Proceeding of International Conference

The Journey of Indian Languages:

Perspectives on Culture and Society Vol-3 (English)

Jointly organised by

MESSAGE

It is indeed a matter of great pride to jointly organize International Conference at Indira Gandhi National Open University & Dr. Babasaheb Ambedkar Open University Ahmedabad from 14 & 15 October, 2017

Every University is established to provide a platform for the upliftment of human being, be it students, teacher or any person of society who wants to spread the message of harmony and oneness. When one tries to have a glance at the Indian Civilization, one of the richest civilizations of the world in the sense of variety of languages and cultures, one observes that language has played vital role in shaping and guiding the culture and society. Hence, holding this motif, Dr. Babasaheb Ambedkar Open University and Indira Gandhi National Open University, regional centre, Ahmedabad, Gujarat, jointly organized this two day International Conference on the title, "The Journey of Indian Languages: Perspectives on Culture and Society".

I also congratulate team BAOU and Team IGNOU for working tirelessly to make this International Conference Successful by all means.

Dr. Pankaj Jani
Ex. Vice Chancellor
Dr. Babasaheb Ambedkar Open University,
Ahmedabad.

MESSAGE

Since its existence, the language plays vital role in the development of civilization. When one tries to have a glance at the Indian Civilization, one of the richest civilizations of the world in the sense of variety of languages and cultures, one observes that language has played vital role in shaping and guiding the culture and society. In the present era where it is very difficult to keep yourself from the effect of English language, which is undoubtedly inevitable to preserve, but along with this, it is also equally important to give importance to other Indigenous languages or Indian languages as to English. Hence, holding this motif, Dr. Babasaheb Ambedkar Open University and Indira Gandhi National Open University, regional centre, Ahmedabad, Gujarat, jointly organized this two day International Conference on the title, "The Journey of Indian Languages: Perspectives on Culture and Society". All the papers submitted and presented on various themes and sub themes broadly focused on the role of communication in the development and growth of society. It has been observed that the present time is the most dynamic time in the history of humankind where there are constant changes observed in Language and therefore in order to bridge the gap, English has been declared as a Global language. Amid this condition, the scope of multi-cultural, also symbolically called "Salad Bowl", in the world has increased and Hybridity is observed in all the walks of life. Therefore, it would be no exaggeration to say that this conference has provided the voice and platform for the multi-disciplinary discussion to take place to promote this new emerging academic scenario. We are glad to appear with this publication which will definitely contribute to the society in General and Nation in particular.

Prof.(Dr.)Ami Upadhyay
Vice Chancellor,
Dr. Babasaheb Ambedkar Open University,
Ahmedabad.

About University

Greetings to all from Dr. Babasaheb Ambedkar Open University on the occasion of Silver Jubilee celebratory year!

The establishment of this august institution, Dr. Babasaheb Ambedkar Open University, is the result of envisage of the State Government of Gujarat. The Gujarat State Legislature passed the 'Gujarat Act No.14' in the year 1994, and the foundation of this University was laid on 13th April 1994. BAOU is the seventh Open University in India, in terms of its establishment; and the first University in Gujarat, to begin an unconventional mode of education. Since its inception, University has aimed at commencing as well as advancing the open and distance learning in the State's educational structure.

Dr. Babasaheb Ambedkar Open University offers education to the interested learners, free from the categories of age, place, and time. It offers a variety of Degree, Diploma and Advance Post Graduate Diploma, Certificate Courses, and Vocational and Professional Courses; amounting to a total of 83 courses. More than 1,00,000 students are enrolled with the University. For the guidance and counselling of these students, BAOU has opened 249 Study Centers in various Grant-in-Aid and Government Colleges across the State. The University accurately performs the mammoth task of dispatching and delivering the Self-Learning Material (SLM) to each and every enrolled student to their home.

In accordance to the pace of technology and digitization, the University has generated wide opportunities for the students. It provides online system starting from the admission process to the examinations. Also, the University is the first in the State to initiate Massive Open Online Course (MOOC). BAOU has established its own state-of-the-art "Chaitanya Studio", which facilitates web-based learning. The Studio has initiated OMKAR-e (Open Matrix Knowledge Advancement Resources for Empowerment); which is an enriching archival system for MOOCs of the University.An Interactive Virtual Classroom is enabled for a distance learner, who can get a feel of the conventional classroom.

The other two innovative and commendable initiatives by BAOU are; "Swadhyay Radio" and "Swadhyay TV", which provide audio lectures and audio-video lectures to the students. Further, Educational Programmes are also made available to the students through "Vande Gujarat" TV Channel; which is a collaborative venture of State Government of Gujarat and Dr. Babasaheb Ambedkar Open University. BAOU is also the first University to introduce Mobipedia, a Mobile Encyclopaedia Application, which is a beneficiary of students.

Dr. Babasaheb Ambedkar Open University strives for the collaboration with each student and the society at large.

યુનિવર્સિટી ગીત

સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ

શિક્ષણ, સંસ્કૃતિ, સદ્‌ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેંકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેંકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ

ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ...

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International Confrerence
"The Journey of Indian Languages: Perspectives on Culture and Society "Proceeding

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Dr. Babasaheb Ambedkar Open University,
Sarkhej – Gandhinagar Highway, Chharodi, Ahmedabad-382481

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Education for Creative and Critical Thinking: Gandian perspective with reference to R.K. Narayan's Novel the English Teacher

Ms. Reena A. Desai,

(Research Scholar, Veer Narmad South Gujarat University)

Assistant Professor, Dollyben Desai Institute of Computer and Allied Sciences, Palsana

Smt. Sumatiben R. Bhatt Education Campus, Palsana Baleshwar Road, At & Po Palsana-394315

Mo: 9723421009, Email: rad.jhdp@gmail.com

Education plays a vital role to promote a meaningful life. In 21st Century, Creative and Critical Thinking is important in 4c's concentrated learning with Gandhian perspective. We should find this thought of teaching in R.K. Narayan's novel *The English Teacher* written in 1945. Gandhian philosophy of Education opens wider avenues of discovery of the right mind. Gandhi the enigma influenced R. K. Narayan, the contemporary writer of that period, depicts in his novels picturesque of Gandhi and his ideology of Education.

Keywords: Education, Educational system, Creativity, Critical thinking, Gandhian perspective, Nai-talim

Language is the blood of the culture; it exerts veiled influence like a moon on the tides. Language and milieu has knitted bond to mould the youth of nation. India the cradle of civilization had given nativity to Mahatma, whose positive vibes transform to R. K. Narayan and Narayan shaped the flesh of Krishnan to set a paradigm of miniature Mahatma in the novel, The English Teacher. Krishnan the breached man panned by R. K. Narayan in the eon of freedom struggle during 1945 in the last years of imperialistic regime, with native soil and air to pour the nation spirit in being of young blood. R. K. Narayan's influenced of Gandhian movement greatly nurtured Krishnan with self recognition and nation spirit. It moulds his soul with deep cultural roots, who oppose English language education, so at last he resigns from his respected post of English lecturer. He dislikes people who are interested in English education and western way of living. Krishnan believes that Western educational system in India subsequently leads to the separation of an individual from his cultural roots.

In the outset of the novel, we find Krishnan works in the Albert Mission College. The management in the institute is under the authority of the colonial rulers and this persistently puts strain on him. The very fact alienates him from his conventional life. Krishnan believes in education of creativity and critical thinking rather than cramming. As a lecturer of English create separation from his customs. Being a colonized subject English; and at the same time as an employee under the colonial organization makes him doomed.

In the commencement, he voices his divergence with Mr. Brown, the Principal of Albert Mission College about the clarity of English language and its uses of the vowels. He considers English teaching as "literary garbage" (Narayan178) and the annoyance of English lecturer is to educate the literary garbage as "the paid servants of the department" (Narayan171). Like Gandhi, he emphasis on the importance of mother-tongue education. He regrets British colonial educational system that was going to assault the entire century of phony education, so he wants to resign the job. Instead of feeding the fabricated education, he wants to search his innermost soul like Gandhian philosophy of self-realization and he wants to adore his motherland like a faithful citizen of India.

Krishnan deplores westernization and thoughts that reveals his high Hindu conviction. He is bothered with anglicized culture being promoted by Mr. Brown and his other

colleagues at the workplace. Mr. Brown and his other coworkers accept influential admiration of British culture rather than creativity and make students independent in thinking. Krishnan is introduced as a pro-Hindu from the starting of the novel. He strives to enliven his custom he remarks: "I said the English department existed solely for the dotting the i's and crossing the t's" (Narayan, 7). Krishnan's approach against the colonial dominance is reflected in every change of his body language. He is pragmatic about his views and spontaneously speaks in opposition to his profession which promotes formality in education. Krishnan believes in education that makes students self reliant. He does not like pampering and spoon feeding in learning activities. His self- impulsive statement, "I did not do it out of love for them or for Shakespeare but only out of love for myself. If they paid me the same one hundred rupees for stringing beads together or tearing up paper bits everyday for few hours, I would perhaps be doing it with equal fervor"(Narayan 7). Krishnan's aversion for western education is in reality an awareness of self, a basic feature of Gandhian thinking of learning. Krishnan in his quest for identity could be precise as a Gandhian character.

The consciousness of Krishnan is that the main aim of every vocation is to earn money and to maintain one's family. This approach to life rooted in the sentence presents his maturity. His straightforward and casual statement views the value of labour in life for bread and butter. In these statements there is an expression of the third tenet of Gandhian monetary theory- 'Sanctity of Labour'. By this tenet Gandhi makes an advocacy of physical labour for all irrespective of Caste, Education and Profession. In Krishnan's occupation rational labour is the only labour, which he has to approach across. Gandhi not only advocated this principle in his economic conjecture but also practiced it in his daily life.

In the first half of the novel there is also a bit of East and West encounter in the argument between Krishnan and Gajapathy. This conflict commonly one finds in Gandhian literature between pre-industrial modes of life and automation. In a debate about East and West, Gajapathy articulates: "The whole of the West is in a muddle owing to its political consciousness and what a pity that the East should also follow suit" (Narayan16). The speech not directly refers to the political havoc in the west but the novel was composed in 1945, when the West was undergoing the anguish of Second World War and in the East, the final war of Independence was about to end. In response to the remarks of Gajapathy , Kumar retorts : " Corporate life marks the beginning of civilized existence and the emergence of values"(Narayan16). The author here gives vent to his thought about the value of corporate life or western life or life full of mechanization, away from the agrarian and peaceful life of people. Narayan focuses on the revolution and transformation of human values which can never be steady but ever changing with the demands of the culture.

The rebellious approach of the protagonist is witnessed in his total resistance to the system of education which is implemented by the Britishers in India. According to Krishnan the British education has made Indians 'cultural morons' (Narayan 179) and the Indians have elapsed their splendid past, cultural legacy and values of life. He has been lecturing on Shakespeare and Carlyle and is dictating the same notes from year to year. Krishnan hates that system without creativity in teaching. Consequently, he feels disappointed with himself and imagines that his job as a lecturer is mechanical, which leads to demolish contentment in his being.

Krishnan's revolt seems in his act of resignation from his teaching profession and his choice to 'join the headmaster's school 'Leave Them Alone.' The British system of schooling he feels has restrained the learner's power of imagination and hence he ardently desires social freedom and independence of mind. Resign from his job as a lecturer in English in the Colonial subdue condition, Krishnan prefers to job in the headmaster's 'Leave Alone System'

of education, where the headmaster treats children very lovingly and leaves them alone to do whatever they like. To him, 'Leave Them Alone' exists as a God sent mission, where he can practice the work of his choice that thought of Krishnan matched with headmaster. Krishnan's aim in his decision is admirable: I'm seeking a greater inner peace, I find I can't attain it unless I withdraw from the adult world and adult work into the world of the Children" (Narayan180).

The headmaster's method of education 'The Leave Them Alone' is supreme to the Indian students, which can build children's all round personality and make them wholesome being. This system makes students to think critically for any problem. He thinks that the British education system has no significance for the students in India. In the draft of Krishnan's resignation one may notice a manifestation of an idealist's view points towards education: 'I am up against the system, the whole method and approach of a system of education which makes us efficient clerks for all your business and administrative office' (Narayan 179). Krishan likes ancient Guru-Shishya education system. Narayan's notion of "Positive rebellion" leads to the positive philosophy. A selfless revolt, which sets apart for a noble cause, has been given a place of pride in Malgudi. The rebellious spirit of Krishnan in The English Teacher appears during 'Grahasthashrama.' Krishnan undergoes expansion through his expedition from gloom and doubt to hope and belief in the Malgudi atmosphere to attain inner peace and divine maturity. A transform in Krishnan's life takes place as he leaves the hostel and starts to enjoy happy and balanced life with his wife Susila and daughter, Leela in a rented home in Malgudi. It underlines family harmony, which is moulded by the conventional world of Malgudi. Krishnan comes back to the house after lectures; he enjoys coffee in the house with the family members, like caring Indian husband and loving Indian father. Susila's monthly-budget and her decisiveness highlight her as an Indian house wife. She loves her child and nurtures her with warm compassion, she knows how to rear the child psychologically, which presents her Indian motherhood. Happy harmony among family presents Gandhian views of Child rearing and women respect.

Krishnan thought of Creativity and Critical thinking in education matched with today's 21st century also. In the global world of education there is a much importance of 4c's in education that is Communication, Collaboration, Critical thinking and Creativity rather than syllabus focused teaching. Krishnan the ardent follower of Gandhi in his very thought of education put emphasized on activity based learning rather than stereotype teaching. Krishnan is a mouthpiece of Gandhi who inspired by Dr. Maria Montessori's theory of teaching. She believed that the natural inclination of child is not toward disorder and violence but toward harmony and fulfillment of inherent potential. Krishnan also emphasize on learning by all five senses, not just through listening, watching, or reading and writing. Children in Montessori course learn at their own, entity pace and according to their own selection of activities from hundreds of possibilities. For him too learning is a thrilling process of discovery, leading to concentration, inspiration, self-discipline, and a love of learning. Thus literature, Gandhian thought and Krishnan thought of critical thinking and creativity complement to each other.

Conclusion: It is observed that Mahatma Gandhi has influenced whole milieu and mass of freedom movement. R.K.Narayan"s *The English Teacher* portrays the evil of English education in cultural, linguistic, religious, and literary contexts. It interprets the Gandhian advocacy of education through the headmaster's school based on creative and critical teaching. In the novel we find Krishnan and Headmaster as prototypes of Gandhian ethics.

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Indian Flash Fiction: The Dawn of New Literary Language

Reeti Pandya

The present research attempts to untangle the brand new concept of Flash Fiction in Indian context. The inceptive portion of the paper discusses in details the stark contrast between the traditional literary language and the contemporary linguistic codes of Flash fiction. From time immemorial, "language" has been considered to be the fundamental tool for Communication. Here, the notion of "language" is confined only to the use of words in written or oral form. It is the conventional belief that, the language of any great literary masterpiece should be elaborated, detailed and intensive i.e. Epic poetry; Novel; Drama; etc. The present paper presents a subversive rationale to challenge this stereotypical credence. The abstract idea of using minimal, comprehensive, and meticulous language existed even in the Old and Medieval Literature, which further aided in the evolution of present-day Flash Fiction. This paper carefully unfolds the layers of this transformative linguistic journey of Indian Flash fiction. It traces back the significant role of ancient collection of *Panchatantra* fables as one of the earliest initiators of this Micro fiction. It is believed that *The Panchatantra* represents the Hindu oral narrative tradition of Indian Literature which is "as old as one can imagine". They have been frequently translated into most of the Indian and Foreign languages. These fables were originally written in Sanskrit verse and prose form, giving rise to a concise and framed story. The major themes of these comprehensive stories were the Hindu principles of *niti- "the wise conduct of human life",* the moral lessons of human virtue and vice. The present research cautiously examines the contribution of "Terribly Tiny Tales" – better known as the world's most celebrated micro-fiction platform which is contributing profoundly in flourishing this New Literary Language of India. It provides a digital space to the newly emerging creative writers to experiment with the traditional mechanisms of literary writing. The present research strives to break the myth of the extensive use of language- verbose as the sole means for communication. It rather flows in the explorative direction of using language to develop futuristic as well as experimental literary genre. The present paper positively affirms the possibility of – "less words, more meaning."

Keywords: Flash Fiction, Micro Literature, Traditional Literary Language, New Literary Language, Subversion, Panchatantra, Terribly Tiny Tales

The Flash: An Introduction :

The Oxford Dictionary expounds the notion of 'flash' as a shine in a bright but brief, sudden, or intermittent way; cause to shine briefly or suddenly; shine or show a light to send (a signal); Give (a swift look); (of a person's eyes) indicate sudden emotion, especially anger; move or pass very quickly; send (news or information) swiftly by means of telegraphy or telecommunications; display (information or an image) suddenly on a television or computer screen or electronic sign, typically briefly or repeatedly; (of information or an image) be displayed briefly or repeatedly on a screen*;* hold up or show (something, often proof of one's identity) quickly before replacing it; make a conspicuous display of (something) so as to impress or attract attention; a sudden brief burst of bright light; a patch or sudden display of a bright color; a colored patch of cloth on a uniform used as the distinguishing emblem of a regiment, formation, or country; a colored band on the packaging of a product used to catch the consumer's eye; a pre-drawn design for a tattoo; a sudden or brief manifestation or occurrence of something; a camera attachment that produces a brief very bright light, used for taking photographs in poor light; a platform for producing and displaying animation and video in web browsers; ostentatious stylishness or display of wealth; excess plastic or metal forced between facing surfaces as two halves of a mould close up, forming a thin projection

on the finished object; a rush of water, especially down a weir to take a boat over shallows; ostentatiously stylish or expensive; ostentatiously displaying one's wealth, etc. ("Oxford Online Dictionary")

Here, the given definitions evince the multilayered and unfathomable nature of the concept of "flash". When such a cryptic and obscure notion was inculcated with the idea of fiction, thus the present research was commenced.

