. ICICI Bank Ltd: The bank's return on assets has been volatile over the past five years, ranging from 0.34% in 2018-19 to 1.65% in 2021-22. The bank's average return on assets for the five-year period is 0.87%.

Public Sector Banks:

1. Bank of Baroda: The bank's return on assets has been consistently low over the past five years, ranging from -0.33% in 2017-18 to 0.56% in 2021-22. The bank's average return on assets for the five-year period is 0.48%.
2. Punjab National Bank: The bank's return on assets has been consistently low over the past five years, ranging from -1.60% in 2017-18 to 0.26% in 2021-22. The bank's average return on assets for the five-year period is 0.23%.
3. State Bank of India: The bank's return on assets has been consistently low over the past five years, ranging from -0.18% in 2017-18 to 0.63% in 2021-22. The bank's average return on assets for the five-year period is 0.15%.

Private sector banks have consistently performed better than public sector banks in terms of ROA. Private sector banks had an average ROA of 1.51% in the most recent fiscal year (2021-22), which is significantly higher than the public sector banks' average ROA of 0.48% for the same period. Furthermore, the trend over the past five years shows that private sector banks' ROA has been increasing, while public sector banks' ROA has been inconsistent, with negative values in some years. This indicates that private sector banks are more efficient in generating profits from their assets compared to public sector banks. The reasons behind this could be due to factors such as better management practices, higher focus on customer service, and more innovative business models.

1. IMPACT OF GROSS NPA ON NET PROFIT MARGIN (%)**SUMMARY OUTPUT**

<i>Regression Statistics</i>	
Multiple R	0.850645
R Square	0.723596
Adjusted R Square	0.631461
Standard Error	4.081824
Observations	5

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	130.8525	130.8525	7.853681	0.067716
Residual	3	49.98387	16.66129		
Total	4	180.8363			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>
Intercept	56.96269	17.68283	3.221355	0.048534	0.688019	113.2374
X Variable 1	-0.00076	0.000272	-2.80244	0.067716	-0.00163	0.000103

H0 = There is no impact of Gross NPA on Net Profit Margin (%)

H1 = There is impact of Gross NPA on Net Profit Margin (%)

INTERPRETATION

Multiple R = 0.8506, which indicates that there is linear relationship between Gross NPA and Net Profit Margin (%).

From the ANOVA table, it can be seen that p-value 0.06 which is higher than specified α of 0.05, so there is no impact of Gross NPA on Net Profit Margin (%)

2. IMPACT OF GROSS NPA ON RETURN ON ASSETS (%)**SUMMARY OUTPUT**

<i>Regression Statistics</i>	
Multiple R	0.864214
R Square	0.746866
Adjusted R Square	0.662488
Standard Error	0.219783
Observations	5

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	0.427567	0.427567	8.851445	0.058825
Residual	3	0.144914	0.048305		
Total	4	0.572481			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>
Intercept	3.323559	0.952122	3.490687	0.039747	0.293483	6.353635
X Variable 1	-4.4E-05	1.46E-05	-2.97514	0.058825	-9E-05	3.03E-06

H0 = There is no impact of Gross NPA on Return on Assets

H1 = There is impact of Gross NPA on Return on Assets

INTERPRETATION

Multiple R = 0.864, which indicates that there is linear relationship between Gross NPA and Return on Assets

From the ANOVA table, it can be seen that p-value 0.058 which is higher than specified α of 0.05, so there is no impact of Gross NPA on Return on Assets

5. CONCLUSION

Based on the table, it is evident that public sector banks have a significantly higher average value of Gross NPA (in Rs.) compared to private sector banks in each of the five years. The trend shows that both public and private sector banks have been able to reduce their Gross NPA over the years, but private sector banks have maintained a much lower value.

Furthermore, private sector banks have consistently outperformed public sector banks in terms of NPM and ROA over the past five years. Private sector banks have a higher NPM and ROA, indicating that they are more efficient in generating profits from their assets and revenue.

Overall, the comparative study highlights the significant performance gap between public sector banks and private sector banks in terms of Gross NPA, NPM, and ROA. Private sector banks have consistently performed better than public sector banks in all three parameters, indicating better risk management practices, a more customer-centric approach, and higher efficiency in operations.

Therefore, it is important for public sector banks to focus on improving their NPA, NPM, and ROA to remain competitive and meet the evolving needs of the market.

It is concluded that the study found no statistically significant impact of Gross NPA on the Net Profit Margin (%) and Return on Assets of selected public and private sector banks of India. This means that Gross NPA did not have a significant effect on the profitability and efficiency of the banks during the period of the study.

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An Empirical Study on the Perception of Undergraduate Students about the Challenges of the Current Education System and their Relation with the Communication Skills of the Students

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Abstract

The performance indicator generally used to determine the value of higher education by the governments and international rankings is the employment rate of the graduates. The India Skills Report (ISR) 2022 explores skill building for the future of work in 2022 and beyond. Exploratory, descriptive and inferential research was conducted to study the perception of undergraduate students about the challenges of the current education system and their relation with the communication skills of the students. Quantitative and qualitative analyses have been used in the study. The primary data was collected from 250 respondents through a structured questionnaire. For hypotheses testing, Kendall's Tau Correlation test and Spearman's Rank correlation test were used in the study. The study concludes that there is a significant positive correlation between communication skills and the four challenges of the education system, viz. Teaching methodology, Educational Framework, Practical Exposure and Access to Resources. The qualitative analysis reveals that the gap between the current state of learning outcomes and what is required must be bridged by undertaking major reforms. The National Education Policy 2020 proposes the revision and heads forward to create a new system that is aligned with the aspirational goals of 21st-century education, including Sustainable Development Goal 4, while building upon India's traditions and value systems.

Keywords: *Employability, Sustainable Skilling, National Education Policy 2020, Communication Skills.*

Introduction:

Employability is a vital aspect of human development in career fields. As perceived by most of the youth today, employability is equivalent to getting a job. Employability is the set of competent attributes that help one to get a job, like the ability to accept and learn from criticism, problem-solving skills, communication skills, positive attitude, digital competency, technical know-how and many more.

As per the study, as very few graduates take up entrepreneurship, the majority of the graduates, search for suitable entry-level jobs. The performance indicator generally used to determine the value of higher education by the governments and international rankings is the employment rate of graduates. Teichler (2009).

According to Singh (2022), numerous enterprises have taken to digital workplace environments to sustain their business operations. The pandemic has taught us that remote learning, remote work, and remote evaluation are going to become the new normal for many sectors across IT, Business Consultancy, Financial Services and the Education Industry.

Objectives: The objectives of the research conducted are:

1. To decode the skills as presented by Indian Skills Report (ISR) 2022 to make the graduate students from Indian HEIs employable.
2. To conduct an empirical study on the perception of undergraduate students about the challenges of the current education system and their relation with the communication skills of the students.
3. To present the aspirational goals of National Education Policy 2020 which aligns with sustainable development goal 4 which is to ensure and promote lifelong learning opportunities for all.

Hypotheses:

- **Hypothesis 1**

H₀: There is no significant correlation between the Perception of students about challenges in Teaching methodology and their level of Communication skills.

H₁: There is a significant correlation between the Perception of students about challenges in Teaching methodology and their level of Communication skills.

- **Hypothesis 2**

H₀: There is no significant correlation between the Perception of students about challenges in the educational framework and their level of Communication skills.

H₁: There is a significant correlation between the Perception of students about challenges in the educational framework and their level of Communication skills.

- **Hypothesis 3**

H₀: There is no significant correlation between the Perception of students about challenges in Practical exposure and their level of Communication skills.

H₁: There is a significant correlation between the Perception of students about challenges in Practical exposure and their level of Communication skills.

- **Hypothesis 4**

H₀: There is no significant correlation between the Perception of students about challenges in Access to Resources and their level of Communication skills.

H₁: There is a significant correlation between the Perception of students about challenges in Access to Resources and their level of Communication skills.

Problem Statement:

The existing educational environment and teaching methods used in colleges need to equip the students with the communication skills required to make them employable.

Methodology: An exploratory, descriptive and inferential research was conducted to study the perception of undergraduate students about the challenges of the current education system and their relation with the communication skills of the students. The variables in the study are communication skills and challenges faced by students with the current education system which include – teaching methodology, educational framework, practical exposure and access to resources.

Universe of the study: College students from Suburban Mumbai.

Sample size: 250 College students from Suburban Mumbai.

A stratified random sampling method was used to collect data from the respondents. A 5-point Likert scale was used in the questionnaire to collect data from the respondents. Efforts were made by the researchers to explain every statement to the respondents and a personal interview method and observation method were used to collect data from the respondents. Quantitative and qualitative analyses were used.

To understand what skills are required by the graduates to make them employable a review of the literature was conducted and the following factors were identified as affecting the overall graduate employability.

Literature Review:

A set of emerging skills and job roles should be the prime focus in education so that working professionals can meet the evolving industry's expectations. Rao, et.al (2014) has listed the qualities which employers look out for and that give a direction for change in curriculum. These are practice orientation, teamwork and perspective building. The study has revealed that six rules which are important from the point of view of business, as a model for future curriculum practice are – introduction of the educational modules through training; focus on a complex made up of leadership, team player, innovator, corporate citizen; and apprenticeship before being honoured with a degree. Clarke (2018) has prepared a model of graduate employability and focuses on problem-solving ability, critical thinking and teamwork ability being important and having an influence on the perceived employability of graduates. Arora and Saxena (2018) reviewed various models developed by scholars in different countries and concluded that in different models' equal importance is given to both technical as well personal attributes. The study focuses on sustainability which is achieved by such professionals who can provide practical solutions to society through innovation and best practices. The study claims that communication skills are of utmost importance for employability as perceived by today's youth. Hossain, et.al. (2020) in the empirical research study conducted show that both soft skills and technical skills are positively related to employability and social mobility factors and play a significant role in the employability of graduates. Sajjad, Mohitul and Tania (2021) have attempted to identify the factors that affect the overall graduate employability (OGE) of the private university graduates of Bangladesh. The authors selected six factors: academic performance (AP), technical skills (TS), communication skills (CS), personality (PE), leadership and motivational skills (LMS), and teamwork and problem-solving skills (TPSS). The exploratory research was conducted on 360 employees and the study revealed that AP, PE, CS, and TPSS positively and significantly influence OGE, while LMS and TS had insignificant influence over OGE. Huang X, et.al (2022) the researchers have focused on human development as a vital aspect of the employability, of finance and trade graduates in higher education vocational colleges. The study used descriptive statistical analysis and exploratory

factor analysis to identify the classification of educational practices and employability. The findings of the study reveal that the soft and basic skills of college graduates improved through educational practices in colleges, and the graduates with high motivation for learning could enhance their soft skills and internships provided to students in colleges bring stronger professional skills.

The various research studies point out one thing in common that is, the goal of employment policy is changing from 'employment rate' to 'employability' which means that the shift from quantity to quality has posed an urgent question, that is how to effectively enhance and shape the employability of graduates through training and practising.

Significance of the study:

Skill Gap in the Indian Higher Education System (India Skills Report 2022)

The India Skills Report (ISR) 2022 is a merger of two distinct studies from the Wheebox National Employability Test (WNET) which analyzed the employability among 3 lakh youth across various educational and professional domains in India and the India Hiring Intent Survey, conducted for 150 corporates across 15+ industries. The WNET, assessed the employability amongst students evaluating the job – readiness for the market in India, while India Hiring Intent Survey 2022 studied the hiring trend and preferences of employers in top industries.

The outcomes of the survey were –

- WNET discovered that in the year 2022, 51.3 percent of Indian youth were unemployable. This percentage increased for the year 2021.
- Institutes struggle to prepare their students to battle the challenges of the business world. The curricula reflected outdated course material, irrelevant to the ongoing happenings in the industry, leading to a severe dearth of employable talent across India.
- Top companies in India are adopting new recruitment strategies centred around specific soft skills like communication, agility, proactiveness and empathy. However, HEIs seldom educate their students on these parameters.
- Among the 150 corporations surveyed across 15+ industries and sectors, 75 percent of corporate leaders expressed that there was a skill gap in their industry. 67 percent of

Banking, Financial Services and Insurance (BFSI) employers also reported a skill gap deficit. The skill gap deficit was 100 percent in the retail industry.

- We need to prepare the students for the age of digital acceleration. They need to be trained in soft skills to tackle global changes and to be able to impart knowledge collaboratively are the requisites of a modern workplace. Problem-solving, critical thinking, presentation skills, corporate agility, time management and problem-solving abilities are other soft skills which paired with the domain knowledge and experience of the candidate become an invaluable asset for an organization.
- IT skills in particular are shaping up the job ecosystem with a focus on the latest technologies. Employers want adaptable individuals who can learn, relearn and unlearn as the demands of the job continue to dictate new trends. To contend in the modern economy, it is important to upskill one's knowledge with the latest technology tools, that is from basic HTML knowledge to advanced Python coding.
- 10 million students are occupying the higher education space but 95 percent of these students don't have access to education that can help them build a well-rounded career. Most educational institutions, struggle to keep up with the requirements of the industry, failing which they continue to teach students concepts that are no longer relevant to the industry's needs in current times. The need of the hour is to recognize the importance of upskilling and this can be achieved by updating course content and curriculum as per industry needs.

ISR 2022 concludes by stating that although the technology-driven infrastructure is the foundation of modern enterprises, the core catalyst of digital age skilling is a human-first approach. Nowadays, companies expect individual ownership over a hierarchy culture, because the adoption of technologies and tools available can function when everybody in the organization is involved. They should focus on the value-added contribution of employees and their unique skill sets. The key skills required as per ISR 2022 to excel in the digital age are – communication skills, social media, data analytics and interpretation, critical thinking skills, knowledge management, strategy planning, teamwork and adaptability, ethics and responsibility, creativity and social intelligence, in particular, are likely to be essential skills for most new jobs created between now and 2030; because these skills give humans a clear advantage over machines and software, and offer protection against developments in automation.

Data Analysis:

The data analysis has been divided into two sections, quantitative analysis and qualitative analysis.

Following is the quantitative analysis which includes results from the reliability test, normality test and correlation test.

Table No. 1: Reliability Test Results

Sr. No.	Variables	No. of Items	Cronbach Alpha Value
1	Communication Skills	5	.823
2	Perception of students about Teaching methodology	8	.866
3	Perception of students about Educational Framework	6	.897
4	Perception of students about Practical exposure	7	.898
5	Perception of students about Access to Resources	8	.870

Source: Researchers compilation through SPSS

Interpretation

From the above Table No. 1, it is observed that:

The result of Cronbach's alpha test values for all the variables as shown in Table No. 1 is greater than 0.7. Therefore, it is interpreted that all the parameters or statements are consistent for measuring the respective variables.

NORMALITY OF DATA

One of the important conditions to be tested before hypothesis testing is to test the normality of data. The distribution of data further decides the test to be selected for inferential analysis. The normality of data, in this study, was tested by applying Shapiro-Wilk Test as mentioned in Table No. 2.

Table No 2: Test of Normality

Variable	Five-Point Rating Scale with Code	Null Hypothesis for Normality Test	Normality Test	p Value	Result of Normality
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Communication Skills	1. Strongly Disagree 2. Disagree 3. Neutral 4. Agree 5. Strongly Agree	The distribution of Communication Skills is normal with a Mean of 3.211 and S.D. .952	Shapiro-Wilk Test	.000	Reject Null Hypothesis
Perception of students about Teaching methodology		The distribution of Perceptions of students about Teaching methodology is normal with a Mean of 3.455 and S.D. .896	Shapiro-Wilk Test	.000	Reject Null Hypothesis
Perception of students about Educational Framework		The distribution of Perceptions of students about Educational Framework is normal with a Mean of 2.799 and S.D. 1.072	Shapiro-Wilk Test	.000	Reject Null Hypothesis
Perception of students about Practical exposure		The distribution of Perceptions of students about Practical exposure is normal with a Mean of 2.914 and S.D. 1.049	Shapiro-Wilk Test	.000	Reject Null Hypothesis
Perception of students about Access to Resources		The distribution of Perceptions of students about Access to Resources is normal with a Mean of 2.676 and S.D. .932	Shapiro-Wilk Test	.002	Reject Null Hypothesis

Source: Researchers compilation through SPSS

From the above table, it is observed that the 'p' values for all the variables are less than the critical 'p-value' of 0.05. Hence, the null hypothesis is rejected and it can be stated that the data is not normally distributed in all the above cases.

Correlation Analysis:

Since data is not normally distributed for all the variables, non-parametric Kendall's Tau Correlation test and Spearman's Rank correlation test was used for testing the significance of the correlation between two variables.

The following conclusions are derived based on the test applied. The results of the Correlation test are presented in Table No. 3.

Table No. 3: Result from Correlation Analysis

Hypothesis No.	Variables	Test	Correlation Coefficient	Sig. (2-tailed)	Accept/Reject Null Hypothesis
1	Perception of students about Teaching methodology & Communication Skills	Kendall's tau_b	.245	.000	Reject
		Spearman's rho	.329	.000	Reject
2	Perception of students about Educational Framework & Communication Skills	Kendall's tau_b	.208	.000	Reject
		Spearman's rho	.275	.000	Reject
3	Perception of students about Practical Exposure & Communication Skills	Kendall's tau_b	.156	.000	Reject
		Spearman's rho	.207	.001	Reject
4	Perception of students about Access to Resources & Communication Skills	Kendall's tau_b	.213	.000	Reject
		Spearman's rho	.284	.000	Reject

Source: Researchers compilation through SPSS

From Table No. 3, it is observed that,

- i. Kendall's Tau Correlation coefficient value between variables 'Perception of students about Teaching methodology' and 'Communication skills' is .245 ($p = 0.00 < 0.01$) and Spearman's rank Correlation coefficient value between variables 'Perception of students about Teaching methodology' and 'Communication skills' is .329 ($p = 0.00 < 0.01$). This indicates that there exists a positive and significant correlation between these variables.
- ii. Kendall's Tau Correlation coefficient value between the variable's Perception of students about Educational Framework & Communication Skills is .208 ($p = 0.00 < 0.01$) and Spearman's rank Correlation coefficient value between the variable's Perception of students about Educational Framework & Communication Skills is .275 ($p = 0.00 < 0.01$). This indicates that there exists a positive and significant correlation between these variables.

- iii. Kendall's Tau Correlation coefficient value between the variable's Perception of students about Practical Exposure & Communication Skills is .156 ($p = 0.00 < 0.01$) and Spearman's rank Correlation coefficient value between the variable's Perception of students about Practical Exposure & Communication Skills is .207 ($p = 0.00 < 0.01$). This indicates that there exists a positive and significant correlation between these variables.
- iv. Kendall's Tau Correlation coefficient value between variables Perception of students about Access to Resources & Communication Skills is .213 ($p = 0.00 < 0.01$) and Spearman's rank Correlation coefficient value between variables Perception of students about Access to Resources & Communication Skills is .284 ($p = 0.00 < 0.01$). This indicates that there exists a positive and significant correlation between these variables.

Hence, we reject all the null hypotheses and state that there is a significant positive correlation between variables. Since the correlation coefficient falls in the range of 0.10 to 0.29, there is a small correlation between the variables (Cohen et al., 2003).

The qualitative analysis is summarised as a New and Forward-looking Vision for India's Higher Education System – NEP 2020:

The National Education Policy 2020 vision includes the following key changes to the current system.

1. **Institutional Restructuring and Consolidation:** The main thrust of the policy regarding higher education is to end the fragmentation of higher education by transforming HEIs into large multidisciplinary universities, colleges, and HEI clusters or knowledge Hubs, which aim to have more than 3,000 students. This will help to build vibrant communities of scholars and peers, enable students to become well-rounded across disciplines including artistic, creative and analytic subjects as well as develop active research communities across disciplines including cross-disciplinary research, and increase resource efficiency, both material and human across higher education. NEP aims to increase Gross Enrolment Ratio (GER) from 26.3 percent (2018) to 50 percent by 2035.
2. **Moving towards Multidisciplinary Undergraduate Education:** Integration of humanities and arts with science, technology, engineering and mathematics (STEM) for positive learning outcomes, which will include creativity and innovation, critical thinking and higher-order thinking capacities, problem-solving abilities, communication skills, teamwork, in-depth learning and mastery of curricula across fields, increase in social and moral awareness etc., besides general engagement and enjoyment of learning. Research is also improved through a multidisciplinary education approach. Credit-based courses for all curricula of HEIs. Academic Bank of Credit (ABC) is established to digitally store the academic credits earned from various recognized HEIs.
3. **Engaging and Supportive Learning Environment and adequate student support:** Effective learning requires a comprehensive approach that involves an appropriate curriculum, engaging pedagogy, continuous assessment and adequate student support. The Choice Based Credit System (CBCS) will be revised for instilling innovation and flexibility and the examination shall move from high-stakes examinations towards more continuous and comprehensive evaluation. Each institution will integrate its academic plans ranging from curricular improvement to quality of classroom transaction – into its Institutional Developmental Plan (IDP). Online education provides natural access to quality higher

education. The various initiatives will help in having a larger number of international students studying in India and provide greater mobility to students in India who may wish to carry credits abroad.