The 'Substantiated' Flash Fiction :

Catherine Sustana in her article entitled *'What is Flash Fiction? : Little Stories That Pack a Big Punch'* presents a substantiation to unfold the brand-new concept of Flash Fiction. She asserts that Flash Fiction is misunderstood by many commoners; people know it as micro fiction, micro stories, short stories, very short stories, sudden fiction, postcard fiction, and nano fiction. But, to her, it is difficult to restrict the idea of flash fiction by presenting its definitions and, synonyms. Though, later in the article Catherine Sustana seems to be contrasting in her assertion as she herself attempts to define the Flash Fiction by providing a number of characteristics, definitions, and illustrations to justify her substantiations. In the inceptive portion of the article, the reader may find that the fundamental characteristics have been discussed in brief. According to the data provided here, there are three significant characteristics of Flash Fiction: Brevity; A Beginning, middle, and the end; The Twist or surprise at the end. Brevity denotes the specific word count of Flash Fiction, it is further added that Flash Fiction tries to tell the Biggest, the Richest, and the most complex story possible story within a certain word limit. A Beginning, middle, and the end explains and emphasize on the existence of a 'plot'. A twist or surprise at the end signifies the distinctive quality of Flash Fiction, which is to set up the expectations to gradually turn them upside down in a limited given space. (Sustana) At present, it is purely visible that the contemporary Flash Fiction is nothing but the modified evolution of already existing old and medieval fiction. Here, is the rationale which is analogous to the given argument: the use of minimalistic and concise language to create fiction can be found in the Western literature too, i.e. the brief episodes in the Old Testament, The Parables of Jesus in the New Testament, Thomas Malory's *Morte d'Arthur,* etc. The Indian literary tradition, too traces back the practice of meticulous and comprehensive language in the Ancient Literature i.e. The *Panchatantra* fables, *Jataka katha,* the brief description of episodes and events in Mahabharata and Ramayana, etc.

A Beginning, middle and end seem to be evolved from the understanding of a 'plot' offered by Aristotle in the Poetics, which says that a plot in the tragedy must have the beginning, the middle and the end. The Third important characteristic that has been explained by Catherine Sustana finds its roots in most of the ancient texts mentioned above such as *Panchatantra* and *Jataka Katha* in which the concluding part does witness the appearance of surprising elements and the conclusions which may please the readers.

The article presented by Catherine Sustana further talks about the expected ideal length of the Modern Day Flash Fiction. It is believed that there is no universally accepted standard for/ about the length of Flash Fiction. It is evident to mention here, that it is usually fewer than 1,000 words long. Though, most of the times the length of Flash Fiction is asserted by the particular medium i.e. A Book, A Journal, or A Virtual medium that take the initiative to publish such fiction. Terribly Tiny Tales, the virtual space that has been created for such an innovative purpose often allows the stories under 2,000 characters/words. While defining the purpose and need for such fiction Catherine Sustana mentions that, 'With its seemingly arbitrary word limits, you might be wondering what the point of Flash Fiction is. But when every writer works within the same constraints, whether it's 79 words or 500 words, Flash

Fiction becomes almost like a game or a sport. Rules tend to increase creativity and showcase talent. Almost anyone with a ladder could drop a basketball through a hoop, but it takes a real athlete to dodge the competition and make a 3-point shot during a game. Likewise, the rules of Flash Fiction challenge writers to squeeze more meaning out of language than they might ever have thought possible, leaving readers awestruck by their accomplishments.' (Sustana)

Terribly Tiny Tales: The Dawn of 'New' Literary Language of India

As it is claimed by the developers of the virtual space named as the 'Terribly Tiny Tales', it is world's most celebrated micro-fiction platform. They further add that, 'In this age of dwindling attention spans, we've caught yours. With stories under 2000 characters, we're quick to read, but hard to forget.' They also do not forget to mention that, 'There is a story for every reader, every emotion, served fresh daily.' They have got approximately 12 million people as their readers, to whom they reach through various social media websites and applications, i.e. Twitter, Facebook, and Instagram. It is interesting to mention here, that 'Terribly Tiny Tales' volume one has been recently published and launched on October 7, 2017 at Crossword Book Store, Kemps Corner, Mumbai by Penguin Random House.

 S. Habib Mousavi and S. Mohammad Ali Mousavi in their research paper entitled: *Flash Fiction, Defamiliarization, and Cultural Criticism: A Case-Study of Salahshoor's Please Smile* presents a rationale to define the Flash Fiction more evidently. Their definition of Flash Fiction mainly considers Poe's elaboration of the genre. Here, they are contemplating Poe's definition of Short-story which has strong adoptive capability for Flash Fiction on a smaller scale. Therefore, the Flash Fiction in this context becomes 'a prose tale which strives towards implanting a single effect and is not composed of more than three or four paragraphs, and so can be read within the course of three or four minutes. To examine the structure of the Flash Fiction, S. Habib Mousavi and S. Mohammad Ali Mousavi consider Freytag's pyramid as a handy tool, which can also be used for illustrating the structure of a short-story. (S. Habib Mousavi; S. Mohammad Ali Mousavi)

According to the present structure, the plot of a fiction is a narrative of events which is supposed to be divided into five parts. The explanation is given as follows, 'During the first phase, actually the first few sentences, the narrative fiction exhibits the characters, setting and the general atmosphere which overwhelms the story. In other words, it offers the background information needed to apprehend the story properly. Exposition ends with a conflict afflicting the protagonist and so we get to the next stage, which is 'rising action.' During this phase, the basic internal conflict gets tangled and more intricate when secondary conflicts, or obstacles frustrating the protagonist, find their way to the story. Plot relies on the rising action to move forward. To put it in a nutshell, the rising action is the complication of the plot and leads up to the climax. The turning point of the flash fiction happens in the climax of the story where all the rising action and conflicts reach their peak and the protagonist changes for better or worse. The falling action designates that the climax is over and the story is heading towards the end. During the last phase, the mystery is solved, and all patterns of events succeed in some emotional or artistic effect.' (S. Habib Mousavi; S. Mohammad Ali Mousavi)

The similar structure can be found in the Ancient and Medieval literature. To illustrate the above mentioned structure one Terribly Tiny Tale has been presented here:

"Write B for Ball"

The teacher dictated.

A five year old chose to write

Butterfly instead.

A rebel was born.

(Terribly Tiny Tales, #butterfly by Palash Chaturvedi)

Laila Al – Sharqui and Irum Saeed Abbasi in their research entitled: *Flash Fiction: A Unique Writer-Reader Partnership* have attempted to untangle the phenomenon of Flash Fiction in a systematic manner. They quote Batchelor 2012, Thomas and Shapard 2006, who have presented the enumeration of the various themes and genres which have become popular in the realm of Flash Fiction. It includes the topics and themes such as gender, social class, relationships, suicide, death, isolation, racism, dystopia, technology, interpersonal disputes, and easily recognizable circumstances, surreal situations, global problems, etc. (Batchelor, 2012; Thomas & Shepard, 2006 qtd. by Laila Al – Sharqui and Irum Saeed Abbasi)

Panchatantra to Terribly Tiny Tales: The Evolution of Ancient Indian Flash Fiction

Samskrutam Studies elaborates the *Panchatantra* as the collection of fables or animal stories which is also known as 'The Five Books/Principles'. It is believed that the original Sanskrit collection of *Panchatantra* was compiled by a scholar named Vishnu Sharma. It is mentioned in the *Samskrutam Studies* that, "*Panchatantra* has five tantras or principles/formulas. Each tantra starts with a main or root animal story with other stories inside the story. The main story forms the basic frame of the entire tantra. The characters in a story tell other stories, based on different situations or contexts. Each tantra in *Panchatantra* covers a major branch of *Neeti Shashtra*. These are as applicable today as they were more than 2000 years back. Most of the stories were written by Vishnu Sharma himself. However many stories also date back many centuries before *Panchatantra* was compiled. Some of these are as old as 1500 BC era. These stories were used in *Panchatantra* to pass on the message in the most appropriate context or situation.

The five tantras in *Panchatantra* are:

Mitra Bheda (Enstrangement of Friends): a deep understanding of how good friends can be lost.

Mitra Samprapti (Winning of Friends) how lost friends can be gained back or new friends made.

Kakolukiyam (Of Crows & Owls): how misunderstanding between enemy can be created using decite and duplicity, to weaken their unity. This tantra is also known as - Suhrudbheda or "Causing Dissension between Friends".

Labdha Pranasam (Loss of Gains): an insight into how gains made earlier can be lost if proper care is not taken or the consequences not analyzed."

Aparikshita Karakam (Rash Deeds): This tantra teaches about consequences of taking action in haste without knowing the details or the truth." (*Samskrutam Studies*)

According to Laila Al – Sharqui and Irum Saeed Abbasi, the characteristics elements of Flash Fiction can be divided into parts: setting, characters, conflict, resolution/ending, suggestion. The rationale provided here, traces back its similarity with the theoretical framework of 'Communication' which includes the sender, the receiver, the channel/the medium, the process of encoding as well as decoding, 'noise' in the channel and the feedback/response. The *Panchatantra* - collection of fables also feature some of these characteristics, which put it alongside with the Modern Day Flash Fiction. It is a traditional belief that the Great literature should always be elaborated, substantiated and lengthy. Here, the exemplification of Mahabharata and Ramayana is required as these two epics have become the parameters or the 'touch stones' to evaluate the literary credibility of a piece of literature in India. These long

narrative literary masterpieces have always been glorified by the generation of readers from time immemorial. But, here the fact cannot be ignored that the ancient Flash Fiction/Micro Fiction of India which in the present paper has been exemplified as *Panchatantra,* accepted or read as the moral preaching stories for children. Only the keen and sensible examination of the present text would provide a subsequent conclusion that the *Panchatantra* is truly a representative of the evolutionary Flash Fiction/Micro Fiction genre of India. The Modern Day Flash Fiction which in the present case has been identified as – "Terribly Tiny Tales" can be compared to the ancient *Panchatantra* fables in order to examine the contrasting as well as the similar and resembling features.

Here is the illustration:

"2 strangers met on a dark,

desolate road.

No light. Only comforting conversation.

When a candle was lit,

they both felt unsafe."

(Terribly Tiny Tales, candle by Chintan Ruparel)

Conclusion: A New Beginning

Panchatantra to Terribly Tiny Tales: The Evolution of Ancient Indian Flash Fiction is a concurring journey which would never end. The New Indian Fiction inculcates the New semiotics, evolving language and linguistic codes, the changing narrative structures, and the transforming literary spaces and dimensions from paper to screen. It is very interesting to mention here, that the interpretation of this New Flash Fiction also, subverts the stereotypical reading practice. Laila Al – Sharqui and Irum Saeed Abbasi note that, 'Flash Fiction engages its readers in a unique way. The novel or a traditional story typically offers readers a complete resolution with little room for speculation. However, in Flash Fiction clues and suggestive implications give readers a reason to brainstorm for alternative answers. Like a riddle, Flash Fiction continuously draws its readers back to the story for more deliberation. Individual perceptions can give a Flash Fiction numerous possible resolutions based on the vagaries of human experience…'(Stanbrough, 2007 qtd. by Laila Al – Sharqui and Irum Saeed Abbasi)

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Spiritual journey of a scientist through the lens of A.P.J Abdul Kalam's 'Transcendence'

Ritu Atulbhai Gor

9925130111 , ritugor97@gmail.com

All through human history, the impact of books on society is remarkable. The Bhagvad Gita by Veda Vyas has brought solace to millions of restless and depressed souls. Shri Krishna's message of karma yoga, *raj* yoga and bhakti yoga to Arjun forever provides a panacea to a wide range of human issues. Similarly, the Vachanamrut, the spiritual discourses of Bhagwan Swaminarayan, provides inspiration, guidance and solutions to countless spiritual aspirants. It contains the essence of the Upanishads, Gita and Purans, and other principles propagated by Bhagwan Swaminaryan.

Many other books in the fields of philosophy, religion, literature and education have also influenced and shaped the lives of people all over the world.

Dr APJ Abdul Kalam's book, *Transcendence*, describes his spiritual experiences with Pramukh Swami Maharaj. The book, published by HarperCollins India, also includes the social and moral contributions of BAPS to society, the co-relation of science and spirituality and creative leadership. The book also discusses higher values, hard work, progress, peace and happiness, which are the urgent needs of humanity today.

This Study endeavours to interpret spirituality in literature through the 'Transcendence' by Kalam. Now a days religion is divided in a sect and the whole motif of a sect is different apart from this scandal and evil behind the saint robe misguided people. Sprituality is above religion and sect and this can be proved by APJ Abdul Kalam's Transcendance. As he is Muslim although former president of India and scientist too. When he writes about spiritual journey his work of literature is important because it throws lights on the approach of a scientist – world of spirituality and how it reflects in literature.

A Historic book – Shantanu Chaudhri, the chief copy editor of HarperCollins India, spoke eloquently about his experiences in publishing *Transcendence* at the Convention Centre in Ahmedabad. He said, "It is indeed a great privilege and honour to be with you all this evening, and it is a great privilege and honour for HarperCollins to have been given the opportunity to publish the book. This is indeed a historic book, and I don't use the word lightly. It is historic for many reasons. For one, in all my experiences in publishing I have never come across **an example of an ex-President of a nation, a brilliant scientist writing about his experiences about a brilliant spiritual leader. That alone makes it a historic book.** Apart from that the numbers that we have printed of the book are record-making. I can say this with some authority that the hardback original edition of a book in India never goes beyond 5 to 10,000 copies in the first print. We have printed close to 100,000 copies of this book. And the book came out in the middle of June, and in the last fifteen days we have negotiated rights for as many as seven languages editions of the books

But beyond these material elements of success of a book I think it is a book that is important for its message. All of us here have spoken about how **the book brings together science and religion in a wonderful blend in today's world of materialism and consumerism. I think any book that talks about religion and spirituality is important. But more important, it talks about religion and spirituality working in the everyday life of people.** A language which is not used in everyday life dies. Likewise, religion and spirituality if not applied to everyday life will make no sense. And this book actually does

that through the experiences that Dr Kalam had with Pramukh Swami Maharaj. He says how BAPS and Pramukh Swami Maharaj have been working to make religion and spirituality a part and parcel of the everyday life of the nation.

The book itself suggest the spirituality but the strange thing is even the co author,Dr. kalam himself and even publisher felt the **divine grace** not only they felt but also confess their experience. As Shantanu Chaudhiry said-

'I'd like to narrate a very personal experience in the course of our work in publishing. We take about eight to ten months on average to bring out a book. There are so many books that are done at a time. Incredibly this book came out in just two months. I remember Prof. Tiwari coming to our office and giving us the manuscript on 8 April. By 15 May the book had been edited, proofread, designed, cover done, everything worked out. And by 15 June we had copies of the book. All of us might be aware of the exceptional manner in which some of the magnificent Akshardham mandirs have come up in New Delhi, Toronto, London. Those mandirs, let me tell you, are examples of divine grace at work. And I personally feel, because I know the impossibility of bringing out a book in two months, that **while editing and working on the book there was a divine grace – the grace of Swami Pramukhji working with us** in making the book happen. (Swaminarayan Bliss- Julyaugust 2015).

Transcendence documents a 14-year journey between Dr APJ Abdul Kalam – former president of India and world-renowned missile scientist of India – and Pramukh Swami Maharaj – one of the most inspiring spiritual leaders of modern times, the fifth spiritual successor of Bhagwan Swaminarayan, and inheritor of a legacy of enlightened gurus that goes back to the early nineteenth century.

Dr Kalam, with co-author Prof. Arun Tiwari, writes that what "began as a chance introduction" in June 2001, blossomed into a deep friendship and "became a divine destiny".

Spirituality complicated to explain but Dr Kalam wrote his experience in a very simple and profound language even reading of this book also gives some spiritual elevated thoughts. Prologue throws lights on the purpose of writing the book Transcendence. In the prologue Dr Kalam mentioned ,

" That the world has lost its smile and locked itself in the knots of "I" and "Mine". Your world has become a world of barriers and fences and the "I" creates the poles and the barbs that divided them. Humanity is suffering and shredding itself. Kalam write to break the barriers, overcome the fences and dissolve the divisions created by the "I".Write Transcendence ."

The book reveals that Dr Kalam, at heart, is a genuine seeker of truth, progress and spirituality. He narrates his visits to famous places – religious and secular – worldwide and recollects his spiritual and other experiences there. But it is in the presence of Pramukh Swamiji that his spirituality truly flourishes. Dr Kalam describes Pramukh Swami as "my ultimate teacher" and records, "How do I summarize Pramukh Swamiji's effect on me? He has indeed transformed me. He is the ultimate stage of the spiritual ascent in my life, which started with my father, was sustained by Dr Brahma Prakash and Prof. Satish Dhawan; now, finally, Pramukh Swamiji has put me in a God-synchronous orbit."

Dr Kalam resolved to write this book centred around Pramukh Swamiji despite the background differences between the two: Dr Kalam is an eminent scientist, Pramukh Swamiji is a religious leader; and Dr Kalam was India's most popular president involved with the unpredictable world of politics, while Pramukh Swamiji has had no such exposure and is little known outside his native Gujarat. What is especially remarkable about their profound friendship is that Dr Kalam is not conversant in Gujarati – Pramukh Swamiji's native

language – and Pramukh Swamiji is not conversant in English – Dr Kalam's main medium of communication. **This testifies to the inner spiritual bond they share, which has sustained and enhanced their r**apport with each other.

Dr Kalam expressed his doubts about the appropriateness of such a book to his brother, 14 years his senior. His brother encouraged him to "share with everyone details of the pious and virtuous life of Pramukh Swamiji."

Transcendence is divided into four parts. The first describes Dr Kalam's interactions with Pramukh Swamiji. For over a decade, Dr Kalam has interacted on numerous occasions with Pramukh Swamiji, in person and by phone. The second part highlights some of the outstanding work and values of BAPS Swaminarayan Sanstha, as inspired by Pramukh Swamiji. The third discusses the co-relation between science and spirituality through the anecdotes and thoughts of leading scientists, and the fourth reflects on the ideals of creative leadership based on the lives of leading historical luminaries.

In Part One, Dr Kalam recalls some of the inspiring messages he has learnt through his interactions with Pramukh Swami Maharaj. For example, during their first meeting in June 2001, **Dr Kalam presented the plans of his vision for India 2020. Pramukh Swami then guided, "Along with your five areas to transform India add a sixth one – faith in God." At that time, Dr Kalam describes, "I felt I was in the Divine Presence… There was a light radiating through Pramukh Swamiji which illuminated my inner self.** I felt I had acquired a sixth sense."

Dr Kalam is deeply touched by Pramukh Swami's **stability of mind** in testing circumstances. He admires his ability to forgive and preserve peace in the aftermath of the tragic Akshardham terrorist attack in 2002, commenting, "His ardent prayers were that… such tragedies should never afflict any community or any nation, anywhere in the world… **Swamiji encouraged his followers to pray, not punish…** Pramukh Swami's life is an example of how to love peace, have peace and possess peace."

He further states, "Pramukh Swamiji is a great bridge in the vast archipelago of humanity. An archipelago is an island group. Humanity has divided itself into hundreds of islands. These islands are religions. Each island is a beautiful territory, full of flora, fauna and inhabitants, and yet disconnected from the others. Pramukh Swamiji is connecting these different islands by making bridges of love and compassion."

After the opening ceremony of Swaminarayan Akshardham in New Delhi in 2005, Dr Kalam said to Pramukh Swami Maharaj, "When I see Akshardham and your work… 'I feel anything is possible in the world. I want to work with you for a better India.'"

During one meeting, Dr Kalam asks, **"How does one connect to God's consciousness?"** Pramukh Swami replied, "You are a rocket scientist… As long as there is the pull of gravity, whatever we throw up always comes down. Likewise, as long as we are attracted and attached to the material world, we are consigned to the cycle of births and deaths. But as your worldly desires decrease, you transcend and eventually connect to God." Dr Kalam concludes, "Pramukh Swamiji uses simple terms to convey complex truths." This is the Spirituality in Transcendence.

In Part Two, Dr Kalam highlights some of the activities of BAPS Swaminarayan Sanstha, such as the highly effective de-addiction campaigns by BAPS children in India, the family assemblies which continually inspire family harmony, the educational activities which provide both secular and spiritual training, the cultural values imparted by the Swaminarayan Akshardham complexes in New Delhi and Gandhinagar, and other social, cultural and spiritual activities. He also acknowledges the outstanding contributions of BAPS mandirs

built by Pramukh Swami outside India, in the USA and UK, in nurturing and sustaining Indian heritage and spirituality among NRIs

Dr Kalam notes the profound effect Pramukh Swamiji has on common people and his concern for their well-being. He inspires youths to contribute constructively to the progress and harmony of India and the world, by spotlighting the successful approach of Pramukh Swamiji in uniting and advancing families and communities. Further, he advocates the necessity of self-discipline, sacrifice, tolerance, forgiveness and other virtues by demonstrating how Pramukh Swamiji exemplifies them in his life.

Dr Kalam has also given his vision for India 2020 to the nation's youths by listing the targets that should be met to develop India. And, on a personal level, Dr Kalam reveals, "Pramukh Swamiji often sits in prayer throughout the night for the problems of common people. I have emulated this habit.".

In Part 3-Fusion Of Science and Spirituality, Dr Kalam selects eminent scientists and thinkers and describes their observations and thoughts on the relationship between science and spirituality: Pythagoras, Galileo Galilei, Albert Einstein, Gregor Mendel, Baruch Spinoza, Srinivas Ramanujan, Jagdish Chandra Bose, Subrahmanyan Chandrashekhar and Francis Collins. He expresses that science has advanced and provided much to humanity, but that spirituality is also an essential component of human life. In the beginning of this chapter there is a quotation of **Carl Sagan** who is an astronomer and author,

" Science is not only Compatible with spirituality; it is a profound source of spirituality."

The third chapter was very interesting, because co author Prof.Arun Tiwari founds that Pramukh Swamiji is a great spiritual person, but the way he implemented the Akshardham projects, he's better than any engineer, he's superior to any architect and, above all, he is a perfect manager. On the other hand, Dr Kalam is a scientist, and he has depth of spirituality. So, somewhere it struck me that looking at science and spirituality as two separate processes is a big mistake. I think both are the same. Both are two faces of the same coin. So, we did some research and we found about all these great scientists. [They were] very spiritual people. So, the third part talks about science and spirituality and it is in literature. Lterature and spirituality is vey close. Through discourse it gives the clarity of spirituality.

About the title Prof.Tiwari Replied, We looked at so many names. Whatever name we thought, we were trying to match it with Pramukh Swamiji. So, we arrived at 'Transcendence', which is *gunatit*. After all, one translation of transcendence is *gunatit*. Somebody who is beyond *guna* – that is Pramukh Swamiji. So, that *gunatit* we translated to Transcendence.

Dr. Kalam wrote this book to record his experiences with Pramukh Swamiji, kalam's reflections on his work and the transformation that he experienced in his fellowship. He sees in Pramukh Swamiji a true embodiment of transcendence." *Transcendence* reveals much about the mindset of Dr Kalam – his love for science, his inner spirituality, his constant endeavour to improve and learn, his infectious optimism and enthusiasm, and his world view and vision for India. Pramukhswami Maharaj called Kalam 'Rishi'. This book's focus shifts from Pramukh Swamiji to others, as Dr Kalam substantiates the inspiring values he has learnt through his spiritual experiences with Pramukh Swamiji by invoking the examples of distinguished spiritual leaders, scientists, thinkers and others. The book will appeal to youths and others who seek guidance on the essential life values necessary to complement their personal skills.

Through the life of Pramukh Swamiji and the Translation work of the BAPS Swaminarayan sanstha , Dr Kalam Traces the contemporary concerns of the Indian diaspora across the world and the emerging Indian identity of a capable , right thinking and hard working people. Drawing from the lives of great scientists and creative leader, Transcendence captures the essence of all religions and is as much a fountain of inspiration and a treasury of wisdom as it is a tribute to the multi-faith, pluralistic Indian Society.

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Language in Architecture

Rupa Singh

The purpose of this paper is to trace the similarity between architectural styles and linguistics or nature of languages or narrative style in written form. Language as understood by mass is the method to communicate to each-other either orally or in written manner. Nature of the language can be anti-language, biased language, sexist language, natural language, body language, code switching, figurative language, Lingua-franca, taboo language, vernacular, killer or majority language. Nature of language is mirror to culture and civilization at any time in history.

Similarly, Architecture is embraced in as many ways as there are architects or people commenting on their practices. Generally, it is taken as an art with Sciences as an attribute to create an object of aesthetics, social responsibility, and sensitivity. Architecture has evolved in nature of languages or style throughout the history of human and built environment. An architectural style includes form, building materials, or method of construction or regional character as distinguished features.

Different Architectural styles, for example Romanesque Architecture, Gothic Architecture, Art Nouveau Architecture, Deconstructivism, Architecture; each of them has peculiar method of communicating their emotions, ideas with environment. Each of them can be explained in context of various phrases or narrative style like natural language, ornamental language, anti-language etc.

Hamlet when asked in the drama '*Hamlet'* by Shakespeare' "What do you read, my lord? He was made to say 'Words, words, words'. There is no sophisticated notion of 'Words, words, words'. Likewise, architecture is complex as pitched in by Zaha Hadid in '*The Guardian'*, "Architecture is unnecessarily difficult. It is very tough." The paper here tries to explore the comparative analysis between the complexity of nature of languages and that of architectural style.

Introduction: Understanding Language and Architecture

Language as understood by mass is the method to communicate to each-other either orally or in written manner. The words are used in structured and conventional way. Tongue, Mother-tongue, speech, dialect, vernacular, bhasha are synonyms to the word 'language'. Edward Sapir in the book '*Language: An Introduction to the Study of Speech'* says, "Language is purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols." B. Bloch and G.Tranger in their book '*Outline of Linguistic Analysis'* writes, "A language is a system of arbitrary vocal symbol by means of which a social group cooperates." Wayne Weiten in '*Psychology: Themes and Variations'* says, "A Language consists of symbols that convey meaning, plus rules for combining those symbols that can be used to generate an infinite variety of messages." Walt Whiteman writes, " Language is not an abstract construction of the learned, or of dictionary makers, but is something arising out of work, needs ties, joys, affections, tastes, of long generations of humanity, and has its bases broad and low, close to the ground."

Indeed language is both the medium and thought process depicting the civilization of human race.

Architecture is embraced in as many ways as there are architects or people commenting on their practices. Generally, it is taken as an art with Sciences as an attribute to create an object of aesthetics, social responsibility, and sensitivity. Frank Lloyd Wright in the Architectural Forum in May 1930 interprets Architecture to be the triumph of human imagination over

materials, methods, and men to put man into possession of his own earth and architecture to be man's great sense of himself embodied in a world of his own making. Also, in 1937, he writes that mere buildings mayn't know the spirit at all and hence architecture is simply a higher type of nature and expression of human nature where his spirit enters into all like God, the Creator. President Barack Obama, at Pritzker Ceremony Speech in 2011 says, "Architecture is about creating buildings and spaces that inspire us, that help us do our jobs, that bring us together, and that become, at their best, works of art." that we can move through and live in. And in the end, that is why architecture can be considered the most democratic of art forms." Besides, Lance Hosey in *Architect* says, "Architecture is like the picture of Dorian Gray: It can look beautiful in public, while somewhere out of sight its true soul withers and rots;" and Prince Charles in *The Architectural Review* expresses, "Architecture is a language: new designs should abide by grammatical rules to avoid dissonance with existing structures."

To sum it up, architecture can be understood either as 'standing for' something else by virtue of interpreting meaning as is the practice in the western tradition, or in the relation effected between it and the participated or observer practiced in the Eastern tradition or the Zen.

Different Architectural Styles and their characteristics

Architecture has evolved in nature of languages or style throughout the history of human and built environment. An architectural style includes form, building materials, or method of construction or regional character as distinguished features. The predominant architectural style throughout ages has been Romanesque Architecture, Gothic Architecture, Art Nouveau Architecture, Deconstructivism.

Art Nouveau Architecture is identified by asymmetrical shapes, extensive use of arches and curved forms, curving glass, curving lines or plant like embellishments and some structures seem almost to rise from ground in swelling and undulating forms forming a whiplash curve. Other features are stained glasses, mosaics and Japanese motifs. The style is reminiscent of natural forms. It is seen more as stylistic choice than binding philosophy of art. People who saw beautiful things could benefit from it were indeed the involved philosophy making Art Nouveau a total style, an idea that all arts should be reintegrated is known as Gesamtkunstwerk.

Romanesque Architecture and design of castle should comply with practical uses and aesthetic design necessarily in the case of latter. The style conveyed fear, awe, respect, domination, envy, submission, power and wealth. The interior of stone castles were cold, smelly and dim although it had improved comfort level to that of wooden Mottea and Bailey Castles. The special features of Romanesque Architecture are dwarf gallery, blind arcades and small windows. The Medieval castles designed in this style were expensive but durable.

In order to solve the problems of medieval times, Gothic Architecture style developed and marked the beginning of light, pleasant and airy buildings characterized by gargoyle, flying buttress, stained glass. Gothic Architecture style or decorative style was not just functional but also had merits and meaning since it incorporated aesthetic values into the building. For example, popular style of flamboyant gave cathedrals a flame like appearance, pointed arches reached heaven and arch –vaulted ceiling gave a feeling of grandeur and elegance. Gothic Architecture is a retrospective term since back in medieval time; it was 'modern style'.

Deconstructivism style is idea of fragmentation and juxtaposition of opposing forms dominated by curvilinear shapes or non-rectilinear shapes like circles, triangles or unequal polygons. The style manipulates the surface covering the construction for exterior of buildings to look disjointed and chaotic. Deconstructivism style rejects the idea that

structures need to assume a coherent form and is rule breaking style. The style gives an experience of something frozen in time or of gigantic explosion.

Characteristics of Natural Architecture are fractal geometry, i.e. geometry that does not apply to modern buildings or modern urban settings. Samuel Mockbee said, "As architects our goodness is more important than our greatness and our compassion more eventful than our passion." Natural Architecture complies totally with his philosophy and advocate socially-culturally relevant, more humane, more natural and sustainable spaces to nurture human spirit.

Modern Architecture or International Style is an architectural style referring to large group of similar buildings that emerged and practiced in many countries between 1920s and 1950s. The characteristics of International Style are simplicity of form, clean structure, functionality and lack of ornamentation and rejection of traditional style of separate spaces. It is based on abstraction created by basic shapes and forms and clean lines predominantly showcasing box-like building, cubic volume and flat roofs. The underlying principle of the International style is 'less is more' and emphasis is on 'form follows function'. Unlike separate spaces or rooms of traditional style, the modern architecture advocates for undivided living and working spaces that function as multiple-use areas.

Meaning conveyed by a building was not an important consideration in architecture until Greco-Roman ways were rediscovered via Vitruvius in the fifteenth century, whereupon they became meaningful to the Renaissance mind. Vitruvius alluded to meaning when he wrote of 'significance', "In all matters, but particularly in architecture, there are these two points: - the thing signified, and that which gives its significance. That which is signified is the subject of which we may be speaking, and that which gives significance is a demonstration on scientific principles. It appears; then that one who professes himself an architect should be well-versed in both directions." (Vitruvius 1960:1.13)

Linguistic or narrative styles

Nature of the language can be anti-language, biased language, sexist language, natural language, body language, code switching, figurative language, Lingua-franca, taboo language, vernacular, killer or majority language. Nature of language is mirror to culture and civilization at any time in history.

Natural Language/Vernacular is the one that evolved naturally in humans through repetition without any planning and is contrasted with an artificial language or computer code taking the form of speech or singing. It is opposite to constructed language or formal language and therefore is also called Ordinary Language. Indeed all varieties of world languages are Natural language. The characteristics of natural language is conventionalism i.e. they obey rules, is redundant i.e. includes lots of vague and identified phrases and can change for various reasons. Polysemy is extremely common here. However sentences of natural language have truth- conditions sensitive to context and local facts of psychology of person using it. Natural language depicts world in an honest, straightforward fashion and is indifferent to humanity. This style had stripped romanticism and all that is artificial away, in order to get to real world. For example, in novel 'Oliver Twist' by Charles Dickens; Oliver is born with nothing and also never escapes poverty he is born with.

Anti Language or Taboo Language is form of language generated by anti-society creating and maintaining social structure where certain elements are strongly foregrounded just by conversation. The characteristics of Anti-language include metaphorical modes of expression as norms at all levels like phonological, lexica grammatical and semantic. The style digs deep into the relation between language and social structure. It also looks into the text functions

with respect to social contexts. Anti-words like antibiotic, antibody, antinovel, antimatter etc. are represented by anti-society set up within another society as a conscious alternative to it or resistance taking form of active hostility to even destruction or passive symbiosis.

Majority Language or dominant language also called the Killer Language is the one usually spoken by majority of the population in a region or a country and is considered 'high-status' language. People speaking majority language are socially and economically at advantageous position even if the number of speakers may be less compared to minority language. The concept is well pointed out by Dr. Lenore Grenoble in Concise Encyclopedia of Languages of the World(2009), "The respective terms 'majority' and 'minority' for Languages A and B are not always accurate; speakers of Language B may be numerically greater but in a disadvantaged social or economic position which makes the use of language of wider communication attractive." Majority language is often the National Language of a country. However, countries like India, part of Africa and Asia portray bilingual style. It is not to be taken for granted that majority languages are the ones most widely spoken while minority ones are the least one.

Figurative Language calls for expression or uses of word or thing in artificial manner and is a way of saying something other than the literal meaning of the words. The purpose is to present thoughts in more forcible manner. Comparison, metaphor, simile, hyperbole, personification are few types of figurative language.

Gothic Literature, novels and writing style employed dark and picturesque scenery and an atmosphere of exoticism and mystery. The style revolved around Gothic architecture, served as refuge of scary characters, and had elements of supernatural elements, touch of romance, travel and adventure. However, Jane Austen in the novel *Northanger Abbey* had profoundly highlighted the misconception by misreading the Gothic Literature. Today horror stories, detective fiction, suspense and thriller, other forms of mystery, shock and sensation had replaced Gothic style of writing.

Language of poetry or ornamental languages like Sanskrit, Greek, Latin, etc. were often used by common man at the zenith of human civilization. However, majority language or dominant (killer) language has taken place in contemporary context.