4. **A motivated energized and capable faculty:** The policy recommends initiatives to achieve the best, motivated and capable faculty in HEIs, teaching duties will not be excessive, the student-teacher ratio will not be too high, faculty will be given the freedom to design their curriculum and pedagogical approach and excellence will be further incentivized through appropriate rewards, promotions, recognitions and movement into institutional leadership.
5. **Equity and Inclusion in Higher Education:** The policy envisions ensuring equitable access to quality education for all students with a special emphasis on socio-economically disadvantaged groups (SEDG). Various steps to be taken by the Government include measures like, earmarking government funds for the education of SEDGs, enhancing access by establishing more high-quality HEIs in special education zones containing a large number of SEDGs, provide more financial assistance and scholarships to SEDGs.
6. **Teacher Education:** Teacher preparation is an activity which requires a multidisciplinary perspective and knowledge. A regulatory system shall be set up to take stringent action against substandard Teacher Education Institutions (TEIs) that did not meet basic educational criteria, and by 2030, only educationally sound, which are multidisciplinary and integrated teacher education programmes will be valid. All standalone TEIs will be required to convert to multidisciplinary institutions by 2030, as they will have to offer 4 years integrated teacher preparation programme which will be a dual major holistic Bachelor's degree in education as well as a specialized subject such as language, history etc.
7. **Reimagining Vocational Education:** The policy requires the integration of vocational education programmes into mainstream education in all educational institutions in a phased manner. By 2025, at least 50 percent of learners of HEIs shall have exposure to vocational education. This is in alignment with Sustainable Development Goal 4 and will help to realize the full potential of India's demographic dividend. The HEIs will offer vocational education either in partnership with industry and NGOs or on their own. HEIs will also be allowed to conduct short-term certificate courses in various skill areas.
8. **Catalyzing Quality Academic Research in all fields through a new national foundation:** To make India lead research and innovation in the 21st century and to grow quality research in the nation, this policy envisions the establishment of a National Research Foundation (NRF), and its primary objective will be – fund competitive and peer-reviewed proposals across all disciplines, facilitate research at academic institutions, particularly universities and colleges, recognize outstanding research and progress and act as a liaison between researchers, government and industry.
9. **Transforming the Regulatory System of Higher Education:** Regulation of higher education has been too heavy-headed for decades. To re-energize the higher education sector, the regulatory system of higher education will ensure that the distinct functions of regulation, accreditation, funding and academic standard setting will be performed by distinct, independent and empowered bodies. Setting up of four independent verticals within one umbrella institution, The Higher Education Commission of India (HECI); the first vertical of HECI will be the National Higher Education Regulatory Council (NHRC),

second, the National Accreditation Council (NAC), the third, the Higher Education Grants Council (HEGC), and the fourth vertical will be the General Education Council (GEC). The functioning of all the independent verticals will be based on transparent public disclosure and the use of technology to reduce human interface.

10. **Effective Governance and Leadership for HEIs:** All HEIs levels will take measures to ensure leadership of highest quality and will promote institutions with a culture of excellence. Upon receiving the appropriately graded accreditations that deem the institution ready for such a move. A Board of Governors (BoG) of an institution will be empowered to govern the institution which would be free of any external interference, make appointments and take governance decisions. The HEIs would aim to become autonomous so that they have an empowered BoG by 2035. The BoG would be responsible for meeting all regulatory guidelines mandated by HECI.

Conclusion:

A positive significant relationship was identified between communication skills and the four challenges. The research strongly recommends that higher education institutions need a transformation to bridge the gap between the current state of learning outcomes through undertaking major reforms that bring the highest quality, equity and integrity into the system of higher education. The National Education Policy 2020 proposes the revision and revamping of all aspects of the education structure and to create of a new system that is aligned with the aspirational goals of 21st-century education, including Sustainable Development Goal 4, which will also contribute to building India's traditions, culture and value systems.

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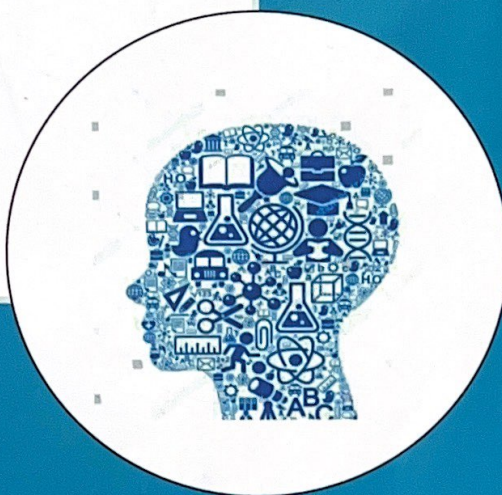
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लैंगिक समाजीकरण और भारतीय समाज : एक समाजशास्त्रीय परिप्रेक्ष्य

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Abstract:

लैंगिक समाजीकरण या लिंग पर आधारित समाजीकरण पूरे विश्व में पाए जाते हैं, अंतर सिर्फ इतना ही है इसकी मात्रा एवं प्रकार भिन्न-भिन्न देशों में भिन्न है। इस शोध पत्र में विशेष रूप से भारत में पाए जाने वाले लैंगिक समाजीकरण की चर्चा की गई है। प्रदत्तों के द्वितीयक स्रोतों का उपयोग किया गया है।

Key Words - लैंगिक समाजीकरण, भारतीय समाज, पितृसत्तात्मकता

प्रस्तावना

समाजीकरण एक ऐसी प्रक्रिया है जो जन्म के साथ शुरू होती है और जीवन पर्यंत चलती रहती है। यह एक अनवरत प्रक्रिया है जिसकी गति कभी धीमी तो कभी तेज होती है, और अलग-अलग अभिकरणों के माध्यम से यह प्रक्रिया निरंतर चलती रहती है। क्योंकि समाजीकरण समाज में होता है, इसलिए समाज के नियमों, कानूनों, आदर्श, परंपराओं तथा विचारधाराओं इत्यादि का प्रभाव इस पर पड़ना स्वाभाविक ही है। यह माना जाता है कि सभ्यता के प्रारंभ में मातृ सत्तात्मक समाज होते थे, क्योंकि माता की पहचान और माता का अधिकार बच्चे पर निर्विवाद रूप से होता है। तब सभ्यता के प्रारंभ में न तो विज्ञान ने इतनी तरक्की की थी, और न ही समाज के नियम और संस्थाएं इतने विकसित तथा सुसंगठित थे, कि पिता की पहचान और उसके अधिकार को सुनिश्चित किया जा सके। किंतु बाद में जैसे-जैसे स्त्रियों को गर्भकाल के समय विशेष देख-रेख की आवश्यकता अनुभव की जाने लगी, वैसे-वैसे जंगलों में शिकार और जोखिम भरे कार्यों में पुरुषों के अधिकार को निश्चित किया जाने लगा। इससे भी अधिक बच्चे के जन्म के बाद स्तनपान तो माता का ही विशेष दायित्व था ही, बच्चे की भूख-प्यास एवं उसकी देख-रेख के लिए माता को अधिक जिम्मेदार माना जाने लगा। कार्ल मार्क्स के शब्दों में कहें, तो "जैसे-जैसे उत्पादन के साधनों पर पुरुषों का अधिकार बढ़ता गया, उनकी सत्ता सुनिश्चित होती गई" और पितृसत्तात्मक समाज की शुरुआत हो गई। पितृसत्ता के आरंभ के साथ-साथ ही जाने अनजाने में स्त्रियों को पुरुषों से हीन बताने का कुचक्र प्रारंभ हो गया, जो किसी न किसी रूप में आज तक चला आ रहा है। यह पितृसत्तात्मक विचारधारा समाजीकरण में निश्चित रूप से अपना प्रमुख प्रभाव रखती है, जिसे हम लैंगिक समाजीकरण के नाम से जानते हैं। लैंगिक समाजीकरण का अर्थ है, लिंग के आधार पर बच्चे का समाजीकरण करना। अर्थात् यदि लड़का है तो उसका समाजीकरण अलग प्रकार से किया जाता है, और यदि लड़की है तो उसका समाजीकरण अलग प्रकार से होता है। एक ही वय, वर्ग व समुदाय के बच्चों का लिंग के आधार पर अलग-अलग प्रकार से समाजीकरण किया जाता है, जो कि अलग-अलग संस्थाओं के माध्यम से होता है। इनमें से कुछ प्रमुख संस्थाओं के लैंगिक समाजीकरण वैविध्य को उदाहरणों के माध्यम से बताने का प्रयास किया गया है।

लैंगिक समाजीकरण में परिवार की भूमिका:

लैंगिक समाजीकरण में परिवार की अत्यंत महत्वपूर्ण भूमिका होती है। बच्चे के जन्म के साथ ही लैंगिक समाजीकरण शुरू हो जाता है। लड़कियों के लिए गुलाबी रंग के कपड़े लाए जाते हैं, और लड़कों के लिए अलग-अलग रंग के। समय के साथ इस प्रवृत्ति में आंशिक परिवर्तन आया है, लेकिन फिर भी गांव हो या शहर हर जगह यह प्रवृत्ति दिखाई पड़ती है। सिर्फ कपड़े ही क्यों खिलौनों के मामले में भी लड़कियों के लिए गुड़िया, किचन-सेट, डॉलिंग डॉल जैसे खिलौने और लड़कों के लिए स्कूटर, कार, बंदूक आदि खिलौने लाये जाते हैं। यहाँ तक कि लड़के अगर गुड़िया से खेलने लगे तो उन्हें कहा जाता है कि "लड़की हो क्या जो गुड़िया से खेलोगे"। इस पर के व्यवहार के द्वारा लड़कों के दिमाग में यह बात बिठा दी जाती है कि सिर्फ लड़कियां

गुड़िया से खेलती हैं या सिर्फ लड़कियां ही किचन के बर्तनों से खेलती हैं। लड़के तो स्कूटर, कार चलाते हैं या बंदूक चलाते हैं। बच्चों के बड़े होने के साथ-साथ घर के कामों में लड़कियों को सहायता करने के लिए प्रोत्साहित किया जाता है। जबकि लड़कों को बाहर के ज्यादा काम दिए जाते हैं। लड़कों को अनेक बार यह ताने भी सुनने को मिलते हैं कि "लड़कियों जैसे क्यों रोते हो या लड़कियों जैसे क्या किचन में पड़े रहते हो"। इस प्रकार के व्यवहार प्रतिमान लड़के-लड़कियों के मस्तिष्क में बचपन से ही यह तथ्य मजबूत कर देते हैं कि लड़कियों के काम अलग होते हैं और लड़कों के अलग। लड़कियां जहां गुड़ियों की शादी रचाती हैं, वहीं लड़के बंदूक चलाते हैं।

जाहिर सी बात है कि इन प्रवृत्तियों में पहले की अपेक्षा काफी कमी आई है लेकिन फिर भी यह पूरी तरह से समाप्त नहीं हुआ है और होने की संभावना भी दिखाई नहीं देती। बचपन का यह लैंगिक समाजीकरण आगे चलकर उनके वैवाहिक जीवन तथा कार्यस्थल पर भी महत्वपूर्ण भूमिका निभाता है। पुरुष अपनी पत्नियों से वही अपेक्षा करते हैं जो बचपन में उन्होंने अपने परिवार में लड़के और लड़कियों के लिए अपेक्षित व्यवहार सीखा है। कार्यस्थलों पर भी जब भोजन परोसने या चाय बनाने की बात आती है, तो कई बार महिलाएं, महिला होने के नाते स्वयं यह जिम्मेदारी उठा लेती हैं, अथवा पुरुष सहकर्मी उनसे वही अपेक्षा करते हैं। ये वही महिलाएं और पुरुष होते हैं जिन पर लैंगिक समाजीकरण का अत्यधिक प्रभाव होता है। यह अक्सर देखा गया है कि जिन परिवारों में लड़के-लड़कियों के बीच में कम भेदभाव किया जाता है, या उन्हें लिंग के आधार पर समाजीकरण नहीं किया जाता वह पुरुष वैवाहिक जीवन में अपनी पत्नियों को बराबरी का दर्जा देते हैं तथा कार्यस्थल पर भी महिला सहकर्मियों के साथ उनका व्यवहार संतुलित होता है।

लैंगिक समाजीकरण में शिक्षण संस्थाओं की भूमिका:

लैंगिक समाजीकरण में शिक्षण संस्थाओं की अपनी अत्यंत महत्वपूर्ण भूमिका है। सर्वप्रथम बच्चे जब विद्यालय जाना प्रारंभ करते हैं तो वहां पर कई बार लड़कों के साथ अलग और लड़कियों के साथ अलग प्रकार का व्यवहार किया जाता है। यह व्यवहार कभी सकारात्मक होता है तो कभी नकारात्मक, जो लिंग के आधार पर समाजीकरण में अपनी अहम भूमिका निभाता है। बहुत सारे विद्यालयों में आज भी कक्षा में लड़कों को अलग और लड़कियों को अलग बेंच पर बैठते हैं, जिससे उनके बीच में यह भावना आती है कि वे दोनों एक-दूसरे से काफी अलग हैं। विद्यालयों में बहुत बार लड़कियों को दंड के नाम पर कक्षा की सफाई करना बताया जाता है, जबकि लड़कों को मैदान के कई चक्कर लगाना। इससे लड़कों के मन में अपने आप यह भावना आ जाती है कि वह बाहर के कामों के लिए हैं, जबकि लड़कियां साफ-सफाई जैसे घर के कामों के लिए। कई बार विद्यालयों में लड़कों को अधिक महत्व प्रदान किया जाता है, और कई बार विद्यालयों में लड़कियों को दंड के मामले में रियायत बरती जाती है, जिससे लड़कों के मन में यह भावना आती है कि लड़कियों को बहुत ज्यादा सहूलियत मिलती है। यह व्यवहार दोनों के बीच में भेदभाव को बढ़ाने में अपना योगदान देता है। पाठ्य पुस्तकों में भी बहुत बार यह भेदभाव देखने को मिलता है। उदाहरण के लिए "राम विद्यालय जाता है" अथवा "रमा खाना बनाती है"। इस प्रकार के वाक्य बच्चों के मन में इस भावना को पुष्ट करते हैं कि पुरुष का काम बाहर जाना है जबकि स्त्री का काम घर में रहकर घर के कामों को पूरा करना है एक साथ एक विद्यालय में पढ़ते हुए भी इस प्रकार के अलग-अलग व्यवहार लिंग के आधार पर समाजीकरण को प्रोत्साहित करते हैं।

लैंगिक समाजीकरण में जनसंचार माध्यमों की भूमिका:

वर्तमान समय में जनसंचार माध्यमों का महत्व बहुत अधिक बढ़ गया है। विशेष रूप से सोशल मीडिया और इंटरनेट की सुलभता ने इसके महत्व को बढ़ाने में अपनी महत्वपूर्ण भूमिका निभाई है। चाहे वे टीवी पर दिखाए जाने वाले विज्ञापन हों या सीरियल अथवा लाइव शो, हर जगह यह लिंग समाजीकरण हमें दिखाई देता है। यहां तक की जो कार्यक्रम यह सोचकर बनाए जाते हैं कि वे समानता को प्रोत्साहित कर रहे हैं, उसमें भी कहीं ना कहीं स्त्री की भूमिका को अलग प्रकार से दिखाया जाता है और यह सिद्ध कर दिया जाता है कि नारी की महत्ता घरेलू कार्यों को अच्छी तरह से संपूर्ण करने में ही है। सोशल मीडिया पर यत्र-तत्र सर्वत्र ज्ञान बिखरा पड़ा मिलता है। जिसमें सबसे अधिक चुटकुले स्त्रियों के ऊपर बनाए जाते

गुड़िया से खेलती हैं या सिर्फ लड़कियां ही किचन के बर्तनों से खेलती हैं। लड़के तो स्कूटर, कार चलाते हैं या बंदूक चलाते हैं। बच्चों के बड़े होने के साथ-साथ घर के कामों में लड़कियों को सहायता करने के लिए प्रोत्साहित किया जाता है। जबकि लड़कों को बाहर के ज्यादा काम दिए जाते हैं। लड़कों को अनेक बार यह ताने भी सुनने को मिलते हैं कि "लड़कियों जैसे क्यों रोते हो या लड़कियों जैसे क्या किचन में पड़े रहते हो"। इस प्रकार के व्यवहार प्रतिमान लड़के-लड़कियों के मस्तिष्क में बचपन से ही यह तथ्य मजबूत कर देते हैं कि लड़कियों के काम अलग होते हैं और लड़कों के अलग। लड़कियां जहां गुड़ियों की शादी रचाती हैं, वहीं लड़के बंदूक चलाते हैं।

जाहिर सी बात है कि इन प्रवृत्तियों में पहले की अपेक्षा काफी कमी आई है लेकिन फिर भी यह पूरी तरह से समाप्त नहीं हुआ है और होने की संभावना भी दिखाई नहीं देती। बचपन का यह लैंगिक समाजीकरण आगे चलकर उनके वैवाहिक जीवन तथा कार्यस्थल पर भी महत्वपूर्ण भूमिका निभाता है। पुरुष अपनी पत्नियों से वही अपेक्षा करते हैं जो बचपन में उन्होंने अपने परिवार में लड़के और लड़कियों के लिए अपेक्षित व्यवहार सीखा है। कार्यस्थलों पर भी जब भोजन परोसने या चाय बनाने की बात आती है, तो कई बार महिलाएं, महिला होने के नाते स्वयं यह जिम्मेदारी उठा लेती हैं, अथवा पुरुष सहकर्मी उनसे वही अपेक्षा करते हैं। ये वही महिलाएं और पुरुष होते हैं जिन पर लैंगिक समाजीकरण का अत्यधिक प्रभाव होता है। यह अक्सर देखा गया है कि जिन परिवारों में लड़के-लड़कियों के बीच में कम भेदभाव किया जाता है, या उन्हें लिंग के आधार पर समाजीकरण नहीं किया जाता वह पुरुष वैवाहिक जीवन में अपनी पत्नियों को बराबरी का दर्जा देते हैं तथा कार्यस्थल पर भी महिला सहकर्मियों के साथ उनका व्यवहार संतुलित होता है।

लैंगिक समाजीकरण में शिक्षण संस्थाओं की भूमिका:

लैंगिक समाजीकरण में शिक्षण संस्थाओं की अपनी अत्यंत महत्वपूर्ण भूमिका है। सर्वप्रथम बच्चे जब विद्यालय जाना प्रारंभ करते हैं तो वहां पर कई बार लड़कों के साथ अलग और लड़कियों के साथ अलग प्रकार का व्यवहार किया जाता है। यह व्यवहार कभी सकारात्मक होता है तो कभी नकारात्मक, जो लिंग के आधार पर समाजीकरण में अपनी अहम भूमिका निभाता है। बहुत सारे विद्यालयों में आज भी कक्षा में लड़कों को अलग और लड़कियों को अलग बेंच पर बैठते हैं, जिससे उनके बीच में यह भावना आती है कि वे दोनों एक-दूसरे से काफी अलग हैं। विद्यालयों में बहुत बार लड़कियों को दंड के नाम पर कक्षा की सफाई करना बताया जाता है, जबकि लड़कों को मैदान के कई चक्कर लगाना। इससे लड़कों के मन में अपने आप यह भावना आ जाती है कि वह बाहर के कामों के लिए हैं, जबकि लड़कियां साफ-सफाई जैसे घर के कामों के लिए। कई बार विद्यालयों में लड़कों को अधिक महत्व प्रदान किया जाता है, और कई बार विद्यालयों में लड़कियों को दंड के मामले में रियायत बरती जाती है, जिससे लड़कों के मन में यह भावना आती है कि लड़कियों को बहुत ज्यादा सहूलियत मिलती है। यह व्यवहार दोनों के बीच में भेदभाव को बढ़ाने में अपना योगदान देता है। पाठ्य पुस्तकों में भी बहुत बार यह भेदभाव देखने को मिलता है। उदाहरण के लिए "राम विद्यालय जाता है" अथवा "रमा खाना बनाती है"। इस प्रकार के वाक्य बच्चों के मन में इस भावना को पुष्ट करते हैं कि पुरुष का काम बाहर जाना है जबकि स्त्री का काम घर में रहकर घर के कामों को पूरा करना है एक साथ एक विद्यालय में पढ़ते हुए भी इस प्रकार के अलग-अलग व्यवहार लिंग के आधार पर समाजीकरण को प्रोत्साहित करते हैं।

लैंगिक समाजीकरण में जनसंचार माध्यमों की भूमिका:

वर्तमान समय में जनसंचार माध्यमों का महत्व बहुत अधिक बढ़ गया है। विशेष रूप से सोशल मीडिया और इंटरनेट की सुलभता ने इसके महत्व को बढ़ाने में अपनी महत्वपूर्ण भूमिका निभाई है। चाहे वे टीवी पर दिखाए जाने वाले विज्ञापन हों या सीरियल अथवा लाइव शो, हर जगह यह लिंग समाजीकरण हमें दिखाई देता है। यहां तक की जो कार्यक्रम यह सोचकर बनाए जाते हैं कि वे समानता को प्रोत्साहित कर रहे हैं, उसमें भी कहीं ना कहीं स्त्री की भूमिका को अलग प्रकार से दिखाया जाता है और यह सिद्ध कर दिया जाता है कि नारी की महत्ता घरेलू कार्यों को अच्छी तरह से संपूर्ण करने में ही है। सोशल मीडिया पर यंत्र-तंत्र सर्वत्र ज्ञान बिखरा पड़ा मिलता है। जिसमें सबसे अधिक चुटकुले स्त्रियों के ऊपर बनाए जाते

गुड़िया से खेलती हैं या सिर्फ लड़कियां ही किचन के बर्तनों से खेलती हैं। लड़के तो स्कूटर, कार चलाते हैं या बंदूक चलाते हैं। बच्चों के बड़े होने के साथ-साथ घर के कामों में लड़कियों को सहायता करने के लिए प्रोत्साहित किया जाता है। जबकि लड़कों को बाहर के ज्यादा काम दिए जाते हैं। लड़कों को अनेक बार यह ताने भी सुनने को मिलते हैं कि "लड़कियों जैसे क्यों रोते हो या लड़कियों जैसे क्या किचन में पड़े रहते हो"। इस प्रकार के व्यवहार प्रतिमान लड़के-लड़कियों के मस्तिष्क में बचपन से ही यह तथ्य मजबूत कर देते हैं कि लड़कियों के काम अलग होते हैं और लड़कों के अलग। लड़कियां जहां गुड़ियों की शादी रचाती हैं, वहीं लड़के बंदूक चलाते हैं।

जाहिर सी बात है कि इन प्रवृत्तियों में पहले की अपेक्षा काफी कमी आई है लेकिन फिर भी यह पूरी तरह से समाप्त नहीं हुआ है और होने की संभावना भी दिखाई नहीं देती। बचपन का यह लैंगिक समाजीकरण आगे चलकर उनके वैवाहिक जीवन तथा कार्यस्थल पर भी महत्वपूर्ण भूमिका निभाता है। पुरुष अपनी पत्नियों से वही अपेक्षा करते हैं जो बचपन में उन्होंने अपने परिवार में लड़के और लड़कियों के लिए अपेक्षित व्यवहार सीखा है। कार्यस्थलों पर भी जब भोजन परोसने या चाय बनाने की बात आती है, तो कई बार महिलाएं, महिला होने के नाते स्वयं यह जिम्मेदारी उठा लेती हैं, अथवा पुरुष सहकर्मी उनसे वही अपेक्षा करते हैं। ये वही महिलाएं और पुरुष होते हैं जिन पर लैंगिक समाजीकरण का अत्यधिक प्रभाव होता है। यह अक्सर देखा गया है कि जिन परिवारों में लड़के-लड़कियों के बीच में कम भेदभाव किया जाता है, या उन्हें लिंग के आधार पर समाजीकरण नहीं किया जाता वह पुरुष वैवाहिक जीवन में अपनी पत्नियों को बराबरी का दर्जा देते हैं तथा कार्यस्थल पर भी महिला सहकर्मियों के साथ उनका व्यवहार संतुलित होता है।