Drawing similarity between architectural styles and narrative styles through emotions

The paper explores the comparative analysis between the complexity of nature of languages and that of architectural style. Deconstructivism style in architecture and figurative language can well be placed adjacent to each other. Deconstructivism style in architecture is characterized by absence of harmony, continuity or symmetry causing physiological and psychological distress difficult to understand. Figurative language too causes distress or cognitive psychology.

"I was wondering myself where I am going. So I would answer you by saying, first, that I am trying, precisely, to put myself at a point so that I do not know any longer where I am going." – Jacques Derrida

"If I knew where I was going, I wouldn't do it. When I can predict or plan, I don't do it." – Frank Gehry

In both the quotes above, the first one by famous French Philosopher and writer of Figurative language and second by famous architect of Deconstructivism style; the predominant emotions of distress, uncertainty and cognitive psychology exists.

Art Nouveau architectural style and narrative style advocates for more stylistic choice than philosophy of art. People who saw beautiful things could benefit from it, was the philosophy

behind it. It was a period of Symbolists work and was marked by moral decline and there was confusion about moral, social, religious and intellectual attitudes. The writing style of Oscar Wilde in *The Picture of Dorian Gray* was more important than the actual substance in literacy pieces. His other works reflects this decadence. It can be well understood by quotes below by Art Nouveau artist Salvador Dali and great writer Oscar Wilde whose work reflects the moral decline or confusion of intellectual attitudes in characters of his work.

"The terrifying and edible beauty of Art Nouveau architecture." - Salvador Dali

"It is better to be beautiful than to be good. But it is better to be good than to be ugly." –Oscar Wilde

"Beauty is the only thing that time can't harm. Philosophies fall away like sand, creeds follow one another, but what is beautiful is a joy for all seasons, a possession for all eternity." – Oscar Wilde

The predominant emotions in the above quotes are interest in occult and dream world rather than the reality.

Romanesque Architecture, Gothic style of architecture and gothic narratives all had an aura of mystery and darkness. The emotions of supernatural elements, romance, travel, adventure, awe, fear were stirred among readers and viewers as well. Gothic writer Horace Walpole of narrative *'The Castle of Otranto'* also designed 'Strawberry Hill', a castle like Gothic residence. The following quotes will stir different emotions mentioned as above.

"The Gothic cathedral is a blossoming in stone subdued by the insatiable demand of harmony in man." - Ralph Waldo Emerson

"Scribal culture and Gothic architecture were both concerned with light through, not light on."   -Marshall McLuhan

"We must note carefully what distinction there is between a healthy and a diseased love of change; for as it was in healthy love of change that the Gothic architecture rose, it was partly in consequence of diseased love of change that it was destroyed."- John Ruskin

Besides, International style in architecture and majority language can well be placed adjacent to each other keeping in mind the characteristics mentioned above for each of them. Since, International style or modern style follows the philosophy of functionality and optimization of resources whereas Majority Language also talks of socially and economically advantageous position of users, an emotion of benefits and security is arose. Similarly, Natural architecture and natural language can be juxtaposed. Emotion of serenity, compassion, solace can be traced as common between them. Architectural work of Shirish Beri and Narrative style of Rabindranath Tagore can be looked into, to get the feel of emotions stirred by the style.

"Simplicity (artless finality) is, as it were, the style adopted by nature in the sublime. It is also that of morality (Immanuel Kant. 1790:I.II 529)".

The values and emotions arose for each of the architectural style or narrative styles may vary from person to person when looked into, minutely. The macro feelings and emotions may tend to be similar to ones as mentioned above or, may tend to vary as well. There isn't any set rule. This may be explained by two quotes below by Geoffrey Scott,

"The material of literature is already significant. Every particle of it has been organized in order to convey significance to all. But for the material of architecture, no system of accepted meaning has been organized. If, therefore, we desire associative values from its forms, these

values will be determined wholly by accidents of our time and personality. Our reading will disagree".

"Our aesthetic reactions are limited by our own power to recreate in ourselves, imaginatively, the physical conditions suggested by the form we see: to ascribe its strength or weakness into terms of our own life".

Conclusion :

Architectural styles and Languages have lots in common than difference. Language is oral or written form of expression whereas architectural style is the visual and tactic. It is observed from the study that styles stirring similar emotions are usually contemporary to each other. For example, Figurative Language and Deconstructivism or Gothic Architecture style and Gothic Novel took place in same era; hence impact or influence of each other can be traced prominently. No language, architecture and culture develop in isolation. The style reworks on the previous practices making room for improved version of it. It has been said of the Modern Movement:

"If the new architecture was to make room for itself, it had first to extirpate what was called at the time 'the meaningless masquerade of out-worn conventions' (Frankle). But rather than a particular architectural language, it was the idea itself of linguistic communication in architecture that came under assault. This can be traced both in the writing and the word of the masters of the Modern Movement" (Bonta 1979:31)

Besides, ultimately it is human, be he a writer or an architect; his personality, nature and vision works to interpretate and analyze any style, trend or thought or to draw comparative analysis, similarities between two entities. Humans reveal much of his nature in any endeavor he takes up. As pointed out by Plato, simplicity can be the solution to beauty of style, harmony and good rhythm and human should strive for simplicity for better architectural style and Language.

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Literature and Bollywood Made for Each Other: An Empirical Study

Dr. Sagar S. Vyas

E-Mail: vyassagar80@yahoo.com, **Contact No:** + 91 9925458134, + 91 7096132741

[1]   Introduction

Literature and film are the different branches of the same tree. Creators of both film and literature are sailing in the same boat. They share a same passion for expressing ideas and emotions and transporting us into different worlds, real and imaginary. For a long time, there has existed an interrelationship and mutual influence between literature and other forms of artistic expressions. This has resulted in painting and music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. The creative exchange between literature and film was initiated in the last decade of the 19th Century. Initially, film was most related to photography and painting. With the passage of the time, many changes have been made in the film industry. As scientific development advances, many new techniques have been adopted in the film making process. With the help of camera, sound and animation, film has become very interesting and audience catching. In the ancient time, people were fond of watching dramas and with the advent of film industry; the interest of watching drama has changed into watching films. There is a grand and interesting history of the origin and development of Indian film industry, i.e. Bollywood.

[2]   Journey of Bollywood

Dadasaheb Phalke is considered as a father of Indian Cinema. In 1913, he released the first ever full-length feature film 'Raja Harishchandra'. The silent film was a commercial success. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. *Raja Harischandra* was the first-ever Indian film which was screened in London in 1914. During 1913 to 1918, Dadasaheb Phalke, Indian Cinema's first tycoon released twenty three films. However, the initial growth of the Indian Film Industry was not as fast as that of Hollywood. In the early 1920s, numerous new production companies emerged in India. In the initial era of 20s, films were based on mythological and historical facts and episodes from Mahabharata and Ramayana but Indian audiences also welcomed Hollywood movies, especially the action films.

The first ever talkie 'Alam Ara' by Ardeshir Irani was screened in Bombay in 1931. It was the first sound film in India. The release of Alam Ara started a new era in the history of Indian Cinema. Phiroz Shah was the first music director of Alam Ara. During the 1930s and 1940s many eminent film personalities such as Debaki Bose, Chetan Anand, S.S. Vasan, Nitin Bose and many others emerged on the scene. Thus, many films have been released in India in many regional languages.

[3]   Film Based on Literature

There are many films based on literature. At the time of adaptation, many changes have been made to make the films interesting and eye catching. Numerous films have been made from literature. Films like Jane Eyre, Les Misérables, The Great Gatsby, Wuthering Heights, Anna Karenina, The Importance of Being Earnest, Pride and Prejudice, Moby Dick, Guide, Omkara, Parineeta, 3 Idiots, Kai Po Che, The Blue Umbrella, Tere Mere Sapne, Pinjar, Namesake, 2 States, Train to Pakistan, Tamas etc are based on literature. Sometime it may happen that literature is more interesting than films and sometime films are more interesting than original text. As far as title of the paper is concerned, the researcher has focused on Amrita Pritam's novel *Pinjar*, Khushwant Singh's *Train to Pakistan* and R.K. Narayan's *The Guide* respectively.

Pinjar is a novel written by Amrita Pritam, recipient of Bhartiya Gyanpith Award. It has been later translated into English entitled as *The Skeleton* by Khushwant Singh. The novel published in 1950, soon after Partition. In 2003, almost after fifty years the novel has been brought on screen by Chankya fame director Chandraprakash Dwivedi.

In the words of D. R. More, *Pinjar* is remarkable for it's:

> **……poetic presentment of the theme of the exploitation of the weaker sex on the background of the partition tragedy (More, 2004: 235).**

The novel deals with the exploitation of the women by the men. Though the novel has the background of the partition, it differs from other partition novels. In novel, the play of love and hate, the complexities of human mind above all the predicament of the abducted women are depicted the background of the partition-tragedy.

In **The Skeleton**, Amrita Pritam tells us the story of a worn Pooro, who is first abducted and then married by a Muslim boy named Rashida, and her final reconciliation with her fate. She longs to a family of moneylenders of Chatto, a village in the Punjab. She is young and beautiful and her marriage is fixed with young and handsome youth, Ram Chand from Rattoval, neighbouring village. But unfortunately, Rashida, a Muslim boy has his eye on her for a long time, abducts and takes her home and finally marries her. The ill-starred and disappointed Pooro escapes from Rashida's house and goes back to her parents who ask her to back to Rashida. As the parents close their doors upon her, she goes back to Rashida, adjusts herself with him and in the course time gives birth to a child. Now she is given a Muslim name Hamida. Pooro-turned-Hamida, however, finds it very difficult live in the Muslim house.

About this time, the partition fever soars up and all no Muslims have to undergo several trials and tribulations. After partition, turmoil is over; the Indian police and army come to take the abducted Hindu and Sikh girls' home. Many women go to India happily but Pooro decides to live with her husband and son in newly created Pakistan. It is on this note of Pooro's reconciliation with the changed circumstances that the novel ends. Thus, in the novel, Amrita Pritam has presented her own experience of partition.

Pinjar is a Hindi film directed by Chandraprakash Dwivedi and released in 2003. The film is totally based on the English novel *The Skeleton* by Amrita Pritam. Almost all the episodes are taken from the original novel. To make it more interesting certain cinematographic changes have been made. The film sets during the partition time i.e.   the Hindu-Muslim problems during the partition of India. Urmila Matondkar, Manoj Bajpayee and Sanjay Suri are in the lead roles in the film. Besides critical acclaim, the film also won the National Film Award for Best Feature Film on National Integration.

The novel *Pinjar* is a sad tale of sufferings of Pooro and other females starting from pre-partition period in 1936 followed by abductions of females during Partition of the sub-continent. The film *Pinjar* is about the same sufferings and exploitations of Pooro and other females but at the eve of Partition. Pooro's suffering on the screen start in 1946 and extends upto 1947 where the film ends. Dwivedi does not lengthen Pooro's suffering for eleven long years. He also decreases the number of sufferers as compared to the novel *Pinjar*. There is no reference to Kammo or Tara's characters or their sufferings. The mad woman played by Seema Biswas, the Hindu female refugee whom Pooro helps to reach the Hindu camp and Laajo are the only sufferers shown on the screen. One of the reasons could be that he wishes to focus more on the core events and centralize the major characters, and through access to their psyche, wants his viewers to re-experience the event of partition and the novel too.

Thus, the victims are depicted more as sufferers of communalism during the Partition period. There is a shift in the time period and degree of sorrow and also in the number of the sufferers. This reduction in tragedy helps to balance the audience's capacity of enduring it. Tragedy on the screen does fulfill the function of Catharsis. But too much of tragedy, especially on the screen may dilute the effect and prove melodramatic. The reducing of the time period turns the story purely a Partition film.

Train to Pakistan is a novel by Khushwant Singh published in 1956. Originally, it was published as Mano Majra, a masterpiece containing perfect narrative sequences, artistically planned plot and characters full of life can be coined as the first major Indian English novel on Partition. As V.A. Shahne opines,

> **It is a grim story of individuals and communities caught into the vortex of the partition of undivided India into two states in 1947 (Shahne, 1994: 332).**

The novel can be divided into four parts viz. (i) Dacoity, (ii) Kaliyug, (iii) Mano Majra, and (iv) Karma. These sub-titles are characteristically Indian.

The novel is set in a small village, Mano Majro, of Punjab province on the Indo-Pak border in 1947, where the action and interaction of the characters and events of the novel take place. When the Indian sub-continent was passing through the most turbulent period of its history, the Partition accompanied with migration, civil war communal riots, mass killings, women raped and abducted, children injured and property destroyed, the tiny village Mano Majra seems to be away from the communal problems and fratricidal conflict. Sikhs and Muslims, equal in number, live like brothers at Mano Majra. The simple and innocent people dwelling here are still unaware of the things happening outside their village.

However, the peaceful life of Mano Majra people is disturbed by Mali and his friends, the dacoits, and their routine choirs are churned into bits by an untimely arrival of a train from Pakistan. Mali, a dacoit, with his gang murders a money lender – Lala Ramlal, who refuses to part with his treasury. After committing the crime and before leaving the village, these dacoits throw a few bangles in the house of Jugga, Jaggat Singh. He is a local dacoit, who had served several sentences in the past and was ordered by the local police not to leave his house after sunset. But at the time of Lala Ramlal's murder he was with Nooran, the Muslim weaver's daughter, in the outskirts of Mano Majra. When Nooran and Jugga return to the village, they find people disturbed due to the dacoit and murder.

Hukumchand, the recently transferred divisional commissioner, is staying in the officer's rest house. He is engaged that night in a sensual and sexual affair with a teen aged prostitute Haseena. Soon, disturbed by the gunshots and chaos, he leaves the girl and goes to enquire about the happenings. The police come to Mano Majra the next day to collect the details of the happening. The same day, an educated man Iqbal, who calls himself a socialist, comes to Mano Majra by a train and settles at the Gurudwara. He has been sent there for the political enlightenment of the people. Iqbal, not for once also, reveals his religion. Both Jugga and Iqbal are held by police on the charge of murdering Lala Ramlal. Hukumchand orders serve action to get the truth out from both of them. On the other hand, a little disturbed Mano Majra gets the major attack very soon. The peaceful atmosphere of the village soon sees its end.

The events start moving fast. Dark clouds of fear and distrust start hovering over the Muslims and Sikhs of the village. Brotherhood and unity start giving space to apprehensions and hatred. Muslims evacuate their houses and leave for Chandannagar camp for shelter and to be transported to Pakistan soon later.

The arrival of Sikhs from outside and the news of beastly atrocities on them and their brothers in Pakistan bring the attitude of the people to crisis. The Sikh and Hindu fanatics decide to take revenge upon Muslim for what they had done to Hindus and Sikhs in Pakistan. They plan to blow up the train that was to carry Muslim refugees to Pakistan. Both Nooran with Jugga's child in her womb and Haseena are to go to Pakistan by the same train.

Hukumchand experiences helplessness about the nearby ghastly future. He takes a chance by releasing Jugga and Iqbal. He feels that either of the two would be able to save the train. But Iqbal, like Hukumchand feels helpless and withdraws. Jugga comes to know about Nooran and the plan to blow the train. Nooran was also travelling by the same train. He determines to save her. He goes to the bridge and cuts the rope connecting the explosive material with his 'Kirpan' and lets the train cross the border safely. The intention was just one: to save Norran's life. In the process, he is shot by the Sikh fanatics. Jugga falls on the railway track and the train to Pakistan runs past his body carrying other people along with Nooran safely to their destined station.

Train to Pakistan is a Hindi film released in 1998 and directed by Pamela Rooks. It sets in Mano Majra which is a silent village on the border of India and Pakistan, close to where the railway line crosses the Sutlej River. The film develops around the love affair of small-time dacoit Juggut Singh (Nirmal Pandey), with a local Muslim girl, Nooran (Smriti Mishra). Mano Majra incidentally was the original title of the book upon its release in 1956. The villagers are a mix of Sikhs and Muslims, who live in harmony. The Sikhs own most of the land, and the Muslims work as labourers. During the summer of 1947, when the Partition of India was taking place, the entire country was a hotbed of extremism and intolerance. The Muslims in India moved towards the newly formed Pakistan, and the Hindus and Sikhs in Pakistan migrated to refugee camps in India. One day, a train arrives from Pakistan, which carries bodies of all the travellers who have been butchered while they tried to depart from Pakistan. That is when this quiet village is changed forever. The entire film is based on the original novel. Mohan Agashe played his role as Hukum Chand, Nirmal Pandey as Jaggat Singh, Jagaa, Rajit Kapoor as Iqbal, Smriti Mishra as Nooran, Divya Dutta as the Muslim prostitute girl, Mangal Dhillon as the Sub Inspector in the film.

Singh's novel was thematically quite strong and appealing and to adapt it on a silver screen was a challenging task. And Rooks was not an exception. Neither has Rooks excluded much from the novel, nor has she included anything from any other sources. But she has introduced a few alternatives in the characters belonging to the original work. Rooks, in the screen adaptation has presented Hukumchand, the District Magistrate and Deputy Commissioner reminisce the past of Mano Majra. Unlike Khushwant Singh, Rooks has tried to balance the ghost train and bodies in the river (Sikhs and Hindus massacred by Muslims) by showing Sikh Militants looting the Muslims of Mano Majra. Pamela Rooks has tried her best to render it on the screen. It does depict horror and trauma of the Partition period being faithful to the source text. It is too accurate and thus upto certain extent helps the less perspective reader to understand the novel and to appreciate it better. It faithfully retains the attributes.

The Guide is a novel by R.K. Narayan, published in 1958. Like most of Narayan's works the novel is based on Malgudi, the fictional town in South India. The novel describes the transformation of the protagonist, Raju, from a tour guide to a spiritual guide and then one of the greatest holy men of India. The novel brought its author the 1960 Sahitya Akademi Award for English, by the Sahitya Akademi, India's National Academy of Letters. It is a story of a common guide Raju. Raju performs his duty as a railway guide of Malgudi. Rosie is a heroine of the novel who is a dancer marries to a scholar Marco. Marco is an archaeologist who is always busy with his research work and he does not pay attention to his beautiful and

pretty wife Rosie. With the course of time she falls in love with Raju. His husband leaves her and she lives with Raju against his orthodox mother. With the help of Raju, Rosie becomes a famous and successful dancer. However apart from the core story of Raju, Rosie and Marco many episodes and incidents like Raju's childhood, Raju's father's shop business, Raju's mother talk with her brother etc have been developed by Narayan fully. Raju is arrested by the police for his malpractise and on his release from jail he does not return to his village and roams here and there and eventually reaches at another village, by an innocent villager Velan he is misunderstood as a saint. All the villagers worship him like a great saint and they have great faith in him. As a result he has to make fast for twelve days to please the God of rain and at the end of the novel Raju scarifies and rain falls.

Guide is a Hindi romantic film, directed by Vijay Anand. The film was released in 1965. Dev Anand and Waheeda Rehman play as a leading characters in the film. A 120-minute U.S. version was written by Pearl S. Buck, and directed and produced by Tad Danielewski. The film was screened at the 2007 Cannes Film Festival, 42 years after its release.

The movie opens with Raju (Dev Anand) being released from jail. Raju was a freelance guide, who earned his living by taking tourists to historic sites. One day, a wealthy and aging archaeologist, Marco (Kishore Sahu) comes to the city with his young wife Rosie (Waheeda Rehman), the daughter of a courtesan. Marco wants to do some research on the caves outside the city and hires Raju as his guide. Marco is very busy with his research meanwhile his wife Rosie wants to visit many historical places with her husband but he refuses to come with her and orders Raju to show him various historical places. With the passage of time, both Rosie and Raju develop feelings of love, visit many places, and exchange their ideas, thoughts and feelings with each other. One day on returning from her visit, Rosie goes to meet Marco at the cave where he is generally busy with his research work and finds a girl making love with him. She decides to leave her husband and runs in anger. Raju helps her and offers a shelter in her home against his mother's wish. With the course of the time many incidents take place and movie moves ahead. Raju makes her a famous dancer and he sets her schedule of her dance program. He is arrested by the police for his malpractice. Thus, he ruins his life and business both at a time. Due to his good conduct in the jail, his punishment is lessen down and he is released earlier than the decided date. He reaches another village where he is mistaken as a saint by an innocent villager and he tells his entire story. All the villagers believe him a great saint and have great faith in him. He has to make fast for the villagers to please the God of rain. At the end of the film his mother and Rosie both come to meet him and he dies by hoping that rain may fall.

Certain changes have been made by the filmmaker in the film. First of all, the filmmaker changes the background of the story from Malgudi to Rajasthan. He also uses the flashback techniques in the film. Many incidents like Raju's childhood, his father's shop business, Marco's conduct etc have been eliminated from the film. Romantic songs and scenes are added to make the film interesting. Thus, both film and novel are interesting in their own way.

[4]   Conclusion

Thus, to conclude it can be said that literature and film are the two sides of a coin. Many films are based on the literature and many fictions are also made from the films. Both have their effects on each other. That's why it is true to say that Literature and Bollywood are Made for Each Other. *Pinjar, Train to Pakistan* and *Guide* are readers and audience catching films and novels.

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Linguistic Pluralism within the Sufi and Bhakti Movements

Sahaj Parikh

Since India is a nation of different and divergent cultures, its linguistic chart is just as diverse and vibrant. The vibrant diversity of Indian literary traditions lies in the simultaneous flow of various languages in the society at a time. There is no such thing as the common 'Indian language' since there are twenty-two recognised major regional languages in India, [1] however, the different dialects in India number into several hundreds. Literary traditions in India have thrived in their continuities, dynamism and transmutations. Whether a tradition of Bulleh Shah or a tradition of Meera, these remain visible and survive in different forms, into contemporary times as lived experiences.

Linguistic plurality can be defined as when a speaker or writer alternates between two or more languages, or language varieties, in the context of a single conversation or prose or poetry.[1] The cultural plurality offered by Indian society inevitably seeks accommodation, negotiation and understanding of each other. As for the plurality of languages, this gets demonstrated by the way people constantly practice bilingualism or multilingualism creatively and naturally, even in everyday interaction. In Indian societies, languages are constantly evolving, growing and changing vibrantly, due to inevitable pluralistic exchange between cultures and languages. Therefore in India, people, one could say, are natural multilinguals, adapting and adopting easily.

For understanding the linguistic plurality in the Sufi and Bhakti traditions, one requires to examine the rich and cosmic heritage of these traditions embedded in the everyday culture of the vibrant Indian society. Understanding the background of such resonant traditions allows one to further explore the nuances of these mystical traditions. The term 'mystic' means, one who attains or believes in the possibility of attaining insight into mysteries transcending ordinary human knowledge in a state of spiritual ecstasy. [1]

Therefore, both the Sufi and the Bhakti movements stressed mystical union of the individual with God. They laid great emphasis on love as the bond between the God and the individual. It were these beliefs and the missionary zeal which made these movements popular among the common people. To make their teachings more accessible to the people, they discarded the use of traditional languages – Sanskrit, Arabic and Persian. Instead they favoured local languages – the language of the common people – like Hindi, Bengali, Marathi and Sindhi etc.[1] This allowed these movements to be enriched with linguistic plurality. The objective of comprehending this linguistic plurality can only be achieved by analysing both the traditions judiciously.

How does a layperson understand these movements? Wendy Doniger elucidates that the Bhakti and Sufi movements were primarily the dissident socio-spiritual movements that gradually developed with a strong social acceptance. Although the origins of these two movements considerably differ, their concepts and themes seem identical.[1] Importantly, both these movements portray protest against the traditional, warped religious norms and conventions, thereby propagating their own ways of spirituality.

'Unity of Being' and 'the belief in one God' are some of the key concepts of these movements. Moreover, the direct relationship between the worshipper and the God, and the emphasis on the fundamental equality of all human beings made these movements truly revolutionary for their times. The nature of the spirituality of these movements gets reflected in the nature of their literary works.

Literary works of high quality were produced in many *regional languages*. The *Nathpanthis* had used the *Apabhramsha* and other local languages for their works in preference to

Sanskrit. Amir Khusro, a disciple of Nizamuddin Auliya, had noted the existence of regional languages.[1] He says that these languages have, since ancient times, applied in every way to the common purposes of life.

The rise to the maturity of many of these languages and their use as means for literary works may be considered a striking feature of the medieval India. With the waning of Brahmanism's domination, Sanskrit language lost some of its protégé. The use of the common language by the Bhakti saints was, undoubtedly, an important factor in the rise of these languages.

In fact, in many parts of the country, the early hermits fashioned these languages for literary purposes. In eastern Uttar Pradesh, Sufis like Maulana Daud, the author of *Chandayan* wrote in Hindi while Malik Muhammad Jaysi, the author of *Padmavat* wrote in Awadhi. Furthermore, Daulat Kazi wrote *Lor Chandrani* in Bengali, at the instance of Ashraf Khan, who was a Sufi practitioner. Saiyed Alaol, a Bengali Sufi poet of the seventeenth century translated *Padmavat* in to Bengali. Thus, these poets and saints disseminated *Sufi* concepts in a form which could be easily understood by a common person.

Amir Khusrau may be considered the most linguistically pluralistic writer of this period. This is because he composed ghazels in mixed language with alternate hemistiches in Persian and Hindi, which went a long way in the development of the Urdu language.[1] He made a liberal use of Hindi words in his works, particularly in his couplets. Amir Khusro called the language used by him, 'Hindavi' or 'Dehlavi'. The fashion of writing mixed poetry was followed by other scholars too.

The Sufi and Bhakti saints played an important part in the evolution of the Urdu language. The Sufis realised that it was futile to preach Islam through Persian, which was not understood by the majority of the Indian masses. Thus, these saints made use of large number of Hindavi words in their conversation with their disciples and common people.

The themes of the new literature were often of common interest to more than one region, and literary innovation travelled quickly and widely throughout India. In Gujarat the credit of popularising Hindavi language goes to Shaikh Qutb Alam and Shaikh Ahmad Khattu. The oldest writer in this tradition was the famous Sufi saint Sayyid Muhammad, better known as Gesudaraz.[1] Like Sufi saints, Bhakti saints also made use of this language in preference to Sanskrit, because it could easily be followed by the common people.

Amongst the eastern group of languages Bengali was used by Chaitanya and by the poet Chandidas, who wrote extensively on the theme of the love of Radha and Krishna.[1] Ballads on events of contemporary interest composed by wandering ministers were equally popular. Moreover, it was also a Bhakti saint Shankardeva, who popularized the use of Assamese in the Brahmaputra valley in the fifteenth century. He used an entirely new medium to spread his ideas, where he wrote a number of short one-act plays incorporating themes from the Puranas.

The Jagannath temple at Puri has a collection of twelfth century manuscripts that allude to the flowering of the Bhakti tradition in that region. The language of these manuscripts contains elements of what was later developed as Oriya, the language of the region. It is believed that Chaitanya incorporated the use of Oriya as a medium to disseminate the Vaishnava Bhakti *padas*. Similarly, the development of Maithili, spoken in modern Bihar, was also associated with Vaishnava and Bhakti literature. Many literary works related to Bhakti and Sufi traditions are available in this language.

The Marathi Bhakti tradition reached its apogee at the hands of Eknath and Tukaram. Asserting the importance of Marathi, Eknath exclaims, "If Sanskrit was made by God, was

Prakrit born thieves and knaves? God is no partisan of tongues".[1] This undoubtedly expresses the sentiments of all those writing in local languages. It also shows the confidence and status carried by these languages. Moreover, it is believed that due to the writings of the Sikh Gurus in Punjabi, the Indian Bhakti tradition became more diverse.[1]

Hindi was languages spoken in the region around Delhi and modern Uttar Pradesh. It first developed with the historical epics composed by local bards at the courts of the Rajput kings such as *Prithviraja Raso*, *Vishaladeva Raso* and many others. However, later it was used on a large scale by devoted Bhakti saints like Kabir, Nanak, Surdas and Meerabai.[1]

The saints of Sufi and Bhakti movements infused vernacular languages with the ideas of equality, liberty, freedom of choice of worship and the importance of being a human, an individual.[1] This influenced life and thought of the people immensely. The Hindu saints of the Bhakti Movement and the Muslim *sufis* of the Sufi Movement, both, were more liberal in their outlook. Their principle concern was to get rid of the evils that had crept into their religions. The equality concept preached by the leaders reduced the rigidity of the caste system to a certain extent. The suppressed people attained a feeling of self-respect. The Bhakti and Sufi movements encouraged the spirit of toleration. The gap between the Hindus and the Muslims was not only reduced, they began to live amicably together. The movements emphasized the value of a pure life of charity and devotion. To top it all, it improved the moral fabric and the spiritual ways of life of the medieval Indian society in as much as it exhorted the coming generations to live in peace and harmony with the spirit of toleration.

Most importantly, and the main argument of this essay, the reformers' preaching in multiple local languages was easily understandable and therefore was more effective. They composed hymns and songs in the languages spoken by the masses. It led to a bonus in the development of Indian regional languages. Therefore there was a remarkable growth of literature in all these languages, weaving a strong fabric of Indian literary traditions, thus, arguably, making it one of the most linguistically pluralistic traditions on the canvas of the medieval world.

Textual Feature Classification using linguistic features

Jasleen Kaur[1,2,*]

[1]Assistant Professor

[2]Research Scholar

[1]Shroff S. R. Rotary Institute of Chemical Technology, Ankleshwar, Gujarat, India

[2]Uka Tarsadia University, Bardoli, Gujarat, India

sidhurukku@yahoo.com

Dr.Jatinderkumar R. Saini[3,4]

[3]Professor

[4]Research Supervisor

[3]Narmada College of Computer Application, Bharuch, Gujarat

[4]Uka Tarsadia University,

Bardoli, Gujarat, India

saini_expert@yahoo.com

Computational analysis of literary arts, especially poetry, is very challenging from computational linguistic point of view. For library recommendation system, poetries can be classified on various metrics such as poet, time period, sentiments and subject matter. In this paper, content-based Punjabi poetry analyser was developed using Weka toolset. Four different categories were manually populated with 240 poems (60 poems per category).After tokenization of 240 poetries, 24551 features were extracted and passed to noise removal sub phase. A total of 10632 features were extracted, after removal of noise, and weighted using tf-idf weighting scheme and ranked using gain ratio. Lexical features as well as syntactic features of poetries were explored to develop classifier using machine learning algorithms. Naive Bayes, Support Vector Machine, Hyperpipes and K-nearest neighbour algorithms were experimented with 6542 top-ranked lexical features and 5639 top-ranked syntactic features. Results show Naive Bayes classifier outperformed all other classifiers with 75.14% accuracy using syntactic features. Maximum rise of 9% in performance, due to addition of POS tags, is achieved by SVM. KNN is the worst performer for our poetry dataset. Improvements in performance accuracy are also observed by ranking the features (lexical and syntactic) using gain ratio as compared to baseline system.

Keywords: *Classification, Lexical, Part of Speech, Poetry, Punjabi, Syntactic.*

1. Introduction

Poetry is imaginative piece of writing. It is a creative aspect of linguistic communication. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings". By making use of words, with the help of rhythm, meter, and imagination, poetry becomes artistic expression of writing.

Humans can easily differentiate poetry from simple text without any sophisticated tools but processing such artistic work by a machine is very challenging in computational linguistic point of view. While different metrics such as poet, emotions associated with poem, historical period can be used for classification of poems. But this paper focus on content based classification task, making use of the lexical content of each poem in corpus to determine the categories to which it belongs. In this work, emphasis is on vocabulary of poem that determines its subject.

A lot of research has been carried out in automated analysis of poems in written in foreign languages, especially English. But this area still needs to be explored in Indian languages. No work has been reported on Punjabi poetry. Punjabi is tenth most spoken language of the world and third most spoken language in the India [1]. Punjabi language belongs to Indo-Aryan language family [2] and has more than 130 million speakers worldwide including

United Kingdom, Canada, Pakistan and India. The computational linguistic analysis of poetry is very challenging and important, not only for better understanding of rich literature but also has application in library for making recommendations to readers based on their literary taste.

2. Related work

Automatic analysis of poetry is done for poems written in various languages like English, Chinese, Arabic, Malay, and Spanish. Brief review of same is given in this section.

Barros L. et.al [3] tried to automatically categorize poems based on their emotional content. For this experiment, they have used a Quevedo's poetry written in Spanish. A reference classification of the same (Bleuca's Categorization) is also used during the experimentation. Decision Tree is built using Weka toolset for classification problem. The Accuracy of this classifier is 56.22%, which is increased to 75.13% by using resample filter. This experiment is done to determine whether a classifier with information about emotions detected in a given Quevedo's poem can able to reproduce Bleuca's Categorization. Hamidi S. et.al [4] proposed a meter classification system for Persian poems based on features extracted from uttered poem. In the first stage, the utterance has been segmented into syllables using three features, pitch frequency and modified energy of each frame of the utterance and its temporal variations. In the second stage, each syllable is classified into long syllable and short syllable classes which is a convenient categorization in Persian literature. In this stage, the classifier is an SVM classifier with radial basis function kernel and employed features are the syllable temporal duration, zero crossing rate and PARCOR coefficients of each syllable. The sequence of extracted syllables classes is then compared with classic Persian meter styles using dynamic time warping, to make the system robust against syllables insertion, deletion or classification. The system has been evaluated on 136 poetries utterances from 12 Persian meter styles gathered from 8 speakers, using k-fold evaluation strategy. The results show 91% accuracy in three top meter style choices of the system. Jamal N. et.al [5] represents classification of Malay pantun using Support Vector Machines (SVM). Pantun is traditional Malay poetry. The capability of SVM through Radial Basic Function (RBF) and linear kernel functions are implemented to classify pantun by theme, as well as poetry or non-poetry. A total of 1500 pantun are divided into 10 themes with 214 Malaysian folklore documents used as the training and testing datasets. TF-IDF used for both classification experiments. The highest average percentage of 58.44% accuracy was found for the classification of poetry by theme. The results of each experiment showed that the linear kernel achieved a better percentage of average accuracy compared to the RBF kernel. Kumar and Minz [6], worked to find the best classification algorithms among the K-nearest neighbour (KNN), Naïve Bayesian (NB) and Support Vector Machine (SVM) with reduced features for classification of poems. Information Gain Ratio is used for feature selection. The results showed that SVM has maximum accuracy (93.25 %) using 20 % top ranked features.