लैंगिक समाजीकरण में शिक्षण संस्थाओं की भूमिका:

लैंगिक समाजीकरण में शिक्षण संस्थाओं की अपनी अत्यंत महत्वपूर्ण भूमिका है। सर्वप्रथम बच्चे जब विद्यालय जाना प्रारंभ करते हैं तो वहां पर कई बार लड़कों के साथ अलग और लड़कियों के साथ अलग प्रकार का व्यवहार किया जाता है। यह व्यवहार कभी सकारात्मक होता है तो कभी नकारात्मक, जो लिंग के आधार पर समाजीकरण में अपनी अहम भूमिका निभाता है। बहुत सारे विद्यालयों में आज भी कक्षा में लड़कों को अलग और लड़कियों को अलग बेंच पर बैठते हैं, जिससे उनके बीच में यह भावना आती है कि वे दोनों एक-दूसरे से काफी अलग हैं। विद्यालयों में बहुत बार लड़कियों को दंड के नाम पर कक्षा की सफाई करना बताया जाता है, जबकि लड़कों को मैदान के कई चक्कर लगाना। इससे लड़कों के मन में अपने आप यह भावना आ जाती है कि वह बाहर के कामों के लिए हैं, जबकि लड़कियां साफ-सफाई जैसे घर के कामों के लिए। कई बार विद्यालयों में लड़कों को अधिक महत्व प्रदान किया जाता है, और कई बार विद्यालयों में लड़कियों को दंड के मामले में रियायत बरती जाती है, जिससे लड़कों के मन में यह भावना आती है कि लड़कियों को बहुत ज्यादा सहूलियत मिलती है। यह व्यवहार दोनों के बीच में भेदभाव को बढ़ाने में अपना योगदान देता है। पाठ्य पुस्तकों में भी बहुत बार यह भेदभाव देखने को मिलता है। उदाहरण के लिए "राम विद्यालय जाता है" अथवा "रमा खाना बनाती है"। इस प्रकार के वाक्य बच्चों के मन में इस भावना को पुष्ट करते हैं कि पुरुष का काम बाहर जाना है जबकि स्त्री का काम घर में रहकर घर के कामों को पूरा करना है एक साथ एक विद्यालय में पढ़ते हुए भी इस प्रकार के अलग-अलग व्यवहार लिंग के आधार पर समाजीकरण को प्रोत्साहित करते हैं।

लैंगिक समाजीकरण में जनसंचार माध्यमों की भूमिका:

वर्तमान समय में जनसंचार माध्यमों का महत्व बहुत अधिक बढ़ गया है। विशेष रूप से सोशल मीडिया और इंटरनेट की सुलभता ने इसके महत्व को बढ़ाने में अपनी महत्वपूर्ण भूमिका निभाई है। चाहे वे टीवी पर दिखाए जाने वाले विज्ञापन हों या सीरियल अथवा लाइव शो, हर जगह यह लिंग समाजीकरण हमें दिखाई देता है। यहां तक की जो कार्यक्रम यह सोचकर बनाए जाते हैं कि वे समानता को प्रोत्साहित कर रहे हैं, उसमें भी कहीं ना कहीं स्त्री की भूमिका को अलग प्रकार से दिखाया जाता है और यह सिद्ध कर दिया जाता है कि नारी की महत्ता घरेलू कार्यों को अच्छी तरह से संपूर्ण करने में ही है। सोशल मीडिया पर यत्र-तत्र सर्वत्र ज्ञान बिखरा पड़ा मिलता है। जिसमें सबसे अधिक चुटकुले स्त्रियों के ऊपर बनाए जाते

हैं। अगर पुरुषों के ऊपर चुटकुले बने भी, तो वे इस प्रकार से होते हैं कि वे स्त्रियों से किस प्रकार प्रताड़ित होते हैं। सबसे बड़ी विसंगति यह है कि इस तरह के व्यवहार को प्रचारित करने में स्त्रियों की ही बड़ी भूमिका होती है। क्योंकि ये स्त्रियां भी उसी समाज का एक महत्वपूर्ण हिस्सा हैं, जहां पर इस प्रकार की पितृसत्तात्मक सोच की जड़ें कहीं गहरे तक जमी हुई हैं। तो जाहिर सी बात है कि इन औरतों की सोच भी इसी पितृसत्तात्मक समाज की संरचना में ढली हुई होगी। बहुत कम औरतें और पुरुष होते हैं, जो इस सोच से बाहर निकलकर कुछ सोच पाते हैं और लैंगिक भेदभाव तथा लैंगिक समाजीकरण को हतोत्साहित करते हैं।

निष्कर्ष:

यदि हम प्राचीन भारतीय समाज से तुलना करें, तो वर्तमान समाज में पहले की अपेक्षा काफी परिवर्तन आया है। लिंग पर आधारित समाजीकरण, लैंगिक भूमिकाएं, लैंगिक भेदभाव पहले की अपेक्षा काफी कम हुए हैं, लेकिन फिर भी जितना परिवर्तन होना चाहिए था, जाहिर सी बात है कि उतना नहीं हुआ है। आवश्यकता इस बात की है कि लैंगिक समाजीकरण के स्थान पर मानवीय समाजीकरण को प्रोत्साहन दिया जाये, लैंगिक भेदभाव को दूर किया जाये तथा पुरुष और स्त्री के आधार पर नहीं, बरन मनुष्य होने के आधार पर लोगों की जाँच - परख की जाये। तभी जाकर कहीं पूर्ण समानता संभव होगी।

संदर्भ ग्रंथ सूची:

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**SARASWATI KALA MAHAVIDYALAYA, DAHIHANDA,
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**ARTS AND SCIENCE COLLEGE, KURHA,
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कोविड-19 महामारी का विद्यार्थियों की अधिगम प्रक्रिया पर प्रभाव

ABSTRACT

कोविड-19 महामारी ने विद्यार्थियों की अधिगम प्रक्रिया तथा शिक्षण - प्रशिक्षण प्रक्रिया बहुत ही महत्वपूर्ण प्रभाव डाला है और इसका आकलन अनेक दृष्टियों से आवश्यक हो जाता है। प्रथम और सर्वाधिक महत्वपूर्ण तो यह कि आज का बाल ही कल का युवा है और युवा के ऊपर ही समाज का भविष्य निर्भर है। यदि आज हमारी शिक्षण - प्रशिक्षण प्रक्रिया के कारण विद्यार्थियों की अधिगम प्रक्रिया में कुछ कमी आ जाती है, तो उसका दुष्प्रभाव सिर्फ उन्हें ही नहीं बल्कि आगे चलकर पूरे समाज को भुगतना पड़ेगा। इसीलिए यह आवश्यक है कि हम कोविड-19 महामारी के अल्पकालीन और दीर्घकालीन प्रभावों को समझें, उनका विश्लेषण करें, और यदि उनमें कुछ कमी है तो उसे दूर करने का प्रयास करें। प्रस्तुत शोध पत्र में इसी विश्लेषण का प्रयास किया गया है। साथ ही तथ्यों के द्वितीयक स्रोतों का उपयोग किया गया है।

Key Words - कोविड-19 महामारी, विद्यार्थी, अधिगम प्रक्रिया, प्रभाव

प्रस्तावना

समाज में घटित हो रही प्रत्येक घटना या तथ्य समाज पर कुछ न कुछ प्रभाव डालते ही हैं। इन प्रभावों की तीव्रता इस बात पर निर्भर करती है कि वह तथ्य समाज के कितने बड़े वर्ग को तथा कितनी मात्रा में प्रभावित कर रहा है। कोविड-19 महामारी ने संपूर्ण विश्व को यह याद दिला दिया कि सुख के समय सभी अपने में अपने आप में सिमटकर सीमित हो जाते हैं, जबकि दुख समाज को एकत्र करता है। महामारी के समय संपूर्ण वैश्विक समाज इस गंभीर समस्या के समाधान के लिए एक दूसरे की तरफ देख रहा था और एक दूसरे के अनुभवों से सबक लेने की कोशिश कर रहा था। महामारी ने वैसे तो समाज के हर वर्ग के आयु के वर्ग के लोगों को प्रभावित किया है, किंतु बाल्यकालीन अवस्था और किशोर वय अत्यंत संवेदनशील होती है, साथ ही इस उम्र में जो सीखा जा सकता है वह इस उम्र के बीतने के बाद हो तो सकता है किंतु शिक्षार्थी की शारीरिक और मानसिक विशेषताओं में परिवर्तन के कारण शिक्षण में वह तीव्रता नहीं आ पाती जो होनी चाहिए। उम्र बीतने के साथ-साथ जिम्मेदारियों में भी वृद्धि होती जाती है, अतः उस औपचारिक शिक्षा पर ध्यान देना शिक्षार्थी के लिए

पूर्णरूपेण संभव नहीं होता। शायद इसीलिए भारतीय चिंतकों ने आश्रम व्यवस्था के अंतर्गत प्रारंभ के 25 वर्षों को ब्रम्हचर्य आश्रम की उपाधि दी थी और इस काल को शिक्षण काल माना गया था। कोविड-19 महामारी ने विद्यार्थियों की अधिगम क्षमता पर अल्पकालीन और दीर्घकालीन दोनों प्रभाव डाले हैं। अल्पकालीन प्रभाव तो अभी ही प्रत्यक्ष दिखाई पड़ रहे हैं और इन प्रभावों से कई बार शिक्षक वर्ग अत्यंत चिंतित भी हो उठता है। दीर्घकालीन प्रभाव कुछ समय बाद दृष्टिगत होंगे। यह भी सम्भावना व्यक्त की जा रही है कि इस अवधि के दौरान पड़े हुए विद्यार्थियों की अंक तालिका को नौकरी के समय एक विशेष दृष्टि से देखा जाएगा और उनके द्वारा परीक्षा में प्राप्त अंकों पर प्रश्न चिन्ह उठाए जाएंगे। बोर्ड एवं विश्वविद्यालयों की परीक्षा में प्राप्त अंकों पर आमतौर पर प्रश्न नहीं उठाए जाते थे, किन्तु कोरोना महामारी के दौरान ली हुई ऑनलाइन परीक्षाओं की वैधता पर अनेक प्रश्न उठाए जा रहे हैं। इसमें दो राय नहीं कि बहुतेरे विद्यार्थियों ने ऑनलाइन परीक्षा की पारदर्शिता में कमी, इंटरनेट की गति में कमी या अनुपलब्धता का भरपूर लाभ उठाया और मनमानी अंक प्राप्त किए। किंतु यह भी सत्य है कि असंख्य ईमानदार विद्यार्थियों

ने पूरी ईमानदारी से परीक्षा दी और अच्छे अंक ले आए। यह भी हुआ कि बहुत से पढ़ाई में कमजोर विद्यार्थियों के ऑनलाइन परीक्षा में बेईमानी की वजह से ईमानदार विद्यार्थियों की अपेक्षा परीक्षा में अधिक अच्छे अंक आ गए। अब ऐसे में सभी विद्यार्थियों के अंकों पर प्रश्न उठाना ईमानदार विद्यार्थियों के साथ सरासर अन्याय है, किंतु इसका सामना उन्हें भविष्य में करना ही होगा और अपनी बुद्धिमत्ता सिद्ध करनी होगी। प्रत्येक सामाजिक घटना के कुछ सकारात्मक और कुछ नकारात्मक प्रभाव होते हैं, सिर्फ उनके अनुपात में अंतर होता है। कोविड-19 महामारी ने भी विद्यार्थियों पर सकारात्मक व नकारात्मक दोनों ही प्रभाव डाले हैं। उनमें से कुछ महत्वपूर्ण बिंदुओं का उल्लेख आवश्यक है।

सकारात्मक प्रभाव

कोविड-19 महामारी के दौरान विद्यार्थियों को सबसे बड़ा लाभ यह हुआ कि उनके तकनीकी ज्ञान में वृद्धि हुई। गूगल क्लासरूम, जूम, माइक्रोसॉफ्ट टीम्स जैसे अनगिनत नाम जो बहुतों ने सुने हुए भी नहीं थे, धीरे-धीरे ही सही पर उनके आदी हो गए। गूगल फॉर्म पर कहां क्लिक करना है? फॉर्म भर जाने पर सबमिट बटन दबाना है, यह भी शुरुआत में विद्यार्थियों को बताना पड़ता था, पर 2 साल की ऑनलाइन कक्षाओं ने विद्यार्थियों को प्रारंभिक तकनीकी ज्ञान से युक्त बना दिया। जो पावर पॉइंट प्रेजेंटेशन (PPT) बनाना विद्यार्थियों को अत्यंत कठिन कार्य लगता था, अब सबसे आसान लगने लगा। वर्ड (Word), एक्सेल (Xcel), इंटरनेट सर्च तथा इंटरनेट पर उपलब्ध अन्य अनेक शैक्षणिक प्लेटफॉर्म की भी जानकारी विद्यार्थियों की आसानी से हो गई। जो विद्यार्थी तकनीकी जानकारी ना होने के कारण प्रतियोगिता परीक्षाओं में अपना काफी समय नियमों को समझने, कंप्यूटर पर प्रदर्शित घड़ी पर समय का ध्यान रखने, उत्तरों को पुनः देखने या परिवर्तित करने, अलग-अलग प्रतिक्रियाओं के लिए प्रयुक्त अलग-अलग रंगों का प्रतीकात्मक अर्थ समझने इत्यादि में लगा देते थे। अपनी नियमित कक्षाओं तथा परीक्षाओं में इनका प्रयोग करने के कारण इन्हें अच्छी तरह से समझने लगे और प्रतियोगिता परीक्षाओं में लगने वाले उनके अतिरिक्त समय में कमी आई, जिससे अब वे अपने पूरा समय किसी भी प्रतियोगिता की परीक्षा उत्तर देने में लगा सकते हैं।

परम्परात्मक (ऑफलाइन) कक्षाओं की विशिष्टता, मानवीय स्पर्श की महत्ता का विद्यार्थियों को अनुभव कोविड-19 महामारी के दौरान हुआ। महामारी आने से पूर्व बहुतेरे विद्यार्थी कक्षा से छुट्टी लेने के बहाने ढूँढ़ते थे, शिक्षक की कही हुई बातों पर ध्यान नहीं देते थे, आभासी कक्षाओं के

प्रारम्भ होने के पश्चात वहीं बहुत से विद्यार्थी पुनः विद्यालय खुलने का इंतजार करने लगे। उन्हें समझ में आया कि विद्यालय अथवा महाविद्यालय सिर्फ ज्ञान प्राप्ति के लिए ही महत्वपूर्ण नहीं है बल्कि मित्रों व सहपाठियों से मिलने-जुलने, वार्तालाप करने, व्यक्तिगत एवं व्यावसायिक जानकारी साझा करने, पाठ्य तथा पाठ्य सहगामी क्रियाओं की दृष्टि से भी महत्वपूर्ण है। दूसरे शब्दों में कहें तो विद्यार्थियों के संपूर्ण विकास के लिए विद्यालय एवं महाविद्यालय अत्यंत महत्वपूर्ण है इसका प्रत्यक्ष अनुभव विद्यार्थियों को कोविड-19 महामारी के दौरान ऑनलाइन कक्षाओं के समय हुआ।

नकारात्मक प्रभाव

कोविड-19 महामारी के दौरान ऑनलाइन शिक्षा के अनेक नकारात्मक परिणाम सामने आए और भविष्य में स्थाई परिणाम आने की सम्भावना है। फिलहाल अभी विद्यार्थियों पर जो प्रभाव सामने आ रहे हैं, उनका उल्लेख आवश्यक है। ऑनलाइन शिक्षा और परीक्षा का सबसे बड़ा दुष्प्रभाव मेरी दृष्टि में है-लेखन क्षमता में कमी। जब विद्यार्थी लगभग दो वर्षों तक सिर्फ बहुविकल्पीय प्रश्नों के उत्तर देते रहे, तो लिखने की उनकी आदत छूट ही गई। कक्षा में प्रत्यक्ष उपस्थित न होने और लिखित परीक्षाओं में मिली हुई छूट के कारण के कारण शिक्षक भी लेखन कार्य को उनके लिए अनिवार्य नहीं बना पाए। तो परिणाम हुआ विद्यार्थियों की लेखन क्षमता में कमी। वर्तमान में अध्ययन, मनन, चिंतन के बाद का पड़ाव सृजनात्मक लेखन अत्यंत प्रभावित हुआ है। कक्षा में विद्यार्थी पाठ सुनते और समझते तो हैं, किंतु अपनी भाषा में पृष्ठों पर उतार नहीं पाते। भाषा विकास के तीन प्रमुख बिंदु श्रवण, लेखन और पठन में से लेखन एक महत्वपूर्ण स्थान रखता है। हमारी भारतीय शिक्षा प्रणाली भी परीक्षाओं में विद्यार्थी की लेखन क्षमता को सबसे अधिक महत्व प्रदान करती है। ऐसे में लेखन विकास में एक लंबे समय तक बाधा पहुंचना अत्यंत चिंतनीय विषय है और यही कारण है कि अभी लिखित परीक्षाओं में विद्यार्थियों के परिणाम बहुत ही कम आ रहे हैं। शायद यही कारण है कि लगभग 2 वर्षों तक ऑनलाइन परीक्षाओं के बाद जब प्रथम बार विद्यार्थियों की ऑफलाइन परीक्षा हुई तो अनेक बोर्ड और विश्वविद्यालयों ने नियमित परीक्षा समय में 30 मिनट या 45 मिनट अतिरिक्त प्रदान किए।

कोविड-19 महामारी के कारण विद्यार्थियों के व्यक्तिगत तथा कक्षा अनुशासन में भी कमी आई है। ऑनलाइन कक्षाओं के दौरान विद्यार्थियों को घर में आराम से अपने बिस्तर अथवा सोफे पर बैठकर कक्षाओं की आदत हो गई थी और जब जी चाहे वे नेटवर्क का बहाना करके कक्षा से कुछ समय के लिए

अनुपस्थित हो सकते थे, साथ में कुछ भी खा सकते थे, आराम कर सकते थे, जो कि अब संभव नहीं है। परिणाम अब यह हो रहा है कि कक्षा में लंबे समय तक अनुशासन में रहना उनके लिए तकलीफ देह होने लगा है। साथ ही अधिक समय तक एक साथ बैठकर पढ़ाई करना भी विद्यार्थियों को कठिन लगने लगा है, क्योंकि उन्हें इसकी आदत छूट गई है। इसे अपनी आदत बनाने में उन्हें एक लंबा समय लगेगा।

निष्कर्ष

कोविड-19 महामारी ने अनेक प्राचीन नियमों व सिद्धांतों को ध्वस्त कर दिया है अथवा परिवर्तित कर दिया है। सामाजिक परिवर्तन के संबंध में समाज शास्त्रियों का कथन है कि "सामाजिक परिवर्तन तो प्राकृतिक वजह से होते हैं या तकनीकी कारणों से"। जबकि कोविड-19 महामारी के विषाणुओं को प्राकृतिक कहा जाए या उच्च तकनीकी ज्ञान की उपज, अभी तक इस पर बहस जारी है। ऐसे में कोविड-19 महामारी के कारण हुए परिवर्तनों को समाजशास्त्री किस श्रेणी में रखेंगे? यह एक विचारणीय प्रश्न है। जहां तक विद्यार्थियों की अधिगम क्षमता पर कोविड-19 महामारी के प्रभाव का प्रश्न है, इन प्रभावों की तीव्रता समाप्त होने में एक लंबा समय लगेगा

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समाजसुधार और साहित्य : एक समाजशास्त्रीय विवेचन

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Abstract

समाजसुधार कोने जहाँ साहित्यका सहारा लेकर समाजसुधारका कार्य किया है, वहीं साहित्यनेभी समाजसुधारमे अपनी महत्वपूर्ण भूमिका निभाई है। समाज सुधारकोका एक बहुत बड़ा योगदान साहित्य में प्रत्यक्ष दृष्टिगत होता है, क्योंकि समाजसुधारको ने समाज में सुधारके लिए साहित्य का भी आश्रय लिया। प्रस्तुत शोधपत्र में समाजसुधार और साहित्य के संबंधोंको समझने तथा उनके विश्लेषण का प्रयास किया गया है। प्रदत्तोंके द्वैतीयक श्रोतोंका उपयोग किया गया है।

Key Words - समाजसुधार, साहित्य, सामाजिक मुद्दे

प्रस्तावना

साहित्यके लिए बहुत पहलेसे कहा जाता रहा है कि "साहित्य समाज का दर्पण है"। प्रश्न यह उठता है कि साहित्य समाजका आईना है या समाज साहित्यको आईना दिखाता है? दूसरे शब्दों में, प्रश्न उठता है कि साहित्यसे प्रेरणा लेकर समाजमें चेतना आती है, समाज जागृत होता है, परिवर्तित होता है अथवा समाज ही साहित्यको प्रेरित करता है? मेरा विचार है कि वस्तुतः दोनों ही दृष्टिकोण एकांगी हैं। समाज और साहित्य दोनों ही एकदूसरे को प्रभावित करते हैं। दोनोंमें अन्योन्याश्रित संबंध है। लेखक के आसपास घटित होने वाली घटना एंही उसे उनके ऊपर लेखन के लिए बाध्य करती हैं, जो बादमे चलकर पूरे समाज को प्रेरित करती हैं।

सुमित सरकार तथा तनिका सरकारने अपने संपादित पुस्तक की प्रस्तावना में लिखा है कि "जबभी समाज सुधारके इतिहास का जिक्र आता है, उच्चजाति, शिक्षित, अभिजात पुरुषोंकी बात होती है। निम्न जाति तथा मुस्लिम समुदाय में सुधारोंका जिक्र हमें कहीं नहीं मिलता"। यहांपर तीन प्रकारके अभिमत हो सकते हैं। प्रथम, निम्न जातियों में सुधार हुए ही नहीं, इसी लिए साहित्य में उनका जिक्र नहीं मिलता। द्वितीय, उच्च जातीय समाजसुधारकों ने सिर्फ उच्चजातियों में सुधारपर ध्यान केंद्रित किया। तृतीय, निम्नजातियों में सुधारतो हुए किंतु उनका जिक्र साहित्यमें इस लिए नहीं मिलता कि लिखने की आजादी तो निम्नजातियों को थी, किंतु प्रकाशन व्यवसाय पर शायद उच्च जातियोंका अधिकार था, इसीलिए उनका जिक्र हमें साहित्यमें नहीं मिलता। अब तीनों मेंसे कौनसा कथन सत्य के अधिक करीब है या पूर्णतया सत्य है, यह गहन शोध तथा वाद-विवादका विषय है।