Alsharif et.al [7] tried to classify Arabic poetry according to emotion associated with it. The problem was treated as a text categorization problem, classifying poems into four classes: Retha, Ghazal, Heja and Fakhr. Four machine learning algorithms are compared: Naïve Bayes, SVM, VFI (Voting Feature Intervals) and Hyperpipes. The best precision achieved was 79% using Hyperpipes with non-stemmed, nonrooted, mutually deducted feature vectors containing 2000 Features. Can et.al [8] investigated two fundamentally different machine learning text categorization methods, Support Vector Machines (SVM) and Naïve Bayes (NB), for categorization of Ottoman poems according to their poets and time periods. Dataset comprises of the collected works (divans) of ten different Ottoman poets. The result shows that SVM, with almost 90% accuracy, is a more accurate classifier

compared to NB in categorization tasks. Lou et al. [9] used SVM to classify poems in English into 3 main categories and 9 subcategories by combining tf-idf and Latent Dirichlet Allocation. All this work has been done for English.

A lot of research has been reported in various foreign languages but scenario is bit different for Indian languages. Not much work has been reported for Indian languages. Bangla poetry classification is done by Rakshit et.al [10]. Poetries are classified on the basis of subject and accuracy reported by SVM classifier is 56.8% and this work is extended to poet identification using stylometric analysis of poetries. But no such poetry classifier is developed for Punjabi poetry. Our work is first of its kind for Punjabi language.

3. Methodology

In this section, we present the detailed process followed by us to find the best text classifier for the domain and corpus of Punjabi scripted poetries. The system view of poetry classifier is presented in Figure 1. It consists of text classification process steps viz. Data Collection, Text Pre-processing, Feature Extraction, Feature Selection, Model Building and Model Evaluation.

As there is no publicly available corpus of Punjabi poetry, the corpus of Punjabi poetry was required to be populated manually. From this corpus of Punjabi poetry, four broad categories were identified and named as NAFE, LIPA, RORE and PHSP. Each of these four categories was populated with 60 Punjabi poetries. At this stage, the obvious intention was to include as many Punjabi poetries in each category, as possible. However, this was restrained by the lack of Punjabi poetry data available online. So in order to balance the number of poetries in each category, it was decided to keep 'n' Punjabi poetries in each category such that 'n' is the lowest value among n_i, for value of i representing the category number and ranging from 1 to 4. It was decided to keep a common number of poetries in each category so that none of the categories gets biased by a higher number of training poetries. The number of poetries found for NAFE, LIPA, RORE and PHSP was 82, 60, 73 and 65, respectively. Hence, the value of 'n' for our empirical setup was chosen to be 60, which was the maximum number of poetries obtained in LIPA category.
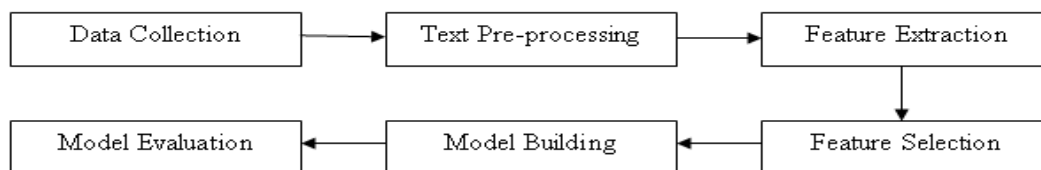
Figure 1: Block diagram of Poetry Classifier

'NAFE' stands for Nature and Festival. This category consists of nature related poetries. And many Punjabi festivals are connected with nature phenomenon. So, both the categories are emerged. 'LIPA' stands for Linguistic and Patriotic. This category includes patriotic and linguistic poetry. To avoid the confusion in words, patriotic category is combined with linguistic category which consists of poetry related to Punjabi language. 'RORE' stands for Romantic and Relation. This category consists of romantic poetry as well as poetry related to different relations. 'PHSP' stands for Philosophical and Spiritual. This category includes poems related to philosophy and religious poetry. All these poetries were converted in Unicode format for further processing [12]. As can be observed here, each of the four categories chosen by us was a combination of two categories. It is noteworthy to mention here that we decided to treat a combination of two similar and overlapping categories is a

single category for two reasons. Firstly, we were interested in increasing the corpus size and we were not able to collect large number of poetries in each category individually. Secondly, even if sufficiently large number of poetries was available for a single category, it was found that there is an ambiguity in assigning poetry to a specific category during the supervised machine learning phase.

For subject based analysis of poetry, vocabulary (words) of poetry was used as features. Poetries were passed through tokenization sub phase, where individual words/tokens were extracted from poems. These extracted words/tokens were used to create 'bag of words' of poetries. These words were pre-processed to remove noise, present in form of special symbols, Punjabi numerals and stop words, from them [11] [16]. All these pre-processing were implemented through Microsoft Visual Studio 2010 as front end and Microsoft Access as back end. These extracted words were considered as linguistic features. In this work, two types of linguistic features were selected for building classifier:

    a) Lexical features: Each token/word type was considered as a feature and weight to it was assigned using term frequency-inverse document frequency (TF-IDF).

    b) Syntactic features: Each token/word type followed by its part of speech tag (POS) is considered as a feature and weight to it was assigned using TF-IDF. Part of speech tags were generated using Punjabi part of speech tagger [15].

After tokenization, total of 24551 words were extracted from 240 poetries. These 24551 words were pre-processed to remove special poetry symbols, Punjabi numerals and stop word. Total 10632 features were extracted after pre-processing. These features were ranked and selected using gain ratio. Gain ratio was used to find the importance of features in a given category. 5639 top-ranked lexical features and 6542 top-ranked syntactic features were generated from total 10632 features obtained in the last step. These lexical and syntactic features were used to build the model. For building the model different machine learning algorithms (SVM, NB, KNN and Hyperpipes) were trained and tested using Weka toolset [13]. Weka is data mining software in java, developed by University of Waikato, New Zealand. As indicated by numerous independent researches carried out on the domain of poetry classification (in foreign languages) [5-8] and text classification in Indian languages [17], SVM, KNN, NB and Hyperpipes performed well. So, these algorithms were chosen to build the model. Also, it has been shown that in absence of any other parametric data SVM could be used for classification purposes [18]. Performance of these models is reported in terms of Accuracy in the next section.

4. Results and Analysis

The goal of this work was to find the best machine learning algorithm that works well for Punjabi poetry classification. So, to achieve this objective, different classifiers (SVM, KNN, NB, Hyper pipes) were trained and tested using ranked linguistic features. For experimentation purpose, subsets of these ranked features were selected. 10%, 20%, 30%, 40%, 50% and 60% features of ranked linguistic features were used for model building. Different classifiers were developed with and without feature selection. The performance of classifiers is evaluated using 10-fold cross validation.

Table 1 gives the summary of results on the accuracy of models. In Table 1, features column consists of two labels: LF and +POS. LF stands for lexical features. +POS indicates syntactic features (lexical features with POS tags). Performance of these classifiers, using lexical features, was evaluated and reported by Kaur and Saini [14]. Results indicate NB outperformed all other classifier using 60% ranked lexical features [14]. Results, as depicted in Figure 2, show increase in accuracy for all classifiers (except Hyperpipes) using syntactic

features. 1.3% hike in accuracy is seen on adding part of speech with feature selection in NB and 9.7% increase is recorded in SVM algorithm.

For each classifier, behaviour of lexical features and syntactic features is also recorded. For analysis purpose, performance reported using subset of ranked features is averaged and is presented in Table 2. The result shows introducing syntactic features helped to improve the accuracy of all models (as depicted in Figure 3).

Table 1: Performance Evaluation of Classifiers

Sr. No.	Classifier	Features	Ranked features (%)					
			10	20	30	40	50	60
1	NB	LF	45.41	50.41	62.50	67.91	72.03	74.16
		+POS	55.83	63.75	69.16	70.00	72.50	**75.14**
2	SVM	LF	42.50	45.00	58.33	60.83	60.41	60.83
		+POS	50.41	60.83	63.75	63.33	67.50	**69.16**
3	HP	LF	36.25	47.08	53.75	58.33	60.00	**61.25**
		+POS	38.75	42.91	49.10	50.41	54.10	55.83
4	KNN	LF	43.33	47.91	59.16	59.16	59.16	56.67
		+POS	52.91	61.66	62.50	60.00	61.25	**60.83**
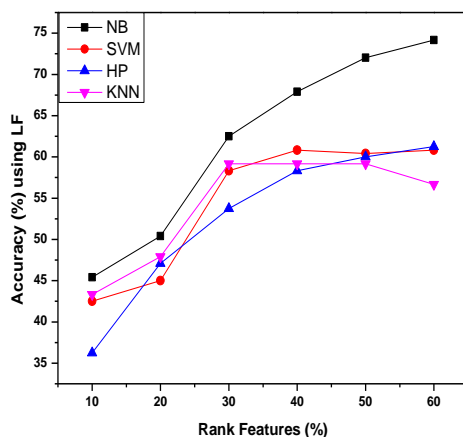
(a) With lexical features

 (b) With syntactic features

Figure 2: Performance of Classifiers

Table 2: Comparative Analysis of Lexical features and Syntactic features

Sr. No.	Algorithm	Accuracy (in %)	
		Lexical feature	**Syntactic feature**
1	NB	62.07	67.77
2	SVM	54.65	62.49
3	HP	52.77	48.51
4	KNN	54.23	59.85
Average		55.93	59.65
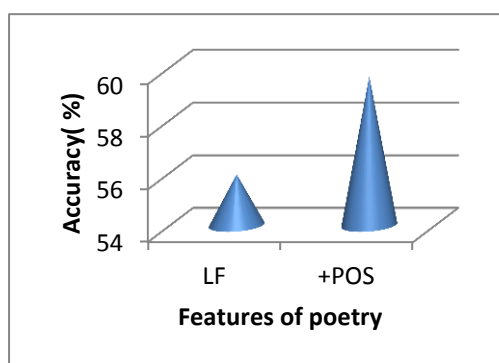
Figure 3: Performance of Linguistic features

Table 3: Performance of Baseline Classifier

Classifier		NB	SVM	HP	KNN
Baseline	**LF**	58.33	59.16	49.16	27.91
	+POS	59.16	56.25	57.08	28.95

As shown in Figure 2, use of syntactic information associated with words in poetry increases the classifier accuracy. Same word may be used in different word class category and by making use of POS tags leads to increase in performance.

As explained in earlier in this section, subset of features were selected and used for building the classifier. SVM, KNN, NB and Hyper pipes classifiers were also trained and tested using 10632 total extracted linguistic features and were termed as baseline classifiers. Building classifier without ranking features using gain ratio was considered as baseline. Baseline classifier was built using lexical features as well as syntactic features (lexical features followed by POS tags). Results of baseline classifiers are reported in Table 3. Hyperpipes shows 8% increase in accuracy with additions of POS tags with lexicon. NB and KNN also show increase whereas 3% decrease is reported in SVM classifier.

5. Conclusion

Automatic analysis of Punjabi poetry is done to classify poetry on the basis of its subject matter. Two types of linguistic features, Lexical and Syntactic features are used for this classification task. For content based analysis, vocabulary (words) of poem is used and considered as features. These lexical tokens are augmented with word class based categorization. Term frequency- inverse document frequency is used as weighting scheme and Gain Ratio is used for generating ranked features. Result shows improvement in accuracy with addition of POS tags. Different classifiers are trained and tested using lexical features as well as with inclusion of POS tags with lexicons in weka. NB is the best performer with accuracy of 75.41% and maximum improvement (9%), in accuracy, is reported in SVM classifier. Improvement is reported by adding POS tags with ranked lexicon features.

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Contribution of The Asiatic Society of India in Advancing the Oriental Studies

Samirmiya A. Saiyed

Sir William Jones (1746-1794) was a scholar and an engaged man of languages, jurisprudence, literature and translations. Jones was the eloquent and significant personality closely connected with the leading figures of Britain, America and India during the American Revolutions and the initial period of British Raj. He was a man of languages and law. He mastered the languages, laws and literature of the major world civilizations. Jones arrived in India in 1783 as a judge of supreme court of Culcutta which earned him financial security. The reason why these rulers who came to India was to understand the native mind and languages, it was necessary to understand native mind and languages so that they could know how to discipline it, rule over it and control it, because language is a product of culture, and culture is an amorphous compound of customs, rites and rituals belonging to a group that shares a particular culture. History tells us that when these cultural groups interact with other cultural groups, customs, rites and rituals which are not basic to a given culture come to be adapted. The study of language reveals how these interactions occurred in history and the kind of results that they produce in the course of history. A philologist, Sir William Jones aimed at understanding and demonstrating the relationship between and among the languages that are a part of the IndoEuropean group of languages. His ultimate aim seemed to find out the core that connects these languages, and one suspects that these was possibly the point from where Noam Chomsky developed the concept of Universal Grammar. Language and Literature are inter-related and therefore the cultural context of language get reflected in literary works. Both language and literature had evolved through history and reflect cultural pattern. Sir William Jones can be categorized as a representative of the English Oriental Studies in India because he was the Chief Justice of the Supreme Court of India when the East-India company had set up its headquarters in Kolkata. He had come to India as an English legal officer, responsible for enforcing the British law in this country. Since he spent a long time in this country, it was natural that he got interested in examining the roots of languages in this country because of his scholarly attitude and interest in languages as a philologist. Sir William Jones desires to know India better than any other European ever knew it (Moses,2009. p.264). As a part of this desire he founded The Asiatic Society.

The Asiatic Society was established and founded by Sir William Jones (1746-1794) on 15th January 1784. His dream was to establish a center for Asian Studies including almost everything which concerning man and nature within the geographical limits of the Indian subcontinent. Jones' proposal was ardent. He quickly came upon scholars like Governor General Warren Hastings, Judge Robert Chambers, Charles Wilkins, Richard Johnson and others who interested in languages and who were eager to investigate the unexplored treasures of Indian Culture, Literature and Sciences. The goal of The Asiatic Society is 'enquiry into the history and antiquities, arts, sciences and literature of Asia or Indian subcontinent.' Sir William Jones remained president of The Asiatic Society till his death in 1794 and under his auspices The Society made enormous progress towards its goals.

Sir William Jones was scholar from Oxford and was serving as a Judge of the Old Supreme Court of Bengal. He strongly advocated to governed Hindus and Muslims in accordance with their respective traditional laws and customs. Soon, Jones recognized the essentiality of the study of Sanskrit and with his background of linguistics, duly mastered it. By his Third Anniversary Discourse to The Asiatic Society on 2nd February 1786 Jones made declaration that Sanskrit was on a level with Greek and Latin, more ancient than either and certainly kin to both. The Third Discourse of The Asiatic Society laid down the foundation of modern comparative and historical linguistics and gave rise to the entire field

of comparative and historical linguistics of the nineteenth and twentieth centuries. Jones' essay 'On the Gods of Greece, Italy and India' opened the way for the entire discipline of comparative mythology. Similarly, 'On the Antiquity of Indian Zodiac' by Jones supports the impression of the innovativeness of the Indian astronomy, by that opening a discussion about the originality of the Greek Zodiac and a comparative study of two systems. Sir William Jones' translation of Kalidasa's Sanskrit drama 'Shakuntala' had a great impact on western literature like Third Discourse had on Linguistics.

The Preface to the play by Jones gave Kalidasa the lasting epithet 'The Indian Shakespeare' and placed the Indian Sanskrit playwright in the World's literary leading figure. Jones' translations from Sanskrit: Hitopadesha(1786), Gitagovinda(1789), Shakuntala(1789), The Ordinance of Manu(published during the last weeks of his life, 1794), convey the glories of the Indian subcontinent and its past to Europe. The translations induced Indian pride in their heritage.

The Asiatic Society became the mother of all other Oriental learned Societies. In 1788 Jones undertook the editing of 'Asiatick Researches'. The Transactions of The Asiatic Society were first published under the title of 'Asiatick Researches' in 1788. Further volumes of the Researches appeared in 1790, 1792 and 1794. These volumes contained the monumental essays of the scholarly members of The Society created waves of intellectual curiosity in Europe and America about the latest discoveries concerning the rich culture of India. The Indian Renaissance began under the auspices of British Scholars within the doors of The Asiatic Society. The foundation of The Asiatic Society was a landmark in the cultural history of India. The Asiatic Society and Oriental Studies helped Europeans to understand the laws, religions, forms of government and the natural wonders of India. Spreading of knowledge was essential if the work of the society and the scholars was to be known. Jones himself personally attended to correspondence with his Orientalist friends in England and Europe. Universities of Europe, including Oxford and Cambridge suggested that Oriental institutes should be established in these universities. 'Asiatick Researches' – A steady and regular source of information on the work of The Asiatic Society which contained translations, poems, extracts from the old texts and research papers became a labor of love. The Indian Renaissance started from Bengal, spread to the other parts of India and inspired the fruitful works in Indian languages was a direct product of the endeavor of these scholars and members of The Asiatic Society were true cosmopolitans, a rare phenomenon in the age of aggressive colonialism that fostered affinity between the East and West. The establishment of The Asiatic Society had far-reaching consequences on the transactions of ideas and cultural heritage in the Eighteenth and Nineteenth centuries.

The foundation of the Asiatic Society invigorated the development of Indology and Oriental Studies as the serious academic disciplines. The Asiatic Society of India was formed mainly with an objective to initiate and enlighten the oriental knowledge available in history, scriptures, or regional texts in India or Indian subcontinent. The British and Indian scholars were engaged in

systematic and thorough study of different knowledge systems so that our tradition of research and dialogue may be established. The Asiatic Society of India since its inception has been performing its role in full sincerity of its intentions.

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"Literature as the Representation of life or Social discourse"

Sandhya D. Vyas
Visiting Lecturer., English Department.
Government Polytechnic,Gandhinagar, Sector- 26.Gujarat
Mo.- 9824499509, E-mail.- sandhyavyas94@gmail.com

Literature represents the world of God with all its aspects and that is why it is called, by many scholars, **'literature is the mirror of society'**. It imitates the world around us with all its beauty and ugliness, and happiness and sorrows with a little imaginative touch. Literature is really not a reflection of the world as it is perceived but an effort to transcend these facts to arrive at the real fact. An artist adds certain colorings of imagination to make it more effective. This is the simple task for what literature is meant to be. This is how it is different from that of the history. This is the element where the concepts of Plato and Aristotle differ from each other. Out of the many aims of literature, one is to spread morals and to set ideals in the society for the cultivation of civilization. This is possible only when the people of time are aware of the social, political, economical and religious situations.

A writer is none other than a propagandist or a representator and his work is the medium of social amelioration. He takes his ideas very much from the society and his aim is to make people aware from the issues and their reasons. Societal issues are many times presented in literature by many of the great artists like Charles Dickens of England, Mulk Raj Anand and Raja Rao from Indo-English and Mark Twain and Arthur Miller from American Literature. We find the themes like child labour, racism, poverty, effects of industrialization, and issues related to women in their writings by which they want to make society aware and also make readers think for their solution. As a social ambassador its purpose is to work for humanity at large and to arouse the sensibility and morality to purge the society from corruption and filth.

Literature aims to create an ideal world as it is based on the ideal rather than the real. It focuses on the society not as it is perceived but as it should be. **It is not only the photographic representation of the world, but it is the Social Discourse which acts like a rainbow in which diverse attitudes, thoughts, feelings and experiences of mankind get reflected and can be analyzed on the basis of idealness.** *The writers are social critics and their pieces of arts i.e. the social discourses are the remedies of social amelioration.*

KEY WORDS: - Literature, Representation, Society, Discourse, Amelioration.

We all are acknowledged with the fact that literature is representation of society. Though with its imitative aspect, it reflects the world around us with a view of making society aware and realizes its errors and tries to make amendments. It expresses the best that the people should know and to pursue in their routine life. **Matthew Arnold** has beautifully described the three-fold activity of criticism of literary piece by saying,

"Criticism, is not merely 'judgment in literature', but' a disinterested endeavour to learn and propagate the best that is known and thought in the world, and thus to establish a current of fresh and true ideas'."[1]

This is how literature or its critical discourse helps us to bring change in the world. Literature presents the portrait of what people think, do, and say and in it we find different stories on different subject matters that reflect human life in action with the help of some imaginative characters. These characters with their action convey the message and fulfill the instructive purpose of literature in a pleasing manner. These stories have enriched our learning, enable us to experience the beauty of the world as well as teach us many of the principles and truths that guide us in our journey of life.

Literature provides an important insight that helps us take on life's challenges in a proactive manner. In modern society we are faced with number of challenges and issues and here is where literature comes to rescue us with its instructive, reflective and reformative aspects. It is impossible to find any work of art that excludes the values, ideals and attitudes of the society for every writer has been completely a part of the world around him, which inspires him to write about. The function of a literary artist is to bring the realities in front of his audience in a decent manner and to present it as a mirror with which people can find the contemporary state and make amends where it is needed. Thus, literature is *not merely a photographic imitation* but it serves as *a corrective mirror* where people find the need for positive change. For this purpose reader should go through the close reading and one should understand not only the surface meanings but the deep insight or a reference meaning i.e. the main source of art.

Every great literary artist is sometimes consciously or sometimes unconsciously exposes the facts of the time spirit. It is the remedy of all the social, economical, political and scientific changes of a particular age. Literary influence on the age is felt directly or indirectly. Every form of literature whether it is a poem, drama, novel or short story; is generally doing this in a quiet and unobtrusive way. Novels are sometimes meant to change the direction of human thought and set in motion movements that have changed our way of life. Thus, one of the famous Indo-English fiction writers, **Arvind Adiga says**…

"Criticism by writers like Flaubert, Balzac, and Dickens of the 19th century helped England and France become better societies."[2]

Such literature has an indirect influence in creating society a feeling for regulating and removing social wrongs, calling for essential reforms. There is no doubt some of the writers have presented a realistic portrait of time but to know life fully, one should focus not only on the bright side of life but also on the gloomy and dark side of society also. Thus, there is nothing wrong if we say that *'Society creates literature and literature by its charm creates a better civilization or society to live'*. It is the Social Discourse as it talks about the people particular, particular group, religion, politics, culture, economy, and every element that creates society. Thus, Miss. Stowe's '*Uncle Tom's Cabin*' was responsible for a movement against slavery in literature and life in America of the day. The novels of Dickens present the issues of contemporary life like poverty and effects of industrialization and meant to bring change in the country. Novels of Indian English writers like Raja Rao, Mulk Raj Anand, Anita Desai and others speaks of patterns of the values, focusing on social concerns, stark realism, humanism, regional color, orthodox, liberal, progressive and Gandhian thoughts and rapidly changing historical and political situations. In this way literature has become a great source or a powerful medium for creating social and national awareness for suggesting ways of changing society.

Traditionally, the central perspective for sociologists studying literature has been the use of literature as information about society. To a much lesser degree, traditional work has focused on the effect of literature in shaping and creating social action. The former approach, the idea that literature can be "read" as information about social behavior and values, is generally referred to as reflection theory. Literary texts have been variously described as reflecting the "economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, and religion" of the society that produced the texts.[3]

Out of the all forms of literature, novel deals with the problems of social, economic, and political life of a country and they are bound to reflect contemporary history. Most of the themes of the novels of India are realistic and portray the society and so they are the best

mirrors of society, i.e. social discourse. Drama, another form of literature, also serves the same. The plays of G.B. Shaw, Ben Johnson, William Congreve, and many of the other writers of the Comedy of manners they have satirised the contemporary period to bring attention of the people of the Restoration time. G.B.Shaw's plays are known as 'Problem Plays', as they focused on the contemporary issues. In the age of Augustan, there is another literary form that equally shares the quality of representing time i.e. Periodicals. The aim of these literary periodicals was admittedly the analysis and criticism of the contemporary life for a reformative purpose. Men need to have an instruction and an example in order to know how to act and that examples were provided by these periodicals. Apart from this, writers like Virginia Woolf, Elaine Shaw Walter, Toni Morrison, Alice Walker and other feminists, have written many discourses portraying the situations of women in their culture. They wrote for women empowerment and their works played an important role in the development of women's condition, their independence, equal rights, and improvement in their social status which is now parallel with that of the men.

Such literature serves the purpose namely to instruct as well as to transform and amendments. If we look upon the solutions, then we find that writers or artists never give solutions for any of the particular issues but they bring awareness to the generation. It is the duty of readers to think about the solutions so that people would have more than one ways of solving the same problem. That literature, which is formed mainly to instruct people and for amendments, have certain characteristics like, it is genuinely suited for the middle class society. It gives them leisure along with lessons. Such literature could be discussed at the tea-table and in a coffee houses. Such writers uses simple, clear and conversational style in writing so that people would understand easily and appreciated by many including semi-educated readers too.

Thus, literature is only one of the many mediums in which the force of an age discharge itself; in its social context, political controversies, religious thoughts and philosophical speculations and cultural acknowledgments. It is said that if anybody would like to know about any culture or society, he should go through its literature, and one will find all his answers from it. Therefore, it is said that literature is mirror of life, representation of life or we can say a social discourse with a purpose to instruct along with pleasure. That literature, which is written for the purpose of transformation or to bring changes, falls into the category of art known as 'Art for life's sake'.

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GEOPOLITICAL ISSUES IN *THE IMMORTALS OF MELUHA*

Saurabh R. Vaishnav	Dr. Jagdish S. Joshi
Adhyapak Sahayak, St. Xavier's College (Autonomous), Ahmedabad.	Professor/Director, Academic Staff College, Ahmedabad.
E-Mail id: saurabh.vaishnav@sxca.edu.in	E-Mail id: jsjoshi@ascgujarat.org
Mobile Number: 9429027670	Mobile Number: 9426587963

Introduction:

Today in an age where 9 countries are capable of bringing devastation to the world by their nuclear force, it seems that we are just sitting ducks on the verge of a catastrophic war. A pile of 16,300 nuclear weapons awaits the orders of a fanatic to send up mushroom clouds high up in air. Interestingly, geopolitics plays a huge role regarding the way political scenarios are played amongst nations. The word geopolitics was originally coined by the Swedish political scientist Rudolf Kjellén. Geopolitics as the name suggests is politics based on geography. It analyses how geography influences power struggle in international relations of countries. Geography has, since years, been a very important issue for mankind. Several countries are trying to take maximum advantage they can regarding the various parameters of geography.

Both World Wars laid us an example of how emphasis is now more towards geography. Be it climate, topography, flora, fauna, arid and fertile lands, valleys, mountains, deserts or sea. We all know about how Operation Barbarossa during the Second World War (Nazi Germany's operation to take over Soviet Union) failed. Had Russia not encountered one of the worst winters at that time, who knows the condition of the world would have been altered. Gaza Strip is also another important example of geopolitics, where Israelites and Palestinians are constantly in conflict with each other. And should anything be said more about India-Pakistan conflict regarding Kashmir? There are several examples regarding how important geopolitical scenarios are affecting the nations.

About *The Immortals of Meluha*:

The Immortals of Meluha by Amish Tripathi is the first book of the Shiva trilogy that focuses on the making of the legend of lord Shiva. The story unfolds the odyssey of a person called Shiva. He is like a clan leader, a patriarch, to be more specific, who came down from his home territory (i.e. somewhere in Tibet) to Meluha (somewhere in Sindh) in search of safety and shelter. Shiva had to abandon his native place as it was frequently attacked by neighboring ethnic groups. The novel starts with Shiva overlooking the landscape and thinking about the ways of protecting his tribe, Guna. He is a brave warrior and protector. He has battle scars all over his body. The King of Meluha, a powerful empire, Daksha has sent emissary to north India to invite the tribes staying there to come and reside in Meluha. Meluha was created many centuries earlier by Lord Ram, one of the greatest kings that ever lived. However, the once proud empire and its Suryavanshi rulers face severe crisis as its primary river, the revered Saraswati, is slowly drying to extinction. They also face devastating terrorist attacks from the east, the land of the Chandravanshis who have joined forces with the Nagas, a cursed race with physical deformities.

The proposal is accepted by Shiva and him along with his tribe move to Meluha. They reach the city of Srinagar and are received there by Ayurvati, the chief of medicine of the Meluhans. Shiva and his tribe are impressed with the Meluhan way of life. On their first night of stay at Srinagar, the Gunas wake up amid high fever and sweating. The Meluhans, under Ayurvati's orders, carry on the healing process. However, Ayurvati finds out that Shiva is the

only one devoid of these symptoms and that his throat has turned blue. This leads the Meluhans to started believing in their fabled savior, Neelkanth.

Shiva is then taken to Devagiri, the capital city of Meluha, where he meets King Daksha. While staying there, Shiva and his comrades, Nandi and Veerbhadra, encounter a beautiful and mysterious woman, who has a look of penance on her face. They later come to know that she is Princess Sati, the daughter of Daksha and is a Vikarma, an untouchable in this life due to sins committed in her previous births. Shiva tries to court her, but she rejects his advances. After various conflicting situations, ultimately Shiva wins her heart and they decide to get married, even though the Vikarma rule prohibits them from doing so. Enraged by the so-called obsolete law, Shiva declares himself as the Neelkanth and swears to dissolve the Vikarma law. Daksha allows Sati to get married to Shiva, amid much joy and happiness.

During his stay in Devagiri, Shiva comes to know of the treacherous wars that the Chandravanshis are carrying on the Meluhans. He also meets Brahaspati, the chief inventor of the Meluhans. Brahaspati invites Shiva and the royal family on an expedition to Mount Mandar, where the legendary Somras is manufactured using the waters of the Saraswati river. Shiva learns that the potion which made his throat turn blue was actually undiluted Somras, which can be lethal when taken in its pure form. However, Shiva was unaffected, which was the first sign that he was the Neelkanth. He also learns that Somras was the reason why the Meluhans lived for so many years. Brahaspati and Shiva develop a close friendship and the royal family returns to Devagiri. One morning, the whole of Meluha wakes up to loud noises coming from Mount Mandar. Shiva and his troops reach the hill to find out that a large part of Mandar has been blasted off and many of the inventors killed. There is no sign of Brahaspati, but Shiva finds the insignia of the Nagas, confirming their involvement in the treacherous wars of the Chandravanshis.

Enraged by this, Shiva declares war on the Chandravanshis. With consultation from the Devagiri Chief Minister Kanakhala and the Head of Meluhan Army, Parvateshwar, Shiva advances towards Swadweep, the land of the Chandravanshis. A fierce battle is fought between the Meluhans and the Swadweepans in which the Meluhans prevail. The Chandravanshi king is captured but becomes enraged upon seeing the Neelkanth. The Chandravanshi princess Anandmayi explains that they too had a similar legend that the Neelkanth will come forward to save their land by launching an assault against the 'evil' Suryavanshis.

Hearing this, Shiva is dumbfounded and utterly distressed. With Sati he visits the famous Ram temple of Ayodhya, the capital of Swadweep. There he meets a priest from whom he comes to know about his karma, fate and his choices in life, which would guide him in future. As Shiva comes out of the temple, he notices Sati standing out of the temple waiting for him and a Naga standing near a tree, about to attack Sati. The book ends with Shiva charging to save Sati.

Geopolitical issues in *The Immortals of Meluha:*

In the first chapter *He has come!*, Shiva who is the leader of the Guna tribe, is shown being distressed due to the constant attacks that Pakratis have been launching against his tribe. His tribe is settled at the foot of Mount Kailash in Tibet near Mansarovar Lake. Shiva's late uncle had tried to make peace with the Pakratis by offering access to the shore to the Pakratis. But the Pakratis lust for the prime lands and also full access to Mansarovar made them to attach the Guna tribe again and again. Their selfish motive is what concerns Shiva and he ultimately decides to leave the land and settle in a safer place of Meluha. The first chapter itself shows how geographical locations are the driving force of the policies of the mountain tribes.

In the first chapter itself, we get to know that Daksha, the Suryavanshi emperor has invited tribes from the Northern India to come and settle in Meluha. It is difficult to comprehend why any emperor would invite foreigners to come and settle in his empire. But after some time it is cleared that the reason why Daksha invited foreign tribes to settle in Meluha is that Meluha lacked population. There was all the arrangements in Meluha but not enough people resided in it. So by inviting foreign tribes, Daksha wanted to increase the population of Meluha, so that ultimately Daksha would be able to get a good number of people recruited in the army to fight war on behalf of Meluha.

In chapter 7, *Lord Ram's Unfinished Task*, Shiva questions the Suryavanshi emperor, Daksha that how is Somras manufactured? To this Daksha replies that Somras is manufactured at a secret location called Mount Mandar. And one of the chief ingredients in manufacturing Somras is the waters of Saraswati. Daksha mentions that the Chandravanshis had tried to kill the Saraswati to bring harm to the Suryavanshis. To this Shiva questions that how is it possible to kill the river Saraswati. Daksha then enlightens Shiva about the geographical aspect about Saraswati. He mentions that the Saraswati is formed by the confluence of two mighty rivers up north – the Sutlej and the Yamuna. The course of the Sutlej and he Yamuna was considered neutral territory, from which both the Chandravanshis as well as the Suryavanshis drew water for the Somras. Daksha further elaborates that the Chandravanshis diverted the course of Yamuna so that instead of flowing southwards, it started flowing east to meet the main river of the Chandravanshi Empire i.e. the Ganga.

This led to war where the Suryavanshis attacked Chandravanshis. And ultimately the result was that the Suryavanshis won the war and they restored the Yamuna to her original course which eventually met with the Saraswati. Daksha then alarms Shiva that since the last century, the flow of the Saraswati has been gradually waning. Reading the novel further we will get to know that this is one of the reasons of the Great War happening between the Suryavanshis and the Chandravanshis.

This episode of the novel is a classic example of how water conflicts are taking place in the current times. For example, there has been a constant dispute between India and Pakistan over the hydro-power on the river Indus. Nations such as China, India, Nepal and Bangladesh are in conflict over the rivers rising from the Himalayas. Not only that but countries like Uzbekistan, Kazakhstan, Kyrgyzstan and Tajikistan are fighting over the waters of Amu Daria and Syr Daria rivers and Aral Sea. Argentina and Uruguay are disputing over the waters of the river Plate. Also Mexico and United States of America are arguing over the waters of Rio Grande and Colorado. Counties like Palestine and Israel, Iraq and Iran are also engulfed in water conflicts. The Chobe River has caused tension between Botswana, Mozambique, Zambia and Zimbabwe. Not only international policies are affected because of water but talking about India, states such as Tamil Nadu as well as Karnataka are in dispute over the Kaveri River and Andhra Pradesh and Orissa are in dispute over the Vansadhara River.

Also observed in the novel is that in several places, such as Devagiri the capital of Meluha, there are raised platforms being built. These raised platforms signify the difference of classes of the citizens of Meluha. Building houses on raised platforms also gives an added advantage against enemy attacks. The royal family's platform will be different from the rest of the platforms.

In chapter 20 *Attack on Mandar*, Mount Mandar which houses the facility to produce Somras is attacked and destroyed. Somras is a very important aspect of Suryavanshi Empire. The Suryavanshis thrive on Somras and their health and age is hugely affected by the consumption of Somras. Somras is the life and soul of every Suryavanshis. A large part of

Mount Mandar is missing as it is believed to be bombed by heavy artillery. The description stated about the destruction of Mandar is almost similar to how a place destroyed by heavy artillery will be. Loud noises of bombings are heard, with smoke evidently seen from thousands of miles away and also quite a structure of Mount Mandar is blown off.