समाजसुधार के संदर्भ में समाचारपत्र, पत्रिकाएं, किताबें, कहानियां और उपन्यासोंने अपनी महत्वपूर्ण भूमिका निभाई है। प्रिंटमीडिया के बिना जनमानस तक पहुंचना आसान नहीं था। आजादी के पहले जब भारत की अधिकांश जनता अशिक्षित थी, तबभी भारत के गाँवों में यह एक आमबात थी कि प्रतिदिन जब समाचार पत्र आता था तो गांवकी चौपालपर पढ़े-लिखे लोग जोर-जोरसे इसे पढ़तेथे और अशिक्षित लोग वहां बैठकर समाचार सुनते थे। आजभी बहुतसे गाँवों में जहां जनता शिक्षित नहीं है, इसका रिवाज है। इसके अतिरिक्त समाचार पत्रों और पत्रिकाओं में पढ़ेहुए मुद्दोंपर जनमानस नुक्कड़ और चौपालपर चर्चा और बहस किया करते थे। आजभी भारत के गाँवों और शहरों में यह परम्परा कायम है। यही चर्चा और बहस अभिजात वर्ग(Elite Class) अपने कॉफी हाउस या

विशेष रूपसे आयोजित परिचर्चा सत्रोंमें करता आया है। अर्थात् समाज सुधारके मुद्दोंपर चर्चा करने और आत्ममंथन के लिए साहित्यने समाज के सभी आर्थिक और सामाजिक वर्गोंको प्रेरित किया है।

साहित्यमें समाज सुधारकों का योगदान

भारत में आजादी के पहले और बादमें लिखे गए साहित्य, विशेषतः भारतीय भाषाओं में लिखे गए साहित्यमें जो विशेष बात देखनेको मिलती है, वह यह है कि आजादी के पहले का साहित्य जहां स्वतंत्रता सेनानियों, आजादी की लड़ाई और समाजसुधार के मुद्दोंके ऊपर मुख्यरूपसे केंद्रितथा वहीं आजादी के बाद विभाजन की त्रासदी, सामाजिक मुद्दों जैसे सामाजिक प्रगति, नारीवाद, पितृसत्ता और विकासपर केंद्रित हो गया। आजादी के बाद सामाजिक मुद्दे मुख्य विषय हो गए, जिसमें राजनीतिभी शामिल थी, क्योंकि जनतंत्र में जनताराज नीति में प्रत्यक्ष या परोक्ष रूपसे मुख्य धारामें शामिल होती है।

भारतमें आधुनिक युगके समाजसुधार का जिक्र आते ही सर्वप्रथम नाम आता है, राजा राम मोहनराय का, जिन्होंने सती निरोधक कानून, 1929 के पारित होने में महत्वपूर्ण भूमिका निभाई। उन्हें "भारतीय पुनर्जागरण के अग्रदूत" भी कहा जाता है। उन्होंने समाज सुधारके लिए आंदोलन चलाया और भारतीय जनता को समाज में व्याप्त कुरीतियों के उन्मूलन के लिए जागृत किया। इस कार्यके लिए उन्होंने अनेक संस्थाओं, महाविद्यालय की स्थापना के साथ-साथ समाचार पत्रों व पुस्तकों का भी आश्रय लिया, जो आगे चलकर भारतीय साहित्यकी अमूल्य धरोहर बने।

स्वामी विवेकानंद ने भारतीय समाजके जागरण का कार्य किया उनका घोष वाक्य था "उत्तिष्ठ, जाग्रत, प्राप्य" अर्थात् उठो, जागो और प्राप्त करो। उन्होंने स्वयंकोई पुस्तक नहीं लिखी, परंतु उनके भाषणों, प्रवचनों तथा पत्रोंका संग्रह जो बादमें अनेक रूपोंमें प्रकाशित हुआ, भी विश्व साहित्यकी अमूल्यधरोहर है। आज भी स्वामी विवेकानंद द्वारा लिखित साहित्य उतना ही प्रासंगिक तथा पठनीय है, जितना अपने वास्तविक कालमें था। स्वयं हिंदू धर्म के उपासक, प्रचारक तथा आस्थावान होने के बावजूद उन्होंने धार्मिक अंधविश्वासोंको दूर करने के लिए धार्मिक साहित्य के ही उद्धरण देकर उन्हें दूर करने का प्रयास किया। यहां यह बतादेना समीचीन होगा कि स्वामी विवेकानंद का अंग्रेजी भाषापर पूर्ण अधिकार था, इसी लिए विदेशों में दिए गए उनके सभी प्रवचनों, भाषणों तथा श्रद्दालुओं के उत्तर आँग्ल भाषा में है। जब कि भारतमें वे बांग्ला, संस्कृत तथा अंग्रेजी तीनों भाषाओं का प्रयोग करते थे। विश्वगुरु होने तथा अंग्रेजी भाषापर पूर्ण अधिकार होने के कारण उनके प्रवचनों तथा भाषणों का अनुवाद विश्वकी अनेक भाषाओं में हुआ है, इसीलिए उनका बहुत बड़ा योगदान वैश्विक साहित्य में भी है।

स्वामी दयानंद सरस्वती द्वारा लिखित पुस्तक "सत्यार्थ प्रकाश" तत्कालीन हिंदूसमाज में व्याप्त अंध विश्वास तथा कुरीतियोंको दूर करने साथ ही वेदमंत्रों और वेदोंकी समुचित व्याख्या करती है। साथही तत्कालीन भारतीय समाजमें जब भारतकी अधिकांश जनता अशिक्षित थी, तब भी आर्य समाज के अनुयायियोंके घर में "सत्यार्थ प्रकाश" की एक प्रति रखना अनिवार्य था। नियम से प्रतिदिन घरका एक शिक्षित व्यक्ति पुस्तक का पाठ करता था और घरके अन्य सदस्य अनिवार्य रूपसे उसे सुनते थे। उनका घोष वाक्य था "वेदोंकी ओर लौटो" अर्थात् "Back To Vedas"। इस हेतु जनमानस को प्रेरित कर के उन्होंने भारतीयों को अपने प्राचीन धार्मिक साहित्यके पठन – पाठन के लिए प्रोत्साहित किया। इस प्रकार सुप्रसिद्ध समाजसुधारक स्वामी दयानंद सरस्वती द्वारा लिखित पुस्तक "सत्यार्थ प्रकाश" भारतीय साहित्य की अमूल्यधरोहर है।

महान समाजसुधारक श्री ईश्वरचंद्र विद्यासागर को "Father of Bengali Prose" अर्थात् "बांग्ला गद्यके पिता" की उपाधिसे विभूषित किया गया है। बांग्ला गद्यको सरल तथा आधुनिक रूप देनेमें उनका योगदान अतुलनीय है। उन्होंने बांग्ला लिपिको तार्किक तथा सरलकृत बनानेमें अपना महत्वपूर्ण योगदान दिया। बांग्लाभाषा में विरामचिह्न अर्थात् *Punctuation Mark* का उपयोग उन्होंने ही आरंभ कराया। वैसे तो उन्होंने समाजसुधार के क्षेत्रमें अनेक कार्य किए, पर वे हिंदू विधवा पुनर्विवाह के बहुत बड़े समर्थक थे और उन्हींके अथक प्रयासोंसे अनेक सामाजिक विरोधोंके बावजूद हिंदू विधवा पुनर्विवाह अधिनियम, 1856 पारित हुआ। उन्होंने 1856 में एक साप्ताहिक समाचारपत्र की भी शुरुआत की। कहा जा सकता है कि श्रीईश्वरचंद्र विद्यासागर का समाजसुधार के साथ-साथ साहित्यके क्षेत्रमें भी महनीय योगदान है।

मुस्लिम समुदायमें समाजसुधारकों में सबसे बड़ा नाम आता है, सर सैयद अहमद खान का, जिन्होंने अनेक संस्थान शिक्षण संस्थाओं की स्थापना के साथसाथ साहित्य में भी अपना महत्वपूर्ण योगदान दिया। उनकी पुस्तक "*Archeology called Athar-ul-sanded*" तथा बुकलेट "*The causes of the Indian Mutiny – a daring critique*" साहित्यके क्षेत्रमें बहुतही ज्यादा महत्वपूर्ण मानी जाती है।

समाजसुधारमें साहित्यका योगदान

समाजसुधारमें साहित्यका अत्यंत महत्वपूर्ण योगदान रहा है। साहित्यने ही सामाजिक समस्याओं की ओर लोगोंका ध्यान आकर्षित किया है और उनपर विचार – विमर्श के लिए बाध्य किया है, जो समाजसुधारके लिए अत्यंत आवश्यक है। सत्तापरिवर्तनसे संबंधित साहित्य यथा रामधारी सिंह दिनकर की कविता "सिंहासन खाली करो कि जनता आती है" हो या दुष्यंत कुमार का मशहूर शेर "कैसे आकाश में सुराख हो नहीं सकता एक पत्थर तो तबियतसे उछालो यारो" अथवा "हो गई है पीर पर्वतसी पिघलनी चाहिए इस हिमालयसे कोई गंगा निकलनी चाहिए" सामाजिक परिवर्तन के लिए प्रेरित करती है। महाकवि सूर्यकांत त्रिपाठी की कविता "बह तोड़ती पत्थर" सामाजिक आर्थिक विषमताओं का चित्रण करती है।

हिंदी साहित्यके मूर्धन्य विद्वान तथा उपन्यास सम्राट की उपाधिसे विभूषित मुंशी प्रेमचंद की कहानियों और उपन्यासों में अनेक सामाजिक समस्याओं जैसे गरीबी, भ्रष्टाचार, बाल विवाह, वेमेल विवाह, विधवा विवाह पर प्रतिबन्ध, स्त्री-पुरुष भेदभाव, जमींदारी व्यवस्था इत्यादि का बहुतायत से जिक्र मिलता है। उनकी कहानियों तथा उपन्यासोंके चरित्र अत्यंत जीवंत प्रतीत होते हैं, जो तत्कालीन समाजका चित्रण करते हैं।

प्रसिद्ध बांग्ला लेखिका श्रीमती आशा पूर्णादेवी की कहानियां तथा उपन्यासों में मुख्यरूपसे स्त्रियोंसे संबंधित समस्याओं जैसे बाल विवाह, वेमेल विवाह, कुलीन विवाह, पर्दा प्रथा, स्त्री शिक्षापर प्रतिबन्ध इत्यादिका जिक्र मिलता है। उनकी कहानियों और उपन्यासों का अनेक भाषाओं में अनुवाद हुआ है, जिसमें विशेष रूपसे स्त्री शिक्षा में आईकठिनाइयों तथा स्त्रीपुरुष भेद भावका अत्यंत जीवंत और वास्तविक चरित्रचित्रण देखने को मिलता है। इसी संदर्भमें उनके द्वारा लिखे गए तीन अत्यंत चर्चित उपन्यासोंका जिक्र आवश्यक हो जाता है। ज्ञानपीठ पुरस्कार से सम्मानित ये तीन प्रसिद्ध उपन्यास हैं – प्रथम प्रति श्रुति, सुवर्ण लता और बकुल कथा। ये तीन सुप्रसिद्ध उपन्यास भारतीय नारियोंके शिक्षा तथा स्वात्मन के क्षेत्र में, शून्यसे लेकर शिखरतक पहुंचने की कथा का, एक संपूर्ण कालखंड का विस्तृत चित्रण करती है। श्रीमती आशा पूर्णादेवी ने स्वयं "सुवर्णलता" उपन्यास की भूमिकामें लिखा है कि "सुवर्णलता एक विशेष कालका आलेख्य है। उस कालने शायद आज भी समाजपर अपनी छाया फैला रखी है।

सुवर्णलता उसी बंधन-जर्जरित कालकी मुक्ति काम आत्माकी अकुल यंत्रणाकी प्रती कहै। "प्रथम प्रति श्रुति" एवं "सुवर्णलता" की नायिका सत्यवती तथा सुवर्ण है, जो शिक्षाप्राप्त करनेकी अतीव जिज्ञासा से भरपूर होते हुए भी जीवन पर्यंत शिक्षा प्राप्त करने के लिए तरसती रहती है और येन-केन प्रकारेण बहुतवार चोरी-चोरी किताबें पढ़ती रहती है, मानो कोई अपराध हो गया हो। प्रथम प्रति श्रुति में नायिका सत्यवती के कविता लिखने पर उसकी दादी मांके मुखसे लेखिकाने कहलवाया भी है कि "इसी लड़की से इसकुलके मुखपर का लिख – चूना पुतेगा" अर्थात् लड़कियोंका पढ़ना – लिखना कुलके लिए कलंक की बात थी। वहीं बकुल कथा तक आते-आते पढ़ना- लिखना स्त्रियों के लिए सहज सुलभ हो जाता है और बकुल कथा की नायिका बकुल न केवल शिक्षा प्राप्त करती है, बल्कि लेखिका बनकर परिवार तथा समाज में उच्च प्रतिष्ठित जीवन जीती है। जहाँ सुवर्णलता की नायिका सुवर्ण जीवन पर्यन्त एक खुली खिड़की, एक भरपूर आसमान के लिए तरसती रह जाती है वहीं, बकुलकथा की नायिका बकुल स्वयंके निवास में अपनी इच्छा अनुसार जीवन व्यतीत करती है। श्रीमती आशा पूर्णादेवीने भारतीय समाजमें सहज मानेजानेवाले लैंगिक भेद भाव तथा बालविवाह से उत्पन्न होने दुष्परिणामों की सविस्तर चर्चा की है। स्पष्ट है कि लेखिका के इस प्रयासने समाज के एक बहुत बड़े वर्ग को इन मुद्दोंपर सोच – विचार करने के लिए बाध्यकर दिया। निश्चित रूपसे जिसका परिणाम सुखद ही रहा और समाज में सकारात्मक परिवर्तन हुए। यहाँ यह उल्लेख करना समीचीन होगा कि श्रीमती आशा पूर्णादेवी की कहानियों तथा उपन्यासों का अनेक भारतीय तथा विदेशी भाषाओं में अनुवाद हुआ है, जिसके कारण इन की पहुंच एक बहुत बड़े पाठक वर्ग तक है। चिंतन का विषय यह है कि उनके लेखनके अनेक दशक बीत जाने के बावजूद भी जिन सामाजिक समस्याओं का जिक्र उन्होंने किया है, वे पूर्णरूपेण समाप्त नहीं हुई हैं।

निष्कर्ष

स्पष्ट है कि साहित्य अपने पाठकोंपर एक दीर्घकालीन प्रभाव तो छोड़ता ही है, साथही उन्हें सतत मनन, चिंतन और आत्ममंथन के लिए भी बाध्य करता है, जो आगे चलकर उनमें अनेक सैद्धांतिक, वैचारिक और व्यावहारिक परिवर्तन ले आता है। इसप्रकार सामाजिक समस्याओं में सुधारसे सम्बंधित साहित्य प्रत्यक्ष तथा परोक्षरूपसे समाजसुधार में सहायता प्रदान करता है जो आगेचलकर सामाजिक परिवर्तन और समाजसुधारका कारण बनता है। शायद यही कारण है कि लगभग सभी समाजसुधारकों ने साहित्यका आश्रय लेकर समाज सुधारके प्रयत्न किये हैं।

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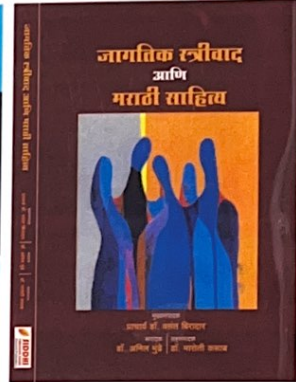
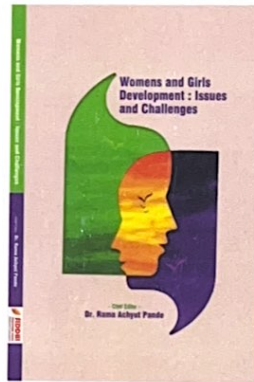
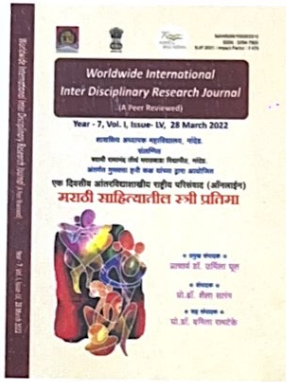


सिद्धी प्रकाशन

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मुक्तिबोध का समीक्षा संसार और एक साहित्यिक की डायरी

रामलखन पाल

सहायक प्राध्यापक, हिंदी विभाग, बी.एम. रुइया गर्ल्स कॉलेज, मुंबई, महाराष्ट्र, भारत

सारांश

समीक्षक साहित्य का सजग सहृदय होता है अर्थात् जिसमें रचना और समीक्षा के प्रति समान भाव हो। एक ओर वह कवि की रसात्मकता का आस्वादन करता है। दूसरी ओर वह अपनी सार्थक समीक्षा के माध्यम से साहित्य की घटनाओं का विवेचन-विश्लेषण प्रस्तुत करता है। वह न सिर्फ त्रिकालदर्शी होता है बल्कि द्रष्टा, ऋषि और कवि भी होता है अर्थात् वह एक साथ भूत, वर्तमान और भविष्य तीनों पर अपनी सम्यक दृष्टि रखता है। वह भूत का सम्यक द्रष्टा, वर्तमान का ऋषि और भविष्य का कवि होता है। भारतीय वाङ्मय में ऐसे द्रष्टा, ऋषि और कवि की संख्या बहुत अधिक नहीं है। इस परंपरा की शुरुआत आचार्य भरत से होती है। आचार्य रामचंद्र शुक्ल, रामविलास शर्मा और मुक्तिबोध आचार्य भरत की परंपरा के महत्वपूर्ण समीक्षक हैं। हिंदी की समीक्षा परंपरा में मुक्तिबोध एक ऐसे समीक्षक हैं जिनमें द्रष्टा, ऋषि और कवि तीनों का समन्वय है। द्रष्टा के रूप में भारतीय संस्कृति, इतिहास, धर्म और दर्शन की गहरी समझ रखते हैं। उनकी समीक्षा में इनका गहन विवेचन-विश्लेषण मिलता है। उन्होंने संस्कृति, इतिहास, धर्म, दर्शन आदि के विषय में मौलिक मान्यताओं का प्रतिपादन किया है। ऋषि के रूप में मुक्तिबोध ने अपनी समीक्षा को साहित्यिक वादों-प्रतिवादों एवं खेमेबाजी से मुक्त रखा और समीक्षा को रचना-प्रक्रिया की समानांतर प्रक्रिया के रूप में विकसित किया। उन्होंने सैद्धांतिक समीक्षा, व्यावहारिक समीक्षा, रचना-प्रक्रिया आदि से जुड़े समीक्षा के सभी पक्षों पर ऋषि के समान विचार किया। कवि के रूप में मुक्तिबोध रचना और आलोचना को एक-दूसरे का पूरक मानते हैं क्योंकि उनके अनुसार समीक्षा दृष्टि के बिना कवि-कर्म अधूरा है। वे कविता को एक व्यक्तिगत-मनोवैज्ञानिक प्रक्रिया न मानकर सांस्कृतिक प्रक्रिया मानते हैं क्योंकि कवि अपनी कविता में अपने मनोभावों के साथ जीवन-मूल्य भी अभिव्यक्त करता है। जीवन-मूल्य व्यक्तिगत न होकर समाज के होते हैं। समीक्षक में भी जीवन-मूल्य अनिवार्य हैं। हिंदी साहित्य की समीक्षा परंपरा में मुक्तिबोध की समीक्षा-कृति 'एक साहित्यिक की डायरी' में उपर्युक्त समीक्षा के सभी प्रतिमान दृष्टिगोचर होते हैं।

मूल शब्द: समीक्षा संसार, ऋषि, रचना-प्रक्रिया, भारतीय संस्कृति

आधुनिक हिंदी साहित्य में मुक्तिबोध बहुमुखी प्रतिभा के धनी रचनाकार हैं। सन 1935 से लेकर सन 1964 तक की कालावधि तक विस्तृत मुक्तिबोध के सृजन-जगत- कविता, कहानियाँ, उपन्यास, समीक्षा-ग्रंथ, डायरियाँ एवं उनके पत्रों को उनके मित्र एवं साहित्यकार नेमिचंद्र जैन ने मुक्तिबोध के बड़े बेटे रमेश मुक्तिबोध की सहायता से छह खंडों में संकलित एवं संपादित किया है। दरअसल मुक्तिबोध कवि, उपन्यासकार, कहानीकार, निबंधकार के साथ-साथ एक सशक्त समीक्षक और विचारक भी थे। उन्होंने अपनी सैद्धांतिक समीक्षा, रचना प्रक्रिया, नयी कविता और व्यावहारिक समीक्षा आदि में काव्य के स्वरूप, काव्य के तत्व, काव्य की आत्मा, काव्य-हेतु, प्रेरणा, काव्य-प्रयोजन, कवि की सामाजिक प्रतिबद्धता या पक्षधरता, काव्य कला: एक सांस्कृतिक प्रक्रिया, सौंदर्यानुभव और जीवनानुभव, वस्तु एवं रूप आदि पर अपने मौलिक विचार प्रस्तुत किए हैं। उनकी समीक्षा दृष्टि 'नयी कविता का आत्मसंघर्ष', 'नए साहित्य का सौंदर्य शास्त्र', 'एक साहित्यिक की डायरी', 'कामायनी: एक पुनर्विचार', के साथ-साथ 'समाज और साहित्य', 'साहित्य के दृष्टिकोण', 'सामाजिक विकास और साहित्य', 'जनता का साहित्य किसे कहते हैं', 'प्रगतिशीलता और मानव सत्य', 'नवीन समीक्षा का आधार', 'मार्क्सवादी साहित्य का सौंदर्य पक्ष', 'साहित्य में जीवन की पुनर्रचना', 'मध्ययुगीन भक्ति-आंदोलन का एक पहलू', 'काव्य: एक सांस्कृतिक प्रक्रिया', 'समीक्षा की समीक्षा', 'आत्मबद्ध आलोचना के खतरे', 'समीक्षा की समस्याएँ', 'वस्तु- एक, दो, तीन, चार, 'आत्मवक्तव्य'- एक, दो, तीन, 'रचना प्रक्रिया' आदि निबंधों में देखी जा सकती है।

नयी कविता के महत्वपूर्ण कवि-आलोचकों में मुक्तिबोध का नाम अग्रणी है। आलोचना-सिद्धांतों का इतिहास इस बात का साक्ष्य रहा है कि रचनाकार आलोचक ही सबसे आगे रहे हैं। ये रचनाकार आलोचक नयी प्रवृत्तियों, विचारधाराओं, दायित्वपूर्ण

तरीके से साहित्य का परीक्षण-मूल्यांकन और विश्लेषण करने, प्रचलित मान-मूल्यों के खिलाफ, साहित्य को जीवनभूमि से जोड़ने के लिए समीक्षा का मार्ग चुनते रहे हैं। हिंदी साहित्य में मुक्तिबोध इसी कोटि के कवि-आलोचक रहे हैं। मुक्तिबोध के इसी कवि-आलोचक व्यक्तित्व को सेवाराम त्रिपाठी की यह टिप्पणी परिपुष्ट करती है- "मुक्तिबोध का व्यक्तित्व मूलतः एक कवि का है लेकिन उसकी छाया में वे कथाकार, आलोचक और इतिहास लेखक भी रहे हैं। दोनों व्यक्तित्वों की टकराहट में कवि का रूप ही विजयी होता रहा है, इसलिए उनका मूल चरित्र कवि का है। ऐसा कवि जिसे समीक्षा और कथाकार परिपुष्ट करते हैं। जहाँ कथाकार मन की गहराइयों को तथा वस्तुपरक संबंधों को द्वंद्वात्मक स्वरूप प्रदान करता है वहीं उनका आलोचक उनके वस्तु-तत्व और आत्म-तत्व की बारीकियों, उनके संवेदनात्मक संबंध, परंपरागत जटिलताएँ और समकालीन संघर्षों की वैज्ञानिक पहचान प्रदान करता है ताकि उनका कवि मानस रोमानियत से मुक्त हो सके। अधिक से अधिक विश्वसनीय और प्रामाणिक हो सके।"⁹¹

प्रस्तावना

मुक्तिबोध हिंदी साहित्य के पहले ऐसे समीक्षक हैं जिनका समीक्षा-कर्म उनकी रचनाधर्मिता का विस्तार है। उन्होंने अपने युग सत्य को अपनी कविताओं में, कविताओं की रचना-प्रक्रिया और अर्थ-प्रक्रिया की अभिव्यक्ति बड़ी ही प्रखरता से अपनी समीक्षा में किया है। अशोक चक्रधर ने अपनी कृति 'मुक्तिबोध की समीक्षा' के प्राक्कथन में इसी तथ्य पर टिप्पणी करते हुए लिखते हैं कि, "कविता में अपने युग का इतिहास रचने वाले कवि रहे हैं- गजानन माधव मुक्तिबोध। उन्होंने युग के अंतर्विरोधों को स्वयं जिया, और रचनाधर्मिता के स्तर पर उनकी एक पहचान बनाई।

विडंबना यही रही कि युगीन अन्तर्विरोधों की साफ और बेलाग समझ रखने वाले इस रचनाकार को प्रायः समझा नहीं गया। समझा न गया होना भी इतना अहितकर न होता जितना अहितकर हो गया उनके बारे में गैरवस्तुवादी और आधारहीन निष्कर्ष देना।

मुक्तिबोध नई कविता आंदोलन से अभिन्न रूप से जुड़े रहे, किन्तु कुछ भिन्नताएँ रखते हुए। इस आंदोलन के वे इकलौते कवि थे जिसने अपने युग की काव्यधारा के आत्मसंघर्ष का बहुत बारीक विश्लेषण किया। अपनी कविता को समझने-समझाने के सारे सूत्र प्रदान किए, फिर भी 'जटिल', 'दुरुह' और समझ में न आने वाले' कवि ठहराए गए।⁰² दरअसल मुक्तिबोध का समीक्षा-कर्म उनकी रचनाधर्मिता को समझने का सबसे महत्वपूर्ण औजार है। मुक्तिबोध की सैद्धांतिक आलोचना की प्रमुख कृतियों में—'एक साहित्यिक की डायरी', 'कामायनी: एक पुनर्विचार', नयी कविता का आत्मसंघर्ष और अन्य निबंध' तथा 'नये साहित्य का सौंदर्यशास्त्र' आदि महत्वपूर्ण हैं। इनके अतिरिक्त 'मुक्तिबोध रचनावली' के चौथे और पाँचवें खंड में सैद्धांतिक समीक्षा के और भी रूप मिलते हैं।

विषय विस्तार

मुक्तिबोध की समीक्षात्मक कृतियों में 'एक साहित्यिक की डायरी' मुक्तिबोध के समीक्षा संसार की सबसे महत्वपूर्ण कृति है। इस कृति का प्रस्तुत पाठ 1957, 58 और 60 में 'वसुधा' (जबलपुर) मासिक के विभिन्न अंकों में प्रकाशित हुए। मुक्तिबोध की यह कृति वर्तमान की जटिल जीवन-स्थितियों में सृजनरत साहित्यकार के अनुभूत जीवन-सत्य और यथार्थ बोध की बेलाग अभिव्यक्ति है। इसमें रचनाकार की मूलभूत ईमानदारी की खरी-खरी अभिव्यक्ति भी मिलती है। डॉ. नामवर सिंह इस कृति की महत्ता को रेखांकित करते हुए यह टिप्पणी करते हैं— "कुछ लोग दुनिया से बहस करते हैं तो कुछ सिर्फ अपने से, किंतु कुछ थोड़े-से लोग ऐसे भी होते हैं जो दुनिया से बहस करने की प्रक्रिया में अपने आप से भी बहस चालू रखते हैं। मुक्तिबोध ऐसे ही थोड़े से लोगों में थे और उनकी 'एक साहित्यिक की डायरी' ऐसी ही जीवंत बहस का सर्जनात्मक दस्तावेज है जिसमें भाग लेने का लोभ संवरण करना कठिन है। अपने आप से या किसी दूसरे से बात करते हुए मुक्तिबोध पाठक को कुछ इस प्रकार उस वार्तालाप का साझीदार बना लेते कि निःसंग रहना कठिन हो जाता है। यह अपनापा संक्रामक है 'स्वयं से अस्वयं होना है। 'प्लेटों के डायलाग्स' को छोड़कर मुझे याद नहीं कि मैंने इस तरह कहीं हिस्सा लेने की विवशता का सुखद अनुभव किया हो। लगातार प्रहार करते हुए भी आत्मीयता का वैसा ही सम्मोहन और वैसा ही दुर्निवार निमंत्रण विचार प्रक्रिया में स्वतः भाग लेने का। दूसरे से प्रश्न करने के साथ-साथ अपने आप पर भी उस प्रश्न का वैसा ही वार और इस प्रकार विचार की गति के साथ अपने-आपको स्तर-स्तर खोलते जाना। न कहीं कोई छिपाव न कोई दुराव। सतत आत्म-सजगता के बीच आत्मा-विडंबना का निरंतर निर्मम बोध। यह पारदर्शी ईमानदारी ही है, जो मुक्तिबोध की 'एक साहित्यिक की डायरी' को अनूठा आकर्षण प्रदान करती है, जिसे लेखक ने 'सुकुमार ज्वालाग्राही जादुई शक्ति' कहा है। मस्तिष्क की हर हरकत साफ देखते हैं, जैसे शीशे के अंदर पारे की लकीर हो! ईमानदारी इस हद तक कि युक्तियों में स्वयं पकड़ लिये जाने को भी सहर्ष प्रस्तुत और फिर निरस्त्र कर देनेवाला खुलापन। ऐसा खुलापन जिसमें खोने के लिए कुछ भी न हो, सिवा किसी कमी के और पाने के लिए सबकुछ हो, जैसे आत्म-प्रत्यय।"⁰³

इस कृति का सबसे महत्वपूर्ण पाठ 'तीसरा क्षण' है। यह मुक्तिबोध की साहित्यिक मान्यताओं का केंद्रीय तत्व है। इसे हम उनके सृजन कर्म की मूल स्थापना भी कह सकते हैं। इसी पाठ के

द्वारा हम मुक्तिबोध की सृजन-प्रक्रिया, अर्थ-प्रक्रिया, सौंदर्यानुभूति, फैंटेसी-शिल्प, भाषा-प्रयोग आदि स्थापनाओं को समझ सकते हैं। इसी पाठ के माध्यम से मुक्तिबोध ने पहली बार काव्य की रचना-प्रक्रिया और अर्थ-प्रक्रिया का विवेचन-विश्लेषण किया है। मुक्तिबोध का मानना है कि रचना-प्रक्रिया और अर्थ-प्रक्रिया दोनों ही एक दूसरे में इस प्रकार अंतर्निहित हैं कि दोनों को एक दूसरे से अलगाना अत्यंत दुष्कर है। एक को समझने के लिए दूसरे से गुजरना ही पड़ता है। इसी गुजरने की प्रक्रिया में रचनाकार का ज्ञानात्मक आधार महत्वपूर्ण भूमिका निभाता है। 'तीसरा क्षण' मुक्तिबोध की रचना-प्रक्रिया संबंधी स्थापना का आधार है। मुक्तिबोध ने प्रस्तुत पाठ में अपनी रचना-प्रक्रिया को स्पष्ट करते हुए कला के तीनों क्षणों का उल्लेख करते हुए लिखते हैं— "कला का पहला क्षण है जीवन का उत्कट तीव्र अनुभव-क्षण। दूसरा क्षण है इस अनुभव का अपने कसकते-दुखते हुए मूलों से पृथक हो जाना और एक ऐसी फैंटेसी का रूप धारण कर लेना, मानो वह फैंटेसी अपनी आँखों के सामने ही खड़ी हो। तीसरा और अन्तिम क्षण है इस फैंटेसी के शब्दबद्ध होने की प्रक्रिया का आरम्भ और उस प्रक्रिया की परिपूर्णावस्था तक की गतिमानता। शब्द-बद्ध होने की प्रक्रिया के भीतर जो प्रवाह बहता रहता है वह समस्त व्यक्तित्व और जीवन का प्रवाह होता है। प्रवाह में वह फैंटेसी अनवरत रूप से विकसित-परिवर्तित होती हुई आगे बढ़ती जाती है। इस प्रकार वह फैंटेसी अपने मूल रूप को बहुत कुछ त्यागती हुई नवीन रूप धारण करती है। जिस फैंटेसी को शब्दबद्ध करने का प्रयत्न किया जा रहा है। वह फैंटेसी अपने मूल रूप से इतनी अधिक दूर चली जाती है कि यह कहना कठिन है कि फैंटेसी का यह नया रूप अपने मूल रूप की प्रतिकृति है। फैंटेसी को शब्द-बद्ध करने की प्रक्रिया के दौरान जो-जो सृजन होता है— जिसके कारण कृति क्रमशः विकसित होती जाती है— वही कला का तीसरा और अन्तिम क्षण है।"⁰⁴

'एक साहित्यिक की डायरी' के इस पाठ में मुक्तिबोध ने केशव एवं स्वयं के द्वारा कला के तीनों क्षणों की साहित्यिक स्थापना को प्रस्तुत किया है। इसी के साथ उन्होंने 'वस्तु एवं रूप', 'सब्जेक्ट और ऑब्जेक्ट' तथा सौंदर्यानुभूति संबंधी अपनी मान्यताओं को भी साझा किया है।

डायरी में 'एक लंबी कविता का अंत' नामक दूसरे पाठ में मुक्तिबोध ने अपने काव्य-द्वंद्व को अत्यंत यथार्थ रूप में प्रस्तुत किया है। इस पाठ में उन्होंने अपनी कविताओं के प्रदीर्घकरण को बड़े ही साफगोयी से व्यक्त किया है। उनका मानना है कि, "यथार्थ के तत्व परस्पर गुंफित होते हैं, साथ ही पूरा यथार्थ गतिशील होता है। अभिव्यक्ति का विषय बनकर जो यथार्थ प्रस्तुत होता है, वह भी ऐसा ही गतिशील है, और उसके तत्व भी परस्पर गुंफित हैं। यही कारण है कि मैं छोटी कविताएँ लिख नहीं पाता और जो छोटी होती हैं वे वस्तुतः हैं छोटी न होकर अधूरी होती हैं। (मैं अपनी बात कह रहा हूँ) और इस प्रकार की न मालूम कितनी कविताएँ मैं अधूरी लिखकर छोड़ दी हैं। इन्हें खत्म करने की कला मुझे नहीं आती यही मेरी ट्रेजेडी है।"⁰⁵ अनुभवजन्य छोटी कविताओं में अनुभव तो होता है लेकिन संदर्भहीन और परिप्रेक्ष्यहीन, जबकि मुक्तिबोध की कोशिश अनुभव को उसके संदर्भ और परिप्रेक्ष्य में, उसकी पूरी संश्लिष्टता और गतिशीलता में व्यक्त करना है। वे अपनी कविता में बुनियादी प्रश्नों की ऐतिहासिक भूमिका और व्याख्या स्पष्ट करना चाहते हैं। शायद इसीलिए—

नहीं होती, कहीं भी खत्म कविता
नहीं होती,

कि वह आवेग-त्वरित कालयात्री है

परम स्वाधीन है,

डायरी में 'डबरे पर सूरज का बिंब' और 'हाशिए' पर कुछ नोट्स पाठ में मुक्तिबोध ने समीक्षा-कर्म की विसंगतियों और जटिलताओं

के साथ-साथ उसके सकारात्मक-नकारात्मक गुण-दोषों को निर्ममता से रेखांकित करते हुए समीक्षकों के आत्मालोचन पर टिप्पणी करते हुए लिखा है कि, "एक सच्चा लेखक जानता है कि वह कहाँ कमजोर है कि उसने कहाँ सच्चाई से जी चुराया है, कि उसने कहाँ लीपा-पोती कर डाली है, कि उसने कहाँ उलझा-चढ़ा दिया है, कि वस्तुतः उसे कहना क्या था और कह क्या गया है, कि उसकी अभिव्यक्ति कहाँ ठीक नहीं है। वह इसे बखूबी जानता है।"⁰⁶ इसी लेख में समीक्षक की कमियों पर बड़े ही व्यंग्यात्मक ढंग से उनके समीक्षक-कर्म पर टिप्पणी करते हैं— "आलोचक साहित्य का दारोगा है। माना कि दारोगापन बहुत बड़ा कर्तव्य है— साहित्य, संस्कृति, समाज, विश्व तथा ब्रह्मांड के प्रति। लेकिन मुश्किल यह है कि वह जितना ऊँचा उत्तरदायित्व सिर पर ले लेता है, अपने को उतना ही महान अनुभव करता है।"⁰⁷ यहाँ पर मुक्तिबोध ने एक समीक्षक के उत्तरदायित्व पर बड़े ही यथार्थवादी नज़रिये से अपनी बात रखते हुए यह कहा है कि एक आलोचक को अपने दारोगापन एवं महान होने की भावना का परित्याग करके ही समीक्षा-कर्म में उतरना चाहिए।

जहाँ मुक्तिबोध ने 'डबरे पर सूरज का बिंब' निबंध में आलोचक की तटस्थता और निष्पक्षता पर बात की है वहीं उन्होंने 'हाशिए पर कुछ नोट्स' लेख में समीक्षा की तटस्थता और निष्पक्षता पर बात रखते हुए यह लिखा है कि, "आलोचना हमेशा तटस्थ और निष्पक्ष नहीं हुआ करती। वह बहुधा दृष्टि की बजाय मात्र एक भावावेश होती है और दिल का कीमियागर उस भावावेश पर बनावटी आँखें जड़ देता है। उसकी कीमियागरी इतनी भयानक होती है कि वह हमारी सूरत बंदर जैसी बना देती है, जबकि हम खुद अपनी इस समझ की गिरफ्त में रहते हैं कि हमारा चेहरा बहुत खूबसूरत है। मतलब यह कि मेरा खयाल है कि अंधी श्रद्धा से अंधी आलोचना एक भयंकर चोख है।"⁰⁸ इसी लेख में मुक्तिबोध मर्मि आलोचना पर अपनी बात रखते हुए लिखते हैं— "मर्मि आलोचना चाहे जितनी निष्पक्ष और बेलाग दिखाई दे। ऊपर चाहे जितनी कठोर और खुरदरी हो, अन्ततः उसमें एक भारी श्रद्धा होती है, और यह कि मनुष्य में सुधार किया जा सकता है, यह कि मनुष्य अपनी सीमाओं और कमजोरियों से ऊपर उठ सकता है; वह ऊपर उठकर उस विशाल उच्चतर क्षेत्र का भागी हो सकता है जिसे हम संस्कृति, विज्ञान, साहित्य या दर्शन अथवा अध्यात्म का क्षेत्र कहते हैं।"⁰⁹ डायरी के अन्य महत्त्वपूर्ण निबंध-लेखों में 'कुटुंब और काव्य-सत्य', 'कलाकार की व्यक्तिगत ईमानदारी: एक' और 'कलाकार की व्यक्तिगत ईमानदारी: दो' हैं। उक्त निबंध-लेखों की पृष्ठभूमि मुक्तिबोध के अन्य समीक्षा ग्रंथों जैसे 'नई कविता का आत्मसंघर्ष' और 'नये साहित्य का सौंदर्यशास्त्र' में मिलती है।

निष्कर्ष

दरअसल 'एक साहित्यिक की डायरी' सच्चे अर्थों में युग जीवन के प्रखर यथार्थ बोध को समस्त संदर्भों के साथ उद्घाटित करती है। वस्तुतः यह हमारे जीवन के समस्त ताने-बाने को अपनी परिधि में समेट लेती है साथ ही यह मुक्तिबोध की वैचारिक प्रतिभा, सूक्ष्म विश्लेषण दृष्टि, उनका सामाजिक परिवेश एवं उनकी परिस्थितियों का गहन परिज्ञान, साहित्य के प्रति उनकी आस्था और ईमानदारी, उनके मौलिक चिंतन को विशिष्ट स्थान प्रदान करती है। कुल मिलाकर डॉ० शिवकुमार मिश्र के शब्दों में "समूची कृति लेखक के गहरे-प्रखर व्यंग्यों से भरी हुई है। आधुनिक युग, व्यवस्था पर चढ़े मुलम्मे, उसमें पलने वाले साहित्य तथा साहित्यकार की अपनी जीवन-स्थितियों को जितनी सफाई के साथ इस कृति में उघाड़ा गया है उतना मेरी समझ में इधर की प्रकाशित किसी वैचारिक कही जाने वाली कृति में नहीं। जीवन का सही सत्य उपलब्ध करना, यदि यह बात आधुनिक संदर्भ में किसी हिन्दी लेखक के लिए कही जा सकती है तो वह

मुक्तिबोध के लिए। वे हिन्दी के प्रथम श्रेणी के व्यंग्यकार हैं, वे व्यंग्यकार जिनका व्यंग्य केवल कलई ही नहीं खोलता, केवल बनी हुई इमारत को गिराता ही नहीं, वास्तविकता के प्रति अपने समान धर्माओं को सजग कर नवनिर्माण के बीज भी डालता है, नयी और मजबूत इमारतें खड़ी भी करता है।"¹⁰ निष्कर्षतः यह कहा जा सकता है कि साहित्य सामाजिक-सांस्कृतिक प्रक्रिया से स्वतंत्र कार्यकलाप नहीं है। वह सामाजिक संदर्भों से अनिवार्य रूप से संबद्ध होता है और रचनाकार अपने अंतःकरण में स्थित भावों तथा विचारों को व्यक्तिगत भावभूमि से उपर उठाकर सर्वसामान्य से जोड़ता है। इस रूप में मुक्तिबोध की डायरी भी साहित्य के इस प्रतिमान पर खरी उतरती प्रतीत होती है।

संदर्भ सूची

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असोसिएट प्रोफेसर, हिंदी विभाग, बी. एम. रुइया गर्ल्स कॉलेज, गामदेवी, मुंबई, महाराष्ट्र, भारत

सारांश

आज के उत्तर आधुनिक युग में पाश्चात्य संस्कृति, सभ्यता हमपर इस तरह हावी हो गई है कि हम अपनी पहचान को, अपनी संस्कृति को भूलकर महत्वाकांक्षाओं के वन में स्वार्थ से लिप्त होकर ऐसे भटक रहे हैं कि मानव जीवन का कुछ ओर-छोर ही दिखाई नहीं देता है। आज का युवक आकाश की ऊंचाइयों को तो छूना चाहता है पर ना तो वह धर्म व कर्म की सच्ची राह से भटक गया है। वह किसी भी तरह से विजय हासिल करना चाहता है, अपना लक्ष्य साधना चाहता है फिर उसे अनैतिकता की राह से ही क्यों ना गुजरना पड़े, उसमें भी वह संकोच नहीं करता है। आज का युवक अपनी आत्मा की सच्ची आवाज नहीं सुनता वह तो केवल कुलांचे भरता किसी की परवाह किए बिना, सबको धकियाते-छकियाते तेजी से आगे बढ़ना चाहता। उसके अंदर की सम्येदनाएं मर चुकी हैं। आज की बाजारवादी प्रवृत्ति ने उसे उपभोक्तावादी बना दिया है फिर चाहे अपनत्व के रिश्ते ही क्यों ना हो। उसकी आत्मा में बसे नारायण ने जैसे दम तोड़ दिया है। महाभारत गीता ऐसे से भटके युवकों के लिए वरदान है जिसे समय-समय अनेक विद्वानों ने अनुवादित करके समाज तक पहुंचाने का प्रयास किया है और मनोहर श्याम जोशी ने अपनी कृति श्वागा कुरुक्षेत्र कीश में अत्यंत सहज-सरल रूप में इसे प्रस्तुत किया है और उसके माध्यम से आज के नर के भीतर मरते नारायण को बचाने का प्रयास किया है। इस कृति के आरम्भ में एक प्रकार से वेदव्यास यह कहकर सचेत करते हैं कि "जहां सत्य, धर्म, ईमानदारी, विनय और शर्म हैं वहीं कृष्ण हैं और जहां कृष्ण हैं वहीं विजय है।" और अंत में सन्देश देते हुए यह भी कहते हैं कि "धर्म से मोक्ष ही नहीं धर्म और काम भी सिद्ध होते हैं।" इसलिए धर्म की राह पर चलकर कर्म करें परिणाम की चिंता किये बिना तो इंसानियत जिंदा रहेगी और जब मानवीयता जीवित रहेगी तो हर नर के भीतर बैठे नारायण भी जीवित रहेंगे। मनोहर श्याम जोशी की कृति श्वागा कुरुक्षेत्र कीश यही कहना चाहते हैं कि नर के भीतर का नारायण जिंदा रहेगा तो नर भी जिंदा रहेगा। आज इसकी ही आवश्यकता है वरना मानीयता के पतन के साथ-साथ मानव सभ्यता भी खत्म हो जाएगी।

मूल शब्द: नर के भीतर का नारायण, विध्यवन्सक, प्रतिबद्धता, डिस्टर्ब, आत्मवंचना, आत्मनिर्वासन, डिप्रेशन, निथुरा-निचुड़ा सत्य, आसक्ति, अपौरुषेय

प्रस्तावना

1 अगस्त 1933 को राजस्थान के अजमेर में एक प्रतिष्ठित एवं सुशिक्षित परिवार में जन्में मनोहर श्याम जोशी एक प्रमुख भारतीय साहित्यिक, विचारक, और कवि थे। उन्हें आधुनिक हिन्दी साहित्य के श्रेष्ठ गद्यकार, उपन्यासकार, व्यंग्यकार, पत्रकार, दूरदर्शन धारावाहिक लेखक, जनवादी-विचारक, फिल्म पट-कथा लेखक, उच्च कोटि के संपादक, कुशल प्रवक्ता तथा स्तंभ-लेखक के रूप में जाना जाता है। उत्तर आधुनिकतावादी रचनाकार और मीडिया मैन के रूप में मशहूर लेखक मनोहर श्याम जोशी उर्फ मशजो की पहचान हिंदी साहित्य जगत में एक उपद्रवी कथाकार और विध्वनस्क व्यंग्य लेखक की रही है। विद्याध्ययन तथा संचार-साधनों के प्रति जिज्ञासु भाव उन्हें बचपन से ही संस्कार रूप में प्राप्त हुआ जो कालान्तर में उनकी आजीविका एवं उनके संपूर्ण व्यक्तित्व विकास का आधार बना। उन्होंने अपनी रचनाओं में विचारशीलता और सामाजिक सुधार के मुद्दे पर विचार किया है।

मशजो का साहित्य क्षेत्र में पदार्पण एक कवि के रूप में हुआ। उन्होंने दिल्ली की नामी-गिरामी साहित्यिक संस्था "दिल्ली कल्चरल फोरम" (1952-53) के संपर्क में आकर अपनी प्रारंभिक कविताओं का प्रकाशन किया। उनके इसी कवि कर्म ने "गाथा कुरुक्षेत्र की" जैसी कृति का सृजन करवाया। उसके बाद वे गद्य रचना की ओर मुड़ गए।

उन्होंने गद्य विधाओं में नए ढंग से फार्म, कथ्य-चेतना तथा अनुभव दृष्टि के नए प्रयोग किए। उनकी यह नई अनुभव दृष्टि पुरानी फार्म व्यवस्थाओं, विश्वासों, संरचनाओं और प्रतिबद्धताओं को डिस्टर्ब करती हैं। आधुनिक भारतीय सांस्कृतिक नवजागरण की प्रेरणा मशजो को महाभारत-गीता की ओर ले गई। इसी

काव्यात्मक, कथात्मक प्रेरणा ने "गाथा कुरुक्षेत्र की" में रूपाकार ग्रहण किया।

आजादी के बाद के समय का लुटा-पिटा भारतीय समाज मोहभंग, निराशा, निरर्थकता, अविश्वास, अन्याय शोषण, व अपमान की ज्वाला में जल रहा था। मूल्यहीनता पंख पसारने लगी और आजादी के बाद की पीढ़ी अकेलेपन, आत्मनिर्वासन व श्रम के परायेपन की पीड़ा के कारण डिप्रेशन का शिकार होने लगी थी। ऐसी स्थिति में मशजो ने भारतीय समाज को भारत की विराट संस्कृति का प्रतीक महाभारत-गीता के रूप में सांस्कृतिक नवजागरण की मशाल पकड़ा दी जिसके आलोक में नयी पीढ़ी को समय के अनुसार उत्तर औपनिवेशिक दृष्टि से सम्पन्न होने की राह सुझाई और पश्चिमी आधुनिकता की घुड़दौड़ में शामिल होकर आत्मवंचना से बचने व आत्मविश्वास से भरने की प्रेरणा दी। इस संदर्भ में कृष्ण दत्त पालीवाल का कथन है-

"नई पीढ़ी अन्याय अपमान शोषण के विरुद्ध कमर कसने का अरमान रख सकें। वह पश्चिमी आधुनिकता की सत्यानाशी मार से रक्त ना हो जाए।" 1.

वस्तुतः महाभारत सामाजिक, राजनीतिक, एवं ऐतिहासिक धरोहर है और गीता वैदिक उपनिषादिक बौद्ध और जैन इन चारों मतवादों का निचुड़ा-निथुरा सत्य ज्ञान है और यही ज्ञान श्वागा कुरुक्षेत्र कीश विचार भूमि है तभी तो मशजो ने वेदव्यास के द्वारा श्वागा कुरुक्षेत्र कीश के चतुर्थ सर्ग में कहलवाया है

"उपनिषद हैं धेनु,
ग्वाले कृष्ण हैं
अमृत दुग्ध है गीता
जिसको पिलाकर प्रभु ने किया
मोहमुक्त अर्जुन को। 2. पृष्ठ 34

इस तरह मनोहर श्याम जोशी ने इस सत्य को भी स्वीकार करते हुए सामने रखा कि उपनिषद् वेद से निकले हैं और गीता उपनिषदों से जो कर्म, भक्ति व मुक्ति के चिंतन भंडार से परिपूर्ण है।

आज उत्तर आधुनिकता के इस दौर में पतन के गर्क में जाती भारतीय सांस्कृतिक, मूल्य, मानवीयता और राष्ट्र की आत्मा युवा पीढ़ी को बचाने के उद्देश्य से मनोहर श्याम जोशी ने श्वाधा कुरुक्षेत्र की संकल्पना की उन्होंने मंगलाचरण में संदेश देते हुए कहा है कृ

“जहां सत्य है,
जहां धर्म है
ईमानदारी, शर्म, विनय है
वहीं कृष्ण हैं
और जहां कृष्ण हैं वहीं विजय है। 3. पृष्ठ 17

गीता धार्मिक सांस्कृतिक मूल्यों की, आदर्शों की, कर्तव्य की समुचित व्याख्या है तभी तो कर्तव्याकर्तव्य के मोह में फसे अर्जुन को गीता-ज्ञान का अमृत पिलाकर धर्म व कर्तव्य की उचित राह कृष्ण ने सुझायी।

“कर्म पर अधिकार है तेरा
किंतु है नहीं कर्म के फल पर

फल की चाह मत कर बंध कर्म के फल से। 4. पृष्ठ 32
काव्य नाटक के अंत में वेदव्यास के मुख से भी कवि ने कहलावाया है—

“कर्म करो बिना फल की चिंता किए
अर्थ, काम और गार्हस्थ्य से
अपने निश्चित कर्तव्य से
मुंह न मोड़ो। 5. पृष्ठ 71

उचित कर्म किए बिना फल की इच्छा रखने वाली महत्वाकांक्षी आज की युवा पीढ़ी के लिए यह अमृत बाण है। अहंकार व स्वार्थ की सुरा में धुत युवा पीढ़ी की मुक्ति का द्वार खोलती है गीता जिसे मनोहर श्याम जोशी ने श्वाधा कुरुक्षेत्र की संकल्पना के रूप में परोसा है।

आसक्ति से जन्मती कामना है
और काम से अनंतर उपजता क्रोध है। 6. पृष्ठ 33

महाभारत गीता पर टीका और भाष्य की महनीय परंपरा आदि शंकराचार्य से लेकर माधवाचार्य, सदानंद गति, नीलकण्ठ शास्त्री, स्वामी करपात्री जी महाराज, श्रीपाद दामोदर वासुदेव शरण अग्रवाल जैसे मनीषियों ने अपने-अपने ढंग से व्याख्या कर कायम रखी।

भारत के हर बड़े व्याख्याता, चिंतक, दार्शनिक, समाज—सुधारक, राजनेता ने महाभारत-गीता पर टिप्पणी और भाष्य लिखा है। इतना ही नहीं महान देशभक्त बाल गंगाधर तिलक व महात्मा गांधी ने भी अपनी लेखनी महाभारत-गीता पर चलाई है। “अनासक्ति भोग” महात्मा गांधी द्वारा गीता पर लिखी गई व्याख्या है। मनोहर श्याम जोशी ने गीता-ज्ञान के दूध रूपी अमृत को “गाथा कुरुक्षेत्र की” में अभिव्यक्त किया है।

आज के भारतीय जीवन में प्रगति और विकास की जो अंधी दौड़ शुरू हुई है उसमें नर के भीतर का नारायण मर रहा है मनोहर श्याम जोशी ने इस कलाकृति में नर के भीतर मरते नारायण को बचाने का संदेश दिया है, क्योंकि 20 वीं और 21वीं सदी की

बढ़ती बाजारवादी, भौतिकवादी, उपभोक्तावादी, नव कंप्यूटर क्रांति की नकारात्मकता और उत्तर पूजीवादी समाज में समानता, स्वतंत्रता व बंधुता का संदेश देने वाली आधुनिकता एक विध्वंसक धोखा है, इस धोखे ने फिर से एक महाभारत शुरू कर दिया है जिससे बचाने व बचने के लिए गीता—ज्ञान जैसा बौद्धिक आलोचनात्मक विवेक चाहिए और किसी भी कीमत पर नर के भीतर के नारायण को जीवित रखना है क्योंकि नारायण कृष्ण के शकृष का अर्थ है कृजोतना, खींचना, आवरण हटाना और शणका अर्थ है कृ निवृत्ति (विद्यानिवास मिश्र—महाभारत का काव्यार्थ)। कृष्ण जीवन की सर्जनात्मकता की सृष्टि है इससे बंजरता टूटती है, नष्ट होती है, इसी दृष्टि से कृष्ण भाव जीवन का लघु-महत दोनों रूप है और “गाथा कुरुक्षेत्र की” के भीष्म इसी रूप में कृष्ण की आराधना करते हैं, किंतु आज की वह भोगवादी संस्कृति के पीछे भागते मनुष्य ने स्वयं अपने जीवन में दुखों को निमंत्रण दिया है क्योंकि आज का मानव तप के तेल से सत्य का दीपक जलाना भूल गया है, करुणा की बत्ती में क्षमा की लौ उठाना छोड़ चुका है, इसलिए आज के मानव के सामने मूल्यांधता है और वह इस अंधकार में भटकने के लिए विवश है। उसकी इस विवशता के पीछे गांधारी का कृष्ण को दिया श्राप है जो कृष्ण को कुरुवंश की उपेक्षा का कारण मान शाप देती है कि तुम्हारे भी कुटुंबी आपस में लड़ कर मर जाएंगे और आज का भारत गांधारी का वही शाप भोग रहा है। इस प्रकार मनोहर श्याम जोशी ने महाभारत गीता के श्लोकों को आज के आधुनिक संदर्भों में प्रस्तुत किया है।

वस्तुतः महाभारत गीता जीवन जीने की कला सिखाती है, जीवन को एक नए सलीके से जीने की मानसिक तैयारी करती है और जीवन जीने की इसी तरह की प्रेरणा “गाथा कुरुक्षेत्र की” के माध्यम से मनोहर श्याम जोशी ने दी है, क्योंकि महाभारत के चरित्र भारतीय जनमानस की प्रेरणा के स्रोत रहे हैं, तभी तो आचार्य हजारी प्रसाद द्विवेदी ने “हिंदी साहित्य” की भूमिका में महाभारत को उज्ज्वल चरित्रों का वन घोषित करते हुए कहा है कृष्णमहाभारत को उज्ज्वल चरित्रों का वन कहा जा सकता है। वह कवि रूपी माली का यत्न पूर्वक सवारा उद्यान नहीं है जिसके प्रत्येक लता, पुष्प, वृक्ष अपने सौंदर्य के लिए बाहरी सहायता की अपेक्षा रखते हैं बल्कि वह अपने आप को जीवनी शक्ति से परिपूर्ण वनस्पतियों और लताओं का परिवर्तित विशाल वन है जो अपनी उपमा आप ही हैं। मूल कथानक के सभी चरित्र अपने आप में पूर्ण हैं। भीष्म जैसा तेजस्वी और ज्ञानी, कर्ण जैसा गंभीर और वदान्य, द्रोण जैसा योद्धा, कुंती और द्रौपदी जैसी तेजोदीप्त नारियां, गांधारी जैसी पति परायण और श्री कृष्ण जैसा उपस्थित बुद्धि और गंभीर तत्त्वदर्शी, युधिष्ठिर जैसा सत्य परायण, भीम जैसा मस्त मौला, अर्जुन जैसा वीर, विदुर जैसा नीतिज्ञ चरित्र अन्यत्र दुर्लभ है।” 7. पृष्ठ 7

मनोहर श्याम जोशी ने जी महाभारत के इन्हीं उज्ज्वल चरित्रों की उज्ज्वल गाथा को “गाथा कुरुक्षेत्र की” कलाकृति के रूप में बुना है। उन्होंने कृष्ण द्वैपायन वेदव्यास के हृदय में बैठकर महाभारत के चरित्रों की वृक्ष रूप में अवधारणा को मथा है और काव्यार्थ को वृक्ष से जोड़ा है। इसके विचार-प्राण के दो महावृक्ष हैं, एक दुर्योधन नामक क्रोध का महावृक्ष है जिसका तना कर्ण है और शकुनि उसकी शाखा है, दुशासन इस वृक्ष का पुष्प व फल है और अंधा, अविवेकी राजा धृतराष्ट्र इस वृक्ष की जड़ है। दूसरा महावृक्ष युधिष्ठिर है जो धर्म, कर्तव्य, करुणा व विवेक से परिपूर्ण है। इस वृक्ष का तना अर्जुन है और इसकी शाखा महाबली भीम है, नकुल-सहदेव इस वृक्ष के पुष्प और फल हैं तथा इस वृक्ष की जड़ योगिराज श्री कृष्ण है जिनमें समस्त जाति स्मृतियों, अपौरुषेय ज्ञान तथा कर्तव्य विधान समाया हुआ है और वे आसक्ति, अनासक्ति से परे रहने वाले नारायण हैं जो नर को जगाते हैं नवजागरण लाते हैं।

इतना ही नहीं मनोहर श्याम जोशी ने “गाथा कुरुक्षेत्र की” में स्त्री-विमर्श का एक नया पाठ भी प्रस्तुत किया है। आजादी के बाद के परिदृश्य में आधुनिक चेतना से युक्त यह स्त्री-विमर्श उत्तर आधुनिक परिदृश्य का एक नया वातायन है। विचार संघर्ष के उठते ज्वार-भाटे में एक प्रश्न यह भी उठा है कि स्त्री कोई संपत्ति नहीं जिसे जुए में दांव पर लगा दिया जाए वह भी बिना उसकी मर्जी के बल्कि स्त्री जीवन की प्रकृति है, ऊष्मा है, राग है और उसकी अपनी स्वतंत्र अस्मिता है। स्त्री अस्मिता को टुकड़ाने वाली, नीच कर्म में प्रवृत्त, अन्यायी मर्दवादी समाज के ऐसे कर्म पर अंकुश लगाने की आवश्यकता है, तभी तो द्रौपदी युधिष्ठिर के कौरवों से संधि प्रस्ताव का प्रतिवाद करती है।

जाते जाते कृष्ण सुन लो मुझ द्रौपदी की बात
संधि जो भी कर रहा स्वीकार, है धिक्कार उसको।
युधिष्ठिर के धर्म को, भीम के भुजदंड को
अर्जुन के गांडीव की टंकार को धिक्कार है। 8. पृष्ठ 22

इस तरह जहां एक ओर द्रौपदी मर्दवादी सोच को चुनौती देती है वहीं दूसरी ओर शिखंडी भारत के कई भीष्मों की वीरता पर वज्रपात करता है और कुंती वरुण की स्वतंत्रता को व्यक्त करती है तो गांधारी स्त्री की सहमति पर, उपेक्षा पर करारा जवाब है। मनोहर श्याम जोशी ने उपर्युक्त तीनों ही नारी चरित्रों से के माध्यम से “गाथा कुरुक्षेत्र की” में स्त्री-विमर्श को नए रूप में देखते हुए एक नया पाठ प्रस्तुत किया है। वस्तुतः भारतीय संस्कृति में, साहित्य में और परंपरा में नारी सदा दायम दर्जा ही प्राप्त करती रही है, यहां तक कि रामायण और महाभारत के सभी नारी चरित्र नियति के हाथ संचालित रहे हैं। “गाथा कुरुक्षेत्र की” में मनोहर श्याम जोशी ने स्त्री-विमर्श के नए रूप से नारी की आधुनिक चेतना को जगाया है। मनोहर श्याम जोशी ने “गाथा कुरुक्षेत्र की” में वेदव्यास को सूत्रधार के रूप में प्रस्तुत कर एक नया प्रयोग भी किया है। वह इस काव्य नाटक में आद्यंत उपस्थित हैं। इनके द्वारा मनोहर श्याम जोशी ने “गाथा कुरुक्षेत्र की” कलाकृति में एक नया भाष्य और व्याख्या प्रस्तुत की है। वेदव्यास कुरुक्षेत्र में घटने वाली प्रत्येक उस घटना के प्रति आह से कराह उठते हैं जो मानवता को शर्मसार करने वाली है और जिससे मानवता को प्रेरणा मिलने वाली है उसके प्रति वे अभिभूत हो उठते हैं। कथा सूत्रधार के रूप में वे “गाथा कुरुक्षेत्र की” को एक नई अर्थवत्ता देते हुए कहते हैं—

मैं वेदव्यास
पुत्र मुनि पारासर का
वीर्य से जिसके विचित्रवीर्य की दो विधवाएं
दे सकी जन्म धृतराष्ट्र, पांडु और विदुर को
गरत वंश जिससे बढ़ सका आगे। 9. पृष्ठ 18

वस्तुतः

मनोहर श्याम जोशी और वेद व्यास इसी कुरुक्षेत्र की विभीषिका से नाभि-नाक से संबद्ध रहे हैं। जहां एक ओर मनोहर श्याम जोशी द्वितीय विश्वयुद्ध की विध्वंसक त्रासदी और उससे उत्पन्न संहार के साक्षी बने, वही वेदव्यास महाभारत की विभीषिका के न सिर्फ साक्षी बने बल्कि महाभारत की कथा को रूप-आकार प्रदान किया और जब-जब भी महाभारत में अनीति, अनर्थ, कुचक्र, नारी की शील हरण की कोशिश की गई तब-तब वह आह से मर्माहत होते रहे।

दरअसल महाभारत समस्त भारतीय संस्कृति और साहित्य का स्रोत-ग्रंथ और आधार रहा है। इसे आधार बनाकर भारतीय साहित्य में काव्य-नाटक, उपन्यास, चंपू-काव्य, प्रबंध-काव्य

तथा लंबी कविताएं लिखी गईं और मानव जीवन को समाज को जागृत करती रहीं, प्रेरित करती रहीं। हिंसा या युद्ध किसी समस्या का समाधान नहीं अहिंसा व धर्म पर चलकर मोक्ष, अर्थ और काम भी सिद्ध होते हैं। “गाथा कुरुक्षेत्र की” के अंत में वेदव्यास यही सीख देते हुए कहते हैं

“धर्म से मोक्ष ही नहीं, अर्थ व काम भी होते हैं
सिद्ध
इसलिए सदा सेवन करो धर्म का ही.
किसी भय से, कामना से, लोभ से
और तो और प्राण रक्षा के लिए भी
त्याग धर्म का करो मत तुम। 10 पृष्ठ 72

तभी नर के भीतर बसे नारायण को बचाया जा सकता है।
यही संदेश जन-जन तक पहुंचाना मनोहर श्याम जोशी की इस कलाकृति का उद्देश्य रहा है।

संदर्भ ग्रन्थ

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New Literaria

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Destitutionalised Reading of Gender and Caste in Baburao Bagul's Short Stories

Dr. Kavita Patil

Abstract

In this research paper, I analyze the effects of institutionalised ways of reading 'gender' and 'caste' in Marathi literature with reference to Baburao Bagul, one of the important Dalit writers, short stories with the help of some notions and arguments from Antonio Gramsci's Prison Notebooks, Jacques Derrida's essay "Structure, Sign and Play in the Discourse of Human Sciences", Aniket Jaaware's essay "Destitute Literature" and the book Practicing Caste: On Touching and Not Touching. Baburao Bagul's short stories re-validated the established institutionalized reading practices of gender and caste in literature set by the Marathi writers and critics, mostly upper-caste, before the 1960s. However, other Dalit writers did not venture to re-evaluate the representation of gender and caste in literature. Before the concept of 'Destitute Literature' was propounded by Aniket Jaaware, most of the reading/analysis of Marathi Dalit literature followed institutionalized ways of consumption of literature. The dominant practices of reading literature in academia as well as out of it did not spare even the scholars who claimed to be different from the hegemony. The descriptions and analysis of gender and caste were mostly on the grounds of identity politics. For example, all the essays in the Marathi book *Samagra Lekhak: Baburao Bagul* (Complete Writer: Baburao Bagul) edited by Dr. Krushna Kirwale offer the institutionalized readings of Bagul's stories, their form, content, and the characters. I attempt to critique such earlier writings and criticism written on Baburao Bagul's stories and re-read the stories in destitutionalised way.

Keywords: Destitution, Gender, Caste, Baburao Bagul, Antonio Gramsci, Jacques Derrida.

Introduction

It is imperative to analyze and critique institutionalized reading and writing practices of literature, especially Marathi literature. Institutionalized reading and writing practices of literature here means the 'common sense' way of reading and writing. This is the hegemonic way to read and write literature. In other words, ways of writing and reading are controlled by an institution of writing and reading in every culture by the dominant groups of those cultures. One can also call such institutions the agents of the state. The institutions are maintained by leading social groups of the society; the ones who own the means of production. They decide the organizing principles of the institution and run them accordingly. The interests of those dominant social groups are looked after and taken care of while running the institution. The institutions also tend to exclude and abandon certain people and principles from their structures as they seem to be a threat to the institutions. This results into a counter-discourse, an opposite to 'institution'. Sometimes such discourse is 'destitute.' Therefore, it is possible to substitute

institutionalized reading and writing practices by destitutionalised practices.

1. Common Sense

Marathi Dalit Literature, as argued by many scholars and critics, is a post-independence phenomenon. This consideration appears problematic as Dalit writings did exist in the nineteenth and early twentieth century Maharashtra. In pre-independent Maharashtra, in the nineteenth and early twentieth century Marathi Dalit Writing was mostly only either political or social. Some of the early Marathi writers like Shankarrao Kharat, Baburao Bagul, and P. E. Sonkambale wrote fiction in the form of storytelling inherited from oral traditions like *Tamasha* and *Ambedkari Jalasa*. In the later phase of Marathi Dalit Writing, there was a flurry of autobiographies and lyrical poems about the writer's suffering and survival by winning the battle against the odds of caste institution. This flurry had to do with demand and supply chain of the Marathi publishing industry. The consumers of these survival narratives were mostly upper castes who could easily draw ethical conclusions, arguing what is ethical and unethical, deploying their customary morality. This is how the didactic reading practices of literature set by mainstream Marathi writers in the nineteenth century continued in the twentieth century too. When these individual truths, in the form of autobiography, captured massive consumption, most of the Dalit writers preferred to write autobiographies of their successful survival rather than fiction. The demand and supply chain played a vital role here. Aniket Jaaware (2019) in his book *Practicing Caste: On Touching and Not Touching* points out: "The role of print capitalism should not be ignored here. It is precisely printed material as a commodity that opens up this domain for dalit authors." (p. 141) Since 'caste' was in the background of these narratives, the upper-caste consumers branded it '*vidrohi sahitya*', literature that rebelled against the established standards of reading and writing literature in Marathi. However, many critics and scholars engrossed only in '*vidroha*' in Dalit literature did not pay attention to the literariness of the literary. Encountering the popularity of Dalit literature most of the Marathi critics sold the 'ethical superiority' of Dalit literature to gain cultural capital. 'Cultural capital' as it would appear is Marathi critics' attempt at achieving higher social status through social mobility by contributing to the knowledge creation about Dalit Studies. Dalit studies has been one of the most sought after fields of inquiry. The critics giving in to the global demand criticized and analyzed Dalit writings, frequently, in hurry and that resulted in several institutionalized practices and beliefs about Dalit literature. These critics, it seems have endorsed the prevalent knowledge or the 'common sense' understanding of Dalit literature.

The notion of 'common sense' conceptualized, expounded, and critiqued by the Italian Marxist Antonio Gramsci in his *Prison Notebooks, Volume I* is used here in a couple of ways; firstly as 'popular knowledge' about things, and secondly, as institutionalized reading and writing practices. Gramsci (1996) argues:

Every social stratum has its own "common sense" which is ultimately the most widespread conception of life and morals. Every philosophical current leaves a sedimentation of "common sense": this is the document of its historical reality. Common sense is not something rigid and static; rather, it changes continuously, enriched by scientific notions and philosophical opinions which have entered into common usage. (p.173)

Gramsci describes 'common sense' as an element that modifies an average judgement of a particular society. If one has to use Gramsci's argument in the context of this research paper then it could be reasoned that the leading ways of reading gender and caste in Baburao Bagul's stories come out of 'common sense' stipulated among the Marathi reading public by the hegemony of literature and criticism written by upper-caste Marathi writers. 'Common sense' reading, in other words, can be called the institutionalized reading or the hegemonic way to read literature.

2. Institution and Destitution

Jacques Derrida in his essay “Structure, Sign, and Play in The Discourse of Human Sciences” (1970) critiques, although Derrida himself does not refer to, ‘organizations’ or ‘institutions’ through the notion of ‘structure’ or ‘structurality of structure’. Numerous theorists and thinkers counting Karl Marx, Antonio Gramsci, Michel Foucault, Pierre Bourdieu and so on have defined, elaborated, and problematized the idea of the institution. Here, I am going to theorize the notion of ‘institution’ as differing to the notion ‘destitution’ and the paradox of these notions in the Marathi Dalit writer, Baburao Bagul’s short stories from his short story collections *Jenvha Mi Jaat Choral Hoti* (When I Hid my Caste) published in 1963 and *Maran Swasta Hot Ahe* (Life is Getting Cheaper) first published in 1969.

Aniket Jaaware (2009) in his book *Simplifications: An introduction to structuralism and post-structuralism* argues that: “If there is any institution that is fundamental to modern culture, it is the institution of reading and writing. Ways of writing and ways of reading are regulated by this institution” (p. 425). I speculate here that the state and the agents of the state resolve and impart the ways of reading and writing to regulate the institution of reading and writing so that something which might damage the propaganda of the state could be forbidden to do so and eventually, it is guaranteed that the state remains to be the sovereign owner of the institutions and ways of institutionalization. And all that is left out of the institution would automatically fall under the notion of ‘destitution.’ The origin of the word ‘destitute’ submits that it means something that is abandoned, forsaken, and excluded from the institution. ‘De’ in destitution means taking away the institution. I am using the word ‘destitution’ as a noun denoting ‘absence of means or resources’ or ‘absence of grants and funds.’ Also, in its literary and political sense which Aniket Jaaware uses in his essay “Destitute Literature” published in 2012 and a book *Practicing caste on touching and not touching* published in 2019 respectively.

In the discourse of Marathi literature, ways of writing and reading literature were articulated in the nineteenth and early twentieth century by the upper-caste and class. “Upper” meant “forward” in social practice (“upper classes were also the most “forward” it seems), and “lower” meant “backward” (Jaaware, 2019, p. 176). In other words, the dominant social groups of Marathi writers. In case of writing literature, their writing style was built on the ancient Sanskrit texts, the Puranas, Mahabharata, Ramayana and so on. On the other hand, the ways of reading literature were also maintained upon and were concluded that literature is didactic unlike the Sanskrit theory of *rasas* yielding pleasure. These ways of writing and reading literature were compromised in Dalit writing in Marathi, especially in Baburao Bagul’s works. He, in a way ‘de’ institutionalized the leading reading and writing practices. Bagul preferred to write stories in a ‘de’- institutionalized way probably as Aniket Jaaware (2019) in his book *Practicing Caste: On Touching and not Touching* argues:

Because storytelling has the ability to terminate the telling at crucial points of ethical or political “destitution”, it provides a special opportunity to abandon the narrative at an ethical conundrum or even an aporia, thus allowing us, in fact forcing us, to think about it. In real life, perhaps there is much less time to *think* because it is necessary to *act*, and act *immediately*. (p. 7)

3. Destitutionalised Reading of Gender and Caste in Bagul’s Stories

There are dual significant characteristics that make Bagul’s stories ground-breaking. Firstly, they suspend readers from making value judgements and secondly, the impoverished characters are characterized through the Sanskrit-influenced Marathi diction by using poetic devices and language. The persistent use of the figure of speech ‘alliteration’, which is conventionally used in Marathi poetry and is believed to add beauty to the language, is used in most of the stories written by Bagul. Following is a passage from the story “Aai” (Mother) published in the collection *Maran Swasta Hot Ahe* on which Bagul ends his story:

मुलाची हाक आणि दारावरची थापही तिच्या कानावर पडली नाही. अन् आई रडून रडून झोपली असावी म्हणून अधिक मोठ्याने आक्रंदून तिला हाक मारीत पांढूने दार ढकलले. पण तिला मिठी मारून उभ्या असलेल्या मुकादमाला पाहून त्याचे दुःखाने उदासलेले मन फटकन

फाटले गेले आणि आपापल्या दाराआड उभ्या असलेल्या शेजाऱ्यापाजाऱ्यांची आठवण येऊन लज्जेने त्याचे काळीज धडधडू लागले. त्याने पुन्हा धूम ठोकली आणि मुकादमाची मिठी ताडकन तोडीत ती त्याच्या मागे धावली. पण तो दूर गेला होता. मुकादम तिला निष्ठूरपणे मागे ओढीत होता. पांडू बाहेर जीव तोडून पळत होता. वस्तीतील कुत्री त्याच्यामागे धावत होती. आणि पाठीमागे धावणारी कुत्र्याची झुंड पाहून तो घाबरून ओरडून रडत होता. प्रत्येक खोलीतून माणूस बाहेर पडत होता. ती मुख्य मुकादमाच्या मिठीतून बाहेर पडण्याचा प्रयत्न करीत होती. पण चिखलात रुतून बसलेल्या माणसाप्रमाणे तिची सुटका होत नव्हती... (Bagul, 2017, p. 40)

“She did not hear her son's call and the knock on the door. And thinking that mother must have wept and fallen asleep Pandu opened the door, calling out to her, bellowing. But at the sight of the Mukadam (Foreman) holding her in his arms, his sorrowful heart broke and throbbed with shame in anticipation of the neighbours standing at their respective doors. He pounced again, and she ran after him, snapping out of his embrace. But he was gone. Mukadam was pulling her back relentlessly. Pandu was running outside as fast as he could. The dogs from that small town were running after him. And seeing the pack of dogs running after him, he was crying out in fear. People were coming out of the rooms. She was trying to get out of the embrace of Mukadam. But it was as if she was stuck in the mud, she could not get rid of it.” (Bagul, 2017, p. 40)

The recurrent use of the sounds /p/ and /a/ in the first sentence is trailed by a recurrence of a few more sounds in the passage. These stories would have resulted into being just the shocking and morbid accounts of the underprivileged characters if Bagul would not have used the poetic device alliteration. It is necessary to note here that the stories are written in Sanskrit-influenced Marathi words but the incidences, actions, and characters shown in the stories are hardly ever found in Marathi literary tradition. Other writers while writing the miseries of Dalit characters have used prose style to signify the hardship of the characters. In this short story, Bagul re-values the figure of a mother, which has been deliberated and worshipped often in the discourse of Marathi literature written by upper-caste writers based on the belief that the mother is an ideal figure who sacrifices her comfort for her children. Some of the poems which imply such belief include “Aaisarkhe Daivat Sarya Jagtavar Nahi” by G. D. Madgulkar, “Aai Mhanoni Koni” by the poet Yashwant, and so forth. On the contrary to these poems, the mother in Bagul's story is trapped in a dilemma of motherhood and sexual desire. After her bedridden abusive husband's death, she struggles for existence. Men living around her try to assault her sexually and women curse her for having a lover. In addition to this, her son too, like his late father, doubts her sexual behaviour. The end of the story cited above signifies the mother's ethical undecidability where she, while in the arms of her lover thinks of her son's perspective towards her ‘unethical’ relationship with her lover. However, she tries her best to follow her motherly instinct but fails as her lover does not allow her to leave his arms. Dalit women have been facing physical and mental atrocities at the hands of Dalit as well as upper-caste men including husbands and others. Such destitution though can be seen in other examples of Marathi literature, regardless of caste, class, and gender of the characters, does not seem often and certainly not the way Bagul's stories bring it out. The characters, as well as the readers, get caught in an impasse of ethics at the end of the story.

This act of literature by Bagul seems interesting to me as he appears to negotiate the agency of the destitute to meet the demand of the publishing house. Now the question arises, why does he do so? One of the possible reasons could be readership and the other could be to avoid making destitute suffering just a dreadful and miserable version of anguish. It is to be noted that Bagul employs institutionalized diction of Marathi language to criticize institutionalized understanding of gender and caste. Where does this paradox/play between institution and destitution lead? This play seems to force consumers of his stories to enjoy reading the language of the stories leading them to an ethical destitution. In other words, even though while reading, readers get pleasure through alliterative language, they are caught in a destitute position.

Bagul's stories do not allow the institutionalized or ‘hegemonic’ or ‘common sense’ way of reading gender and caste. Literature, when read in a common-sense way then the character's actions are judged on hegemonic ethical grounds. Reading literature with the belief

that it teaches moral lessons rather than providing attention to the literariness of the literary or providing special attention towards literary devices like a figure of speech and style of writing results into institutionalized reading. Bagul re-valuates the institutionalized reading practices established by the upper-caste Marathi writers by leaving characters as well as readers into an aporia of moral values. However, most of the Marathi critics, in their articles on Bagul's stories offer an institutionalized reading of gender and caste. These critics, could not overcome their customary morality while analyzing the stories in their articles.

4. Institutionalized Reading of Gender and Caste in Bagul's Stories by Marathi Critics

Articles written on Baburao Bagul's works, published in 2002 in the book *Samagra Lekhak: Baburao Bagul* (A Complete Writer: Baburao Bagul) present an interesting analysis of institutionalized reading of Gender and Caste. In one of the articles titled *Viodrohacha Dhagdhahta Avishkar: Baburao Bagul* (A Fiery Manifestation of Rebellion: Baburao Bagul), a critic, Dr. Gangadhar Pantavane goes on to summarise Bagul's stories rather than analysing them through close reading and justifies the 'immoral' behaviour of the female characters. He argues:

There are no limits to the ignorance, poverty, and sorrows faced by Dalits. It is their depravity which forces them to lose their chastity for survival. Girija from the story *Watevarchi* becomes a prostitute but the customers cheat her and do not pay her. She stands on the street just for the sake of her child and her dreams shatter on that street itself. (2002, p. 57)

The above extract from the article represents the institutionalized reading of Bagul's story *Watevarchi* (Streetwalker). Bagul does not criticize or justify Girija's prostitution in the story. Not a single sentence in the story states that Girija was into prostitution for the sake of her son. The 'words on the page' or 'close reading' of the story does not invite the above-mentioned interpretation. Then, why Dr. Pantavane comments on Girija's behaviour? It seems to me that the critic shares the hegemonic understanding about the prostitutes that they do it out of compulsion of the family needs. Almost all the articles from the book share more or less a similar kind of institutionalized understanding of gender and caste in Bagul's stories and their criticism is limited only to offering summaries of the stories. Gender, in their articles, is looked upon through the lenses of the victimization of women. This victimization argument assumes that women do not have power and they are weak. This assumption seems extremely problematic as it suspends the further possibilities of the production of meanings and interpretations. This assumption also controls the ways of reading Bagul's stories and imposes institutionalized interpretations.

Let me draw your attention to Derrida's reasoning about structurality of structure. Any established structure is an institution. If we agree with the conjecture that the institutions are maintained by the state, then, it could be assumed that, they, by nature, are corruptible. They are venal for the reason that in the process of retaining its original motive they change. It is palpable that the state and the agents of state exert to sustain the structure in its original form. However, outside forces like people and time compel an institution for an alteration and every structure deals with those pressures in its ways. The structure of reading and writing is central to modern culture and the fundamental principle regulates and controls the methods to read and write. The state and the agents of the state resolve and impart the ways of reading and writing to have hegemony on this institution so that something which might harm the propaganda of the state could be disallowed to do so and the state carries on to be the sovereign owner of the institution. Any transgressive act of reading and writing is considered to be a threat to the institution. However, a structure cannot evade such transgressions as the structure itself consents the play of its elements in its total form. The future possibility of failure of structure has already been considered by the state and its agents and therefore, the organizing principle has been maintained which can control, restrict, and limit the play or production of meanings.

This is how the hegemonic reading of literature functions. The above-mentioned critic did not unlearn his training of institutionalized reading. The close reading of the story does not indicate that the female character is powerless and a victim of a patriarchal society and therefore, forces herself into prostitution to earn her livelihood. It seems necessary to me to bring Michel Foucault's notion of 'power' in discussion here. Please note, Foucault's notion of 'power' does not help the politics of victimhood. Aniket Jaaware (2012) in his essay "Destitute Literature", argues:

Foucault's writing- especially *Archaeology of Knowledge* does not allow any moral satisfaction or righteousness to the victim. In fact, most of Foucault's writings render the notion of victimhood *inoperable*. If we fail to see the tremendous strength that this gives to the resistant, we will have failed to read Foucault's notion of power and truth and discourse. (p. 35)

The endings of Bagul's stories leave the readers in an ethical impasse and demand immediate political action. The political action, if undertaken, needs some power. The fact that the Dalit struggle has succeeded to a large extent is a sign that Dalits too have power. These stories prevent the discourse of victimhood and identity politics, and the romantic notion of authenticity. These three discourses have vetoed Dalit politics to become generalizable and therefore, not useful for other political struggles in the world.

The discourse around caste studies and Dalit studies always revolved around institutional ways of reading. In the initial phase, the discourse revolving around caste identities was important but it could not go beyond that, for example, in the case of the criticism of Dalit autobiographies, the discourse did not go beyond the plight of the characters and the description of their wretchedness and overcoming the difficulties.

In Bagul's stories alliteration helps to make them literary, therefore, it becomes generalizable truth about destitute beings but the critics' failure to analyze alliteration and its effects in their critical articles lead to the common assumption that Dalit literature is political and social. The loss of alliteration, here too, results in the morbid account of destitute suffering. Please note, it is the generalizable truths which help politics and not the individual truths. Individual truths and individual politics offered through Dalit autobiographies, lyrical poems, and personal stories do not help Dalit politics in general as they get stuck in Dalit identity. It is not on the survivor who survived exploitation needs help, we need to think and *act* for those who could not survive and write lyrical poems about their suffering, for example, *Khairlanji Massacre* that took place in Maharashtra on 29th September, 2006. Bagul's stories represent such generalizable truths, that too, hardly referring to the caste of the characters.

One more important example to be cited comes from the same book mentioned earlier. In an article titled *Baburao Bagul: Ek Samartha Kathakar* (Baburao Bagul: A Good Story Teller), a critic, Dr. Prakash Kumbhar, comments on the 'caste system' in the story *Bovhada*. He states: "*Bovhada* portrays the tension between upper castes and the untouchables. It mainly revolves around 'Damu Mahar' who belongs to the untouchable caste. It portrays the suffering of Dalits through the concept of superiority and inferiority of castes" (Kumbhar, 2002, p.147). This extract is a summary of the story and not a criticism. The caste system, as the above summary implies, makes some castes inferior to other castes and therefore, secondary, weak, slave, and powerless. This, too, gives birth to the assumption that Dalit beings are born powerless and therefore, face exploitation and oppression because of their inferior identity and thus, become victims of the caste system and violence. This assumption has misled the discourse of criticism of Dalit literature. If Dalit beings have been victims and powerless then how come an anti-caste struggle succeeded to a large extent in India? How come powerless people undertook the political struggle against the caste system?

It is necessary to understand the caste system as a set of 'power relations'. The oppressor, has been powerful because of the resistance of the oppressed. Foucault's arguments make it clear that power does not exist without resistance. Foucault's notion of 'power' may seem to be used repeatedly here but, repetitions are better than forgetting as it helps to remember things clearly. In that way, repetitions are a good practice for conserving certain

facts in memory.

5. Effects of Institutionalized Reading

Literature, when taught in institutions like universities and colleges, is read and taught in an institutionalized way where it is taught that literature is something which is unreal, not true, and therefore, the students are expected to interpret what was in the mind of the poet or a playwright or a novelist while writing a literary work. On the contrary, the other possible way of reading literature is to read it in de-institutionalized way, that is, by taking away what institutions have to say about literature and reading it literally, concentrating on what is written on the page, and what the text invites us to think, feel, and perform. Every text has its own set of invitations. The critics and their citations in the earlier section show that they have not read the short stories by Bagul intimately and have failed to identify and accept the invitations to think, feel, and perform. They could not overcome their habitual morality while interpreting the short stories which results in them failing to notice the importance of literary devices like alliteration. Their critique of Bagul's stories is a contribution to the hegemonic knowledge. The hegemonic knowledge would claim that Bagul's stories are more political as they discuss caste discrimination and anti-caste struggle than literary. Therefore, these stories have to be categorized separately as marginalized literature. This systematic marginalization is the result of institutionalized readings produced constantly by the critics and also, the translators.

It could be suggested here that the criticism produced by the Marathi critics is a sheer material production of the Marathi short stories. Literature written in Marathi before Bagul was read in an institutionalized manner. Most of the Marathi critics have been afraid to take interpretive risks and have failed to perform a close reading of the stories. Before the concept of 'Destitute Literature' was propounded by Aniket Jaaware in 2011, most of the reading/analysis of Marathi Dalit literature followed institutionalized ways of consumption of literature. The dominant practices of reading literature in academia as well as out of it did not spare even the scholars who claimed to be different from the hegemony. The descriptions and analysis of caste were mostly on the grounds of identity politics.

Literature when labelled or categorized as 'dalit literature' suspends the possibility of being universal because it gets stuck in uniqueness of identity and thus, preventing itself from helping any other political struggle. Writing articles on stories by deploying customary morality prevents the discourse from the possibilities of further development. However, the word 'destitute' suggests literature and people without grants and recognition, it is also in Bagul's stories that the reader becomes ethically destitute, this ethical undecidability opens up multiple possibilities of meaning and engagement. Therefore, Aniket Jaaware, defines such literature as 'Destitute Literature' in his essay "Destitute Literature". According to Jaaware, Bagul's stories have, repeatedly, represented the lack of "society" and of "sociability" as they do not have the privilege of being members of the institution "society" (2019, p.180) functioned on hegemonic grounds. However, it is attainable to have these characters being members of "our" society if we permit play or production of meanings or we are open to many more possibilities of knowledge creation. This hypothesis needs further detailed elaboration which cannot be undertaken here.

On the one hand, Bagul does not allow the moralistic reading of literature, on the other hand the critics attempt didactic reading. This act of problematic reading is a result of the hegemonic shared knowledge of Marathi Dalit literature that it is political and revolutionary. It is to be noted that the characters from Marathi Dalit literature could hardly occupy any space in the years preceding this phenomenon called Dalit literature. Dalit literature, as many scholars believed, is to be read differently than the hegemonic mainstream Marathi literature. But even though it was to be read differently, this 'different' kind of reading again resulted into the institutionalized reading of Marathi Dalit literature where many critics and scholars labelled it political and revolutionary which terminated it to be literary. The political anti-caste aspect of these short stories made the readers forget that Dalit writings are literature and demand to be

read in a destitute manner because they were branded in a specific way.

Conclusion

It could be concluded here that the critical articles like translations of Bagul's stories by Jerry Pinto and Mira Manvi, too, contributed to an institutionalized understanding that Dalit literature is less literary and more revolutionary. Dalit Literature might be revolutionary but not revolution itself. This confusion between literary and political and revolutionary and revolution haunts not only the discourse of Marathi Dalit literature and its translation but also the discourse of criticism of Marathi Dalit literature.

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Bio-note

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Translating Word to Image: Retelling of *A Passage to India*

Dr. Kavita Patil

Abstract

In this research paper I investigate David Lean, an English film director's, attempt of adapting E. M. Forster's English novel *A passage to India* into the film. This adaptation seems to be compelling, trying to be 'faithful' to the original. If the words in the novel make the reader imagine various aspects of the encounter between the 'native' and the 'coloniser', the images in the film propel the audience not just to see but interpret these encounters. Adela's bicycle ride, although, is not in the novel, its inclusion in the film conveys what was left to be interpreted or the act of 'reading between the text' for the reader of the novel. Each film adaptation is a separate event and does not have to follow a particular theory; neither in terms of film making and nor for description, interpretation, or analysis. However, in academia, where participants in the literary/cinematic discourses are expected to have read the original works of art (plays, novels, and short stories), adaptations intentionally or unintentionally face the fate of being compared to the original. *A Passage to India* appears to be an example of how concepts, 'mimicry' and 'hybridisation' from post-colonial theory help to see the adaptation in new light.

Keywords: *A Passage to India*, Adaptation, Mimicry, Hybridisation, Post-colonial Theory.

Introduction

In this paper, I attempt to illustrate that an 'adaptation' of a literary text into a film can be a curious example of translation. David Lean's film *A Passage to India* (1984) based on the stage play written by Indian-American playwright Santha Rama Rau in 1960 based on E.M. Forster's 1924 novel of the same title. The playwright had written the script for the play and then the filmmaker rewritten it in his screenplay. The playwright had kept many scenes suitable for indoors and the filmmaker kept it outdoors. On the one hand it seems that Forster wanted to achieve balance between both Indians and the English, on the other hands, the filmmaker claims that Forster hated the English. What David Lean achieved through this new cinematic text is that he opened up new possibilities of meanings and enriched the novel. He translated the novel and the play into his screenplay and came up with a new text. The notions of 'retelling' and 'rewriting' are relevant here.

1. Translation and Adaptation

To begin with I would like to draw your attention to the two notions 'translation' and 'adaptation'. Both these notions have been used interchangeably, to a large extent, in the discipline of Translation Studies. In Translation Studies, the scholars, especially who insist on and demand the translations to be faithful to the original, argue that unfaithful translations are the adaptations and faithful ones are the translations. Please note, by original I mean the text

that stands first in the chronology of the texts followed by. However, if we compare the origin of both the notions it leads us to a meaning: ‘modification of a thing to suit new conditions’. In addition to this, the notion of ‘translation’ has been, mostly, confined to literary translations, while adaptations to films. It seems to me that limiting meanings of these notions to certain disciplines is counter-productive. I suggest the use of these notions as metaphors which yields more productive results. An adaptation is basically an attempt of translation where the original is carried across and relocated in a new realm. This process is analogous to that of transplantation. This transplantation needs to be celebrated for gains rather than mourned for the loss caused in the process. This transplantation has been named by a couple of names by the scholars of Translation and Adaptation Studies. Translation Studies scholars named it as ‘rewriting’ and the Adaptation Studies scholars named it as ‘retelling’ of the original text/texts as literature has to do something with letters and cinema has to do something with telling. This retelling which is done through a different medium (cinematic medium) makes certain things visible which are otherwise invisible to the readers.

Literature as well as cinema, both, have been considered as modes of expression. The relationship between these two has been focus of the adaptation studies and numerous analyses which unlocks various possibilities of translating and interpreting words into images. Although it is a mass communication medium cinema also has been considered as an art form and therefore, it is unavoidable not to make it as an object of enquiry. The adaptations become reappearance rather than re-reading or re-writing. As Francesco Casetti in his essay “Adaptations and Mis-adaptations, Film, Literature and Social Discourses” elucidates:

Adaptation is no longer seen as a work repeating another work, nor as an expressive intention that juxtaposes itself to another expressive intention. We are no longer confronted with a re-reading or a re-writing: rather, what we are dealing with is the *reappearance, in another discursive field, of an element (a plot, a theme, a character, etc.) that has previously appeared elsewhere.* (2004, p. 82)

By reappearance Casetti seems to contend that the work of art comes into existence again which is not just a repetition of the original but it rather comes up with an interpretive risk. An adaptation translates the words into images by interpreting the words through the images. The text gets new life with cinematic interpretation. As he reasons further:

A reappearance is a new discursive event that locates itself in a certain time and space in society, one that, at the same time, carries within itself the memory of an earlier discursive event. Within this reappearance, what matters is the development of a new communicative situation, more than simply the similarity or dissimilarity between the later and earlier events. Otherwise said, what matters is the new role and place that the later event takes on within the discursive field, more than the abstract faithfulness that it can claim with respect to the source text. In fact, the text’s identity is defined more by this role and this place than by a series of formal elements. (Casetti, 2004, p. 82)

The reappearance is more than being faithful to the original text. It is more than similarities and dissimilarities found in the adaptation. Analysis of adaptations, very often, is based on the additions and exclusions made by the filmmaker while adapting the text into cinema. It meets with the fate of the translations which are compared with their originals just to see what additions and exclusions made by the translators. However, the analysis of adaptations is not as simple as this. Something deeper goes inside while adapting the text into cinema. It is not an easy task and consequently, the adaptation occupies entirely different place in the world of art and history. Thus, while studying the text and its adaptation it seems necessary to focus on the dialogue between the text and an adaptation along with the form and content of the text.

Each film adaptation is a separate event and does not have to follow a particular theory; neither in terms of film making and nor for description, interpretation, or analysis. However, in academia, where participants in the literary/cinematic discourses are expected to have read the original works of art (plays, novels, short stories and so on), adaptations intentionally or unintentionally face the fate of being compared to the original. However, they do not remain a piece of art repeating another work or sheer material production of the original and rather become the retelling. The film adaptation, a translation of word to image, of the novel *A Passage to India* is a curious example of retelling of the original. This research paper investigates David Lean's attempt of adapting *A passage to India* into the film of the same title. David Lean's adaptation appears to be compelling trying to be 'faithful' to the original. If the words in the novel make the reader imagine various aspects of the encounter between the 'native' and the 'coloniser', the images in the film propel the audience not just to see but interpret these encounters. Adela's bicycle ride though is not in the novel, its inclusion in the film conveys what was left to be interpreted or the act of 'reading between the text' for the reader of the novel. *A Passage to India* appears to be a good example of how concepts, 'mimicry' and 'hybridisation' from post-colonial theory help to see the adaptation in new light.

2. *A Passage to India* – A Novel

In the novel *A Passage to India*, the major theme is to protest the evils of a colonial society. The city of Chandrapore is a typical example of a colonial society in which the Englishmen are living like 'little gods'. Forster aims at pinpointing the ignorance and arrogance of these people who consider themselves superior to all Indians. Aziz is kind-hearted and responds to affection. He is not afraid of making connections with the English. He believes in personal relationships and would, given the chance, be an Englishman's friend. He is flamboyant, sensitive but also sensual and sentimental. However, he is not exactly sensible and is often impractical. An example to show his impracticability is the way he takes every precaution against unpunctuality. Before his expedition to the Marabar Caves, "he spent the previous night at the station. The servants were huddled on the platform enjoined not to stray." (E.M. Forster, *A Passage to India*, 1979, p. 134) And he would go out of his way to prepare food for his guests. The fact that he became hardened and disillusioned at the end of the story suggests the difficulty of connection between two unequal parties.

Forster submits that human relationship cannot be established on unequal bases. The English are officials and the Indians are the dominated. Such a relationship causes uneasiness and self-consciousness on Aziz's part. He becomes awkward and unnatural when he is among the English people. Language is another issue, which forbids effective connection between the colonizer and the colonized. The arrogance of some of the colonisers forbids them to learn to speak accurately the language of the Indians. Mrs. Turton, who had learnt the lingo, but only to speak to her servants, knew no polite terms but just enough language to command. In her, Forster illustrates how a sense of superiority can obstruct communication and understanding between 'us' and 'them'. Even her bridge party fails to bring the two sides together. It only reveals fissures in Indian society. (Hilda d. Spear, *Macmillan Master Guides-A Passage to India*, 1986. p. 53).

3. Mimicry, Ambivalence, and Hybridity

Homi Bhabha, in his book, *The Location of Culture*, proposes a cluster of the concepts like imitation, hybridity and mimicry which enables an analysis of Indian culture. This approach helps to find the complex nature of cultural formations in colonial India. Bhabha's analysis of these concepts is basically based on the Lacan's conceptualization of mimicry as disguise. In Bhabha mimicry focuses on colonial conflictual discourse. As he argues:

Colonial mimicry is the desire for reformed, recognizable Other, as a subject of a difference that is *almost the same, but not quite*. Which is to say, that the discourse mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must

continually produce its slippage, its excess, its difference. (1994, p. 86)

The colonisers expect the colonised to be English in taste and morals in spite of the fact that they are Indians in blood. The colonised seems almost the same but not quite. By mimicking the coloniser, the colonised does not re-presents the earlier but rather re-creates the coloniser. Bhabha seems to argue that the coloniser wants to improve the Other and to make him like himself, but in a way that he still maintains a clear sense of difference. In that case the Other becomes “almost the same” as the coloniser, but never becomes the one. He further argues that colonial mimicry has to continue to express difference if it has to work. This expressing difference in Bhabha’s view is ‘ambivalence’. Since, mimicry requires this “slippage” to function, it accords power to the coloniser and becomes the subversive tool of the colonised. As he continues:

Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which ‘appropriates’ the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both ‘normalized’ knowledges and disciplinary powers. (Bhabha, *The Location of Culture*, p. 86)

By ambivalence Bhabha seems to suggest that the civilizing mission of the coloniser fails since it only allows for Anglicization, not the complete transformation of ‘natives’ into Englishmen. In a novel *A Passage to India*, one of the major characters, Dr. Aziz, mimics the colonisers. In the film, through visuals the audience is able to interpret his mimicry of colonial masters. He looks submissive while speaking to his colonial masters in various scenes and frames. His shoulders are bent while speaking to the colonisers. He appears to be excited while speaking to them. It can be called behaviour below one’s dignity. On the other hand, while speaking to his Indian subordinates, for example, while speaking to his servants he holds power and treats them as his inferiors. I find Dr. Aziz’s character interestingly portrayed, focused upon and represented in the adaptation since he seems to be a perfect example of colonial mimicry.

4. Translating Word to Image

Dr. Aziz is always seen wearing an English attire that is a blazer and trousers when he is out for work. He wears same attire on his visit to Marabar caves. He seems to believe that his links with white officers can make him a complete man. He rides a bicycle and wears English attire. One day he asks his lawyer friend that why they (Indians) always speak of English men. The friend answers that because they (Indians) admire them and to this Aziz replies saying that is the trouble. However, he speaks English with English accent and imitates his colonial masters in speech, clothes, manners, morals, and tastes. It is seen through various visuals and images from the different scenes from the film.

Aziz gets arrested for raping Miss. Adela Quested. After relieving from an alleged rape attempt, he is shown wearing a *kurta* and *payjama*, an Indian culture specific dress. Although he wears English costume, he is always shown in beard, he never shaves off his beard, therefore, it looks odd. The English men shown in the film having always shaved off their beards whereas Aziz, an Indian Muslim, never shaves his beard off. He also applies Surma (black medicated eye make-up) to his eyes which is something common among traditional Muslim men. Here lies the crux of Bhabha’s argument that “almost the same but not quite”. This is to say that complete transformation of the natives is impossible and also, not expected by the colonisers.

The film clearly displays the contrast between Indian market places, houses and the

houses built especially for British officers. The houses have gardens, neat and clean roads, well maintained. The hygiene and cleanliness are shown taken care of in the houses on the one hand and Aziz's unclean and untidy house is shown on the other hand. All the Indians including the educated ones are also described as submissive in their behaviours just to please their British masters. Although Dr. Aziz tries hard to impress his colonial masters by mimicking and imitating them, he is not accepted by the English masters. He rather looks funny in his behaviour and attitude towards the colonisers in various scenes of the film. The British men seem to hate the Indians especially with modern ideas.

Dr. Aziz's house is unclean and untidy, which he regards as a shanty. It is infested with black flies. He has assimilated the Western culture in his looks and behaviour but his way of living remains Indian. It is clearly seen through the images and scenes where his house is shot from inside. At some places Aziz seems excited especially when he is with English people and his excitement is revealed through his behaviour, facial expressions, and body language. For example, in the film, on the way to Marabar caves, he stands outside the running train holding one of the windows and speaks to Miss. Quested who is looking outside the window. He seems to be a constructed man who has assimilated the Western culture and developed an Orientalist vision, leading to self-pity and self-hatred. The other example of his excitement is that he invites Miss. Quested and Mrs. Moor at the Marabar caves without having ever seen or visited himself that place beforehand. Ronny Heaslop, an English character, calls Dr. Aziz as the spoilt westernized type.

The character Godbole, well-versed in Hindu mythology and philosophy is not free from the influence of imperial culture and the resultant mimicry. He too speaks English language with a particular accent and plans to name his school after King Emperor George the Fifth. The music played at the Hindu temple and religious festivals is a combination of Europeanised bands which play Nights of Gladness while the Hindu choir of Godbole repeats Takram, Takram. Even in the midst of his meditation the image of Mrs. Moor appears in Godbole's mind and never leaves him. This is the portrayal of the impact of imperial culture and the resultant hybridity. There is a clear link between culture and imperialism presented throughout the film. The Indians are shown to have assimilated the culture of their masters. They are portrayed as ashamed of themselves, of their culture, and of their identity. Throughout the novel and the film, the Indians are presented as lesser people, who cannot manage their affairs like responsible individuals.

Towards the end of chapter two the owners of the club do not allow even the educated Indians into Chandrapore club inspite of their mimicry of the colonial masters and their complete assimilation of Imperial culture and submissiveness. The city magistrate Ronny criticises mimicry among the Indians and their desire to dress, look, and behave like the colonisers. The Indians are seen to mimic the manners, the life style, and the dress code to the extent that they look more English than the English. They flash their pince-nez, European shoes, and costumes. It is seen in film scenes too. Mrs. Turton does not like Indians being permitted into the club. Mrs. Turton considers Urdu as a lingo, the language of colonised other. During the formality of introduction, Mrs. Turton describes the Indian women as if they were commodities. She calls one of the Indian ladies present at the party as a "shorter lady" and the other one is called the "taller lady". She does not seem to treat them like living individuals, with their respective personalities and identities. It is only a stereotype portrayal, meant to reinforce the imperial ideology of superiority and to contain India and Indians. The Indian ladies are seen wearing six-yard saris at the bridge parties and tea parties and also seen covering their heads with their *pallus*. They accompany their husbands who seem to imitate their masters in case of taste and morals.

5. Retelling of *A Passage to India*

Antony Easthope in his essay, "Homi Bhabha, Hybridity and Identity or Derrida Versus Lacan", reasons:

Bhabha claims there is a space "in-between the designations of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Location 4). Hybridity can have at least three meanings - In terms of biology, ethnicity, and culture. In its etymology it meant the offspring of a tame sow and a wild boar, *hybrida*, and this genetic component provides the first meaning. A second definition of hybridity might be understood to mean an individual "having access to two or more ethnic identities." In fact, Bhabha develops his notion of hybridity from Mikhail Bakhtin, who uses it to discriminate texts with a "single voice" (lyrical poems) from those with a "double voice" (such as novels, whose narrator cites characters speaking in their own voice - these texts are hybridic.) (*Homi Bhabha, Hybridity and Identity or Derrida Versus Lacan*, n.p., n.d.)

Bhabha illuminates that colonial power cautiously established highly-sophisticated strategies of control and supremacy; that is, while it is aware of its ephemerality, it is also concerned to create the means that guarantee its economic, political, and cultural endurance. They seem to produce a class of persons Indian in blood and colour but English in taste, opinions, morals, and intellect. Thus, the process of colonial mimicry is both a product of and produces ambivalence and hybridity.

David Lean has made many vital additions in the film. It can be possibly argued here that he interprets the novel and explains what is left or untold through visuals. In other words, he fills up the blank spaces left by the novelist. Adela's bicycle ride is one of the symbolic additions. It is not there in the novel. It is a five-minute sequence highlighting Adela's gradual sexual excitement prior to her visit to the Marabar caves. This sequence comes right after Mrs. Moore discusses her negative views on marriage at the dinner table. Mrs. Moore's utterance is followed by cut to Adela on her bike. It is significant to note that when Adela looks over the erotic carvings, she has the same expression that she had at P&O office at the film's start looking at the picture of the Caves, and also when she first gazes at the Caves from Ronny's bungalow. Then the camera closes in on her face, which deepens her curiosity. There are close-ups of Adela then the monkeys appear noisily, threatening Adela, and their actions are accompanied by percussion on the track; she runs away. The monkeys reappear just before Aziz's trial as one of the Indians protesting the trial shows up in monkey costumes to frighten Adela on her way to court. This added scene reflects Adela's sexual excitement and can be associated with the car accident that she and Ronny have in the novel which causes a kind of excitement between the two and leads Adela to change her mind about marriage.

It can be maintained that this scene is included by Lean to provide background to Adela's visit to Marabar caves. This scene prefigures the film's conflict more powerful. Moreover, it helps Adela's character development. The crossroads sign seems to signify Adela's English upbringing. Her decision to peddle away from that cross indicates her strong curiosity and widening distance from that upbringing. From this scene it is clear to the audience that Adela is sexually inexperienced, confused, and dreadful, yet captivated. Also, this scene supports Lean build tension, and, with hindsight, makes Adela's experience in the Marabar Cave more comprehensible to audiences. It is to be noted here that the filmmaker added what was left to be explained in the novel by taking an interpretive risk.

Lean has not only made additions but has also made exclusions. One of those significant exclusions revolve around Aziz. For example, in the novel, when Aziz cannot find Adela at the Marabar Caves, he hits an Indian guide who is with the party. Aziz seems to be short tempered

in the novel but not in the film. Additionally, at an earlier point in the novel, when Aziz happens to meet Mrs. Moore sitting in a sacred mosque, he yells at her angrily assuming her ignorance to his culture by entering a sacred mosque with her shoes on. Aziz does not realize Mrs. Moore is well-versed in the culture and has removed her shoes before entering. On the contrary, in the film, Aziz never shouts at Mrs. Moore, and their conversation in the mosque is romanticized through soft lighting

Conclusion

Thus, it can be said that to adapt is translate, rewrite, recreate, and retell the original and to move from one interpretation towards another which involves several things, most significantly, to re-shape the reception of a story, a theme, or a character, and so on. Adaptation becomes the part of a text's afterlife, or the continued life, coincides with a second life of reception. Any kind of rewriting and retelling unbolts the various potentials of creation of meanings. Since no text has a stable origin, no text has a stable interpretation. Therefore, it seems to me that everything is a translation of translation of translation.

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Bio-note

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संक्षेप-
1970 में वे 'मानव' के नाम से प्रकाशित हुआ। वर्षी 1988 को अंग्रेजी के लिए दिया गया था। 2 वर्षों में समाज में अंग्रेजी शिक्षा को मानकर चल रहे थे। यह सच है कि आज समाज में अंग्रेजी शिक्षा ने अपना इतना जाल फैलाया कि हमारी भारतीय भाषाओं को पीछे होना पड़ा। उस समय ब्राह्मण वर्ग जिसे मान पाने वाला था, आज उसको हर व्यक्ति भोग रहा है। चाहे समाज ने कितनी ही तरकीबें क्यों ना कर ली पर आज समाज में अंग्रेजी शिक्षा का प्रभाव बढ़ता जा रहा है और देश के विभिन्न प्रांतों की बोली भाषा का मान घटता जा रहा है, यह कदु सत्य है। ज्योतिबा फुले को अंग्रेजों की नीति समझ में आई और वे अंग्रेजी शासन को उखाड़ फेंकना चाहते थे उनके विद्यार्थी जीवन में ही ज्योतिबा फुले ने अंग्रेजी हुकूमत के विरुद्ध आवाज उठाई एवं मनुस्मृति के सामाजिक सिद्धांतों का खंडन किया। उन्होंने मनुस्मृति की आलोचना की उन्होंने समाज के निम्न वर्गों को ललकारा और संबोधित किया और कहा, मेरा अनुसरण करो। अब मत डगमगाओ, शिक्षा तुमको आनंद देगी। ज्योतिबा फुले हमसे विश्वास से कहता है। जब ज्योतिबा फुले ने अपनी रूढ़िवादी सामाजिक परंपराओं का विरोध किया तो परंपरावादी ज्योतिबा को अपना शत्रु समझने लगे।

स्तावना

पाठशाला, कन्या पाठशाला एवं भारत की प्रथम रात्रि पाठशाला, महिला छात्रावास आदि खुलवाए। उन्होंने मैकाले की शिक्षा नीति (फिल्टर नीति) का विरोध किया और सन 1882 में हंटर कमीशन के समक्ष गैरमहिला शिक्षा को निशुल्क करने हेतु प्रतिवेदन प्रस्तुत किया। शैक्षिक क्षेत्र में महात्मा ज्योतिबा फुले का योगदान व शिक्षा के क्षेत्र में उनके द्वारा किए गए कार्यों की प्रसंगिकता तथा नारी उद्धारक के रूप में उनके कार्यों का अध्ययन किया गया तथा नारी शिक्षा में सावित्रीबाई फुले का योगदान महिलाओं के लिए एक आदर्श स्थापित हुआ। इसके अलावा ज्योतिबा प्राचीन भारत में प्रचलित जाति पर आधारित भेदभाव और लिंग पर आधारित भेदभाव के प्रखर आलोचक बने। उन्होंने देश समाज समुदाय में छुआछूत को समाप्त करने और वंचित वर्ग को समाज में समान स्थान देलाने, सशक्त बनाने में अहम भूमिका निभाई है। ज्योतिबा फुले का उच्च वर्ग के लोगों ने हमेशा विरोध किया और उनके काम में बाधा डाली। ज्योतिबा के माता-पिता पर दबाव डालकर उन्हें और उनकी पत्नी को घर से निकलवा दिया। इन सब कारणों से कुछ समय तक उनके कार्य की गति धीमी हुई अपने मुकाम की ओर आगे बढ़ने में उन्हें

संघर्ष के रास्ते और मूल्यों के चलते ही देश में सामाजिक न्याय का आंदोलन आज भी आगे बढ़ रहा है और सरकार की चुनौतियों से डटकर मुकाबला कर रहा है।

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15. 19वीं एवं 20वीं शताब्दी में महिलाओं के निम्न स्थिति का एक अध्ययन। शोधकर्ता डॉ संजय कुमार मिश्रा मध्य प्रदेश