This could be a typical scenario of any heavy artillery ravaged place would be. Attacks such as these to ruin a nation about its main resource are quite common. During a war, the main agenda of enemy nation is to eliminate the main resource of the opposing nation, and bring it down on its knees. The scorched earth policy during the Gulf War of burning down the Kuwaiti oil wells gives a suitable example of how to destroy the main governing resource of a nation and cripple it.

In chapter 23 *Dharmayudh, the Holy War*, Shiva led the troops of Meluhan army against the Chandravanshis. There is total destruction in the war. Several casualties are reported on both sides, and the Chandravanshis are defeated in the war. The seeds of the war could be seen in the usurpation of the Saraswati waters. The waters of Saraswati have the potency to make Somras. And because of the depletion of its waters, the Suryavanshis think it is the work of the Chandravanshis. And ultimately the battle takes place. History has been witness about how many times nations have gone on war because of usurpation of geographical parameters.

Conclusion:

Thus, as observed, the novel *The Immortals of Meluha* certainly possesses several geopolitical issues. Be it migrating to a new place, inviting people across to populate the region, building platforms to misuse of water bodies to catastrophic war, all these aspects are governed by the politics based of geographical aspects. During modern times, every nation is more and more focusing on concentrating on the geopolitical issues. Geopolitics is essentially the framework to understand the policies of all nations. Major conflicts are taking place because of the over abuse of natural resources, selfish motives to sabotage the natural balance of the land as well as dirty politics being played on the geographic areas.

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RELIVING MYTHOLOGY IN THE STORIES OF SHASHI DESHPANDE

Dr. Pratima Shah

Teaching Assistant, SVNIT, Surat.

Dr. (Prof.) Ami Upadhyay

Director, Dr. Babasaheb Ambedkar Open University, Ahmedabad.

The contemporary literature relives and reviews the ancient history, myth and legends. Mythological literature today has opened new vistas for the writers in recent time. The field of literature witnesses many writers- male & female who make the use of mythology by portraying the characters in all together a different light. The style & narrative technique through which Devdutt Patnaik, Amish Tripathi, Varsha Adalja, Shashi Deshpande & Chitra Divakaruni portray Sita, Draupadi, Mandodari, Amba & Kunti brings to the readers a different perspective of the life of these mythological personalities. Every character portrayed here occupies very importance place in our mythological scriptures through the struggle they faced, the life they lived and the message they stand for. Shashi Deshpande has penned down such mythological characters like of Amba, Kunti & Draupadi in her writings. The way these characters have responded to the patriarchal dominance and the biased gender roles is an integral part of most of the feminist literature today. No doubt the characters are chosen for the feminist theme with a reason that they are closer to Indian hearts and Indian readers. In these stories Deshpande portrays these characters speaking to their mind and soul. Their thoughts are not dominated by any social conditioning. In this paper, inner psyche of these characters is described that has a heart touching effect. The attempt here is to explore the feminist threads in the stories of Amba, Draupadi & Kunti while analyzing the patriarchal subordination & gender inequality they are subjected to. Deshpande succeeds in striking to the deepest chord of their life and helping them to vent out their fury towards the society that is ruled by patriarchy. Thus the paper throws light on how literature by Deshpande, with special reference to mythological characters as protagonists, reflects social and cultural reality of the present age.

Keywords: Mythology, Shashi Deshpande, Feminist Literature, Patriarchy.

Mythology and its characters have always been an integral part of the human psyche. They shape our thoughts to such an extent that we as humans are unable to mark a distinction between the reality of what we imbibe and what we learn about ourselves through our myths. We as Indians are more connected to the mythological characters because they have portrayed various role models of a woman. According to myths, women are expected to be pure as Sita, loyal as Draupadi, beautiful as Laxmi, strong as Durga & devoted as Savitri. Anything against this is a matter of dishonour, a scornful event in our society. BUT the Indian society does not have role models for a man. Nor can we expect the men to be pious, loyal, devoted or virtuous. Shashi Deshpande has written stories which are women centred by portraying their inner sufferings, frustrations and disappointments in the life of her female heroes. The protagonists in her stories are in search of their identity where they seek fulfilment by probing into the existing problems of women.

In some of her stories, Deshpande has chosen the characters of our epics – The Ramayana and the Mahabharata. These epics have ancient stories which are as old as life. In these epics we

find that the women do not have a voice of their own despite of their presence. Deshpande has given voice to such mythological characters and made an attempt to relive mythology through Amba in "The Inner Rooms", Kunti in "Hear me Sanjaya", Draupadi in "And What

has been Decided & Sita in "The Day of the Golden Deer". These stories are a channel of psychological & moral analysis where she has emphasized the inner life – struggles & feelings which each of these characters underwent at that point of time.

'Hear me Sanjaya' is a mythological story based on the life of Kunti. Deshpande has reinvented the whole story of Mahabharat and narrated it through Kunti's perspective. In the Mahabharat we come across a Kunti who never expresses herself. She is a mystery to one and all. But Deshpande has portrayed her as a woman with a voice to express her sentiments and

justify her actions. After the huge long war of Mahabharat, Kunti decides to accompany Dhridrashtra and Gandhari. Sanjaya the foreteller of the future and Vidur are also with them. It so happens that after the war Sanjaya is silent. He was the person who had brought the war live as a commentary before the blind king. Once when Sanjaya and Kunti are on a walk, Kunti speaks up. She expresses her life experiences and her decisions towards them. She even explains her actions. Kunti is a pivotal character in the epic. The story develops through her decisions.

She thus begins. She was Pritha, and is renamed Kunti after king Kuntibhoja adopts her but the small Kunti in Deshpande's story tells Sanjaya that,

> "my father gave me away--- how easily he gave me away. As if I was a bit of property, And I can't even remember if it made me angry? But I remember I was frightened. I thought my father had given me away to his friend because he was displeased with me, because I had done something wrong. And I thought—what if I displease this man too? Will he give me away to someone else? And so I did everything I could to please him, I tried hard, never to displease him." (86)

Here we see Kunti portrayed in Deshpande's story as a person who is real. She complains to him that just because her father gave her away she was angry and hurt. She thought that it was due to displeasing her father, she gave him away and so she always kept it in her mind and never ever dared to displease Pandu, her husband. Kunti even tells Sanjaya about her first born child, Karna. She conceives him through the grace of God and then as she is a spinster she has to desert him in a basket by making him flow with the river. After many years of his birth, Karna an adult now comes before her. She wants to go to him and shower her love and blessings but Karna does not talk to her. She is craving to hear the word 'mother' from his mouth. But Karna leaves her in a tormenting agony and never utters the word 'mother'. Karna is angry with her for having deserted, but Kunti cannot tell him the reality of her miserable life. During those days it was acceptable for the kings to have more than one queen. Pandu had married Madri. Kunti tell Sanjaya, "Do you know how unfair life is to a woman who does not have beauty?" (84) Kunti is angered as Pandu married Madri and brought her in the palace as his second wife. Madri was beautiful compared to Kunti, and this humiliated her always. But still she had accepted Madri and showered her love and affection on her as if she were her younger sister. Just because Madri is a favorite of Pandu, he takes

her with him in the jungle, Kunti is angry. Madri tells her to even look after Nakul and Sahadev. Kunti feels that how selfish of her to go and live with her husband and leave all the drudgery on me. It is not an easy task to raise five children single-handedly. And that too when you know that the other two are not your children but of the woman who took away your right of a wife. Madri escaped from all these responsibilities and was glorified in history.

> "Take my sons, look after them, she said. And I was angry. She is escaping, I thought, she is taking away all the glory, leaving the struggle, the drudgery for me." (84)

Kunti is even conscious of hurting Draupadi. Arjuna brought her home. Kunti tells him to share whatever it is with his five brothers. And thus Draupadi gets married to all the five. But her only aim was to keep their unity intact to win their kingdom Hastinapur. This way she feels guilty of having deprived Draupadi from her joyful bliss in marriage with Arjuna whom she loved. She showed everyone that she is strong and solid. But had she not been that, it would have been difficult for her to survive. Kunti is also angered at Gandhari because of her "futile vows." Gandhari had vowed to remain blind as the king Dhridrashtra her husband was blind. But this was a wrong decision of hers according to Kunti. She feels that instead Gandhari could have kept her eyes open and been the eyes for her husband. Had she done that it would have been altogether a different story. She criticizes the pitamaha Bhishma for his celibacy vows. She feels that history may hold him in a high position but he was a person who was a terror for her mother-in –law. These women Amba, Ambika, and Ambalika never held any importance in the family. Bhishma's had mistreated Amba due to which she killed herself vowing to take revenge in her next birth. The Kunti of Deshpande has spoken of their suffering,

> "They rarely spoke, except to each other---and that only in whispers— and moved about so little and so silently it was hard to remember they were there." (81)

The Kunti of Deshpande is a woman who is genuine and has revealed her sorrow and agony for every decision which she had taken in her life. She proves herself as a strong woman despite of every weakness in her. She remarks that women are not the weaker ones. They are the strong pillars that hold the family together despite all the pain and troubles given to them by their family and their destiny. Kunti gets genuine and touches the deepest chords of our

hearts. She is portrayed as a new woman who is strong enough to take responsibility for every decision and at the same time even justify herself for the decisions taken by her. The traditional image of Kunti has been broken by Deshpande and the Kunti who has broken her silence finds empathy of the readers.

"And What has been Decided?" is the reconstructed story of Draupadi. It tells us of her agony and highlights her pain as she was cheated and treated like a pawn by the Pandavas who were her husband. Deshpande has brought out the pain of a woman who had to marry five men and still be lonely forever without a companion. The Pandavas are discussing about what has to be done now. Should they reconcile with the Kauravas or should they wage a war against them? It seems evitable to Draupadi from their discussion that they have agreed for peace. Krishna has decided to go to Hastinapur and will demand five villages per Pandav. As we all know the real character of Draupadi from the Mahabharata that she was a rebel. On hearing all this she is angered. She questions them as to why do they beg for that which is their own? She even does not like the idea of reconciliation (Sandhi) with the Kauravas. She thinks that how could they make peace with the ones who dishonoured her? The Kauravas had even tyrannized the Pandavas in the past, how could they forget the bitter past? She is shocked to know that all five have forgotten the disgrace which was brought upon her. But Deshpande's Draupadi realizes soon that, "promises made to women, mean so little."(240) Deshpande's Draupadi constructs herself through revelations of her outrage in the form of narrating her pain and making us feel her suffering in poignant words.

Draupadi finds no answer to her questions. All are silent. This silence flares up her anger and she scolds them for being cowards and even says that Kshatriyas never behave like this. Krishna steps in between and calms her by assuring her that none of her husband will forget whatever was done to her. Sarcastically Draupadi tell him that it is difficult to trust them as they gambled her. They treated her as a commodity which they could use whenever they wanted. She became a pawn at the hands of Dharmraj, whom the world calls a righteous man, who never spoke wrong or did wrong. But still Draupadi tells him precisely,

> "he did wrong when he gambled his wife away." (26) That day she was deeply hurt yet, "none of them came to me at the end of that terrible day. Not one of them even sent word to me." (240)

Finally Dharmraj Yudhisthir speaks up after a long discussion, "the Queen wants war and she will have it." (245)The story which we know as per the Mahabharata is that it is only because of Draupadi that the Pandavas waged a war against the Kauravas. But Deshpande has an altogether different outlook towards it. As per Deshpande the Pandavas had already decided to wage war, but they did not want all to feel that they were the ones responsible for the death of millions of soldiers. So they hatched this plan and let the words come out from Draupadi's mouth. And the moment Draupadi said it Yudhisthir declared that as she wants war we will have it. The Pandavas played the game of words and made Draupadi a pawn to them. They all were too eager for the war but not at the cost of their dignity. Both the parties had different motives related to the war. Pandavas wanted war to get back Hastinapur and Draupadi to avenge her dishonour. They were successful in provoking the clever yet innocent Draupadi who could not read their motives.

The pain and anguish of Queen Draupadi as a wife is also touching. During the years of exile Draupadi had fallen for Arjuna who had disguised himself as a Brahmin. She was content marrying the Brahmin. But on going to Kunti, Arjuna gets the order to share her with his brothers and poor Draupadi thinks,

> "It was a Brahmin youth I had garlanded and followed out of the swayamvara corridor. I would have been satisfied to be the wife of that Brahmin boy; but that was not to be my destiny. I became the wife of five men, five princes, Kshatriyas." (239)

The traditional picture of Draupadi is shattered and we find here a genuine Draupadi who cries her heart out to every injustice done to her. Deshpande's Draupadi has many questions to Yudhisthir and Arjuna specially. She had loved Arjuna like anything but never got his company. To get him for a few moments she had to bear with the other four also. In the bed she was never alone with Arjuna. It was always together with all five. As she was a woman and could not be cut like a fruit and shared with all others, Arjuna never came to her. She longed for him, for his love, but feels,

"Hungers that for me are never satisfied."   (243)

She says that she was very jealous of Subhadra. She had the privilege to be alone in the bed with Arjuna. She even thinks of asking Subhadra that,

> "How is it with him alone? How does it feel to have Arjuna alone in your bed? How is it to know his desire for you is a friend not an enemy?" (244)

Thus we see in the story Draupadi who has crossed all barriers and raised all questions to

all around her. Despite of having the Pandavas as her husband's she has no chemistry with anyone because she feels,

> "I am Yudhisthir's Queen, not his beloved. He keeps a distance between us. And Bhima treats me like a fragile, precious flower he is afraid to pluck. He cannot see the woman in me, the woman hungry for love, for passion. And Nakul and Sahadev are only boys. But Arjuna." (243).

She longed for Arjuna but he was always away from her. She feels being mistreated by him and even blames him for cheating her. She married him to be his beloved but remained lonely forever. Draupadi of Deshpande's story has raised questions to all in the assembly and given a meaning to the mythological character. She has raised a doubt about the position of women in India. She questions Dharmaraj about the rule book and asks if it is the same for the men also? Thus she is genuine to herself and not just a myth.

"The Inner Rooms" present the misery of Amba which leaves the readers speechless. The title suggests of the place where Bhishma kept all the women he abducted – a demonstration of patriarchal authority. The story has been written from Amba's perspective and portrays her utter disgust and anger at the games which were played by the men around her. Her despair at being a pawn in the hands of Bhishma is artistically given a voice by Deshpande. The three men Bhishma, Salva & Vichitravirya have rejected her and treated her cruelly. Bhishma for his oath, Salva in the fear of defeat and Vichitravirya for being humiliated. Unable to get free from the clutches of shame, Amba feels, "honour, dishonour, right, wrong – what are these but words used by men to cover their real emotions?"(91) The pain she feels at this plight of her is reflected in these lines as she has nowhere to go, "Oh God, to be and not be seen; to speak and not be heard."(92)

Amba once again felt like a child trapped in those inner rooms where the entire world had shut itself on her and her tears & complaints have no effect on anyone as none notice them. She decides to get free from those shackles of the inner rooms and leaves them. She is amazed to breathe the fresh air of freedom and bask in the happiness. She had never tasted this all her life. This was what she had yearned for and peace descends on her. There is a monologue where she tells herself that she has been foolish in letting her happiness be dependent on others. She feels pity for Ambika & Ambalika who are still there in the inner rooms and waiting for their husband to come to them at night. They live in a constant desire of bearing sons to Vichitravirya. Amba is happy that she did not have to face this disgrace. And during this introspection she takes a harsh decision of sacrificing the pawn – herself and put an end to this life which has to be lived on the basis of the rules. Amba asserts herself by taking this drastic step of sacrificing herself. The pathetic monologue is symbolic of the unchanged predicament of the women in our country and throws light on the reality that even the epics had disregarded the identity of a woman. Thus they have no other option except death. Amba's does not die because she feels defeated, but because she thinks that, even if I am unable to control my life, I can bravely control my death. And thus she dies bravely by burning herself and her shrill cries full of anguish became the last tenuous link to the world and got silenced and finally "there was nothing left but silence" (94).

How can one forget the cruel injustice which was enforced on Sita in "The Day of the Golden Deer" where Deshpande has analyzed Sita through a kaleidoscopic view. The transition in the life of Sita between the two exiles, her suffering, her mistakes, the sacrifices & a new level of maturity she attains are portrayed poignantly by Deshpande. Sita reminisces on the day when she had come to Ayodhya with Rama as a bride. There were a lot of people along the way to the palace who were there just to have a glimpse of their king

Rama. Rama turned to her with wide beaming smile. Sita now feels what a fool I was when I was young. The beaming smile on Ram's face at that moment was telling her – Do you see how they love me? Do you hear them? (136) Sita now realizes that Rama at that moment was intoxicated with the wine of too much love and admiration of his subjects. She was shocked when he had killed Vali for her sake. Now it had dawned upon her that the desire to be loved & admired had become a passion for Rama and that was the reason he had abandoned her – merely to please his people.

Sita ponders over her past and thinks how her life had been ruined by two persons who were very much alike in their passion. She had two experiences of agonising fear when she felt she would collapse. The first experience was of the golden deer when she was in the iron grip of the gentle looking hermit. The second experience is of now when Rama had taken the cruel & hurtful decision of abandoning her. Comparing the passion of both the men, she feels Ravana's passion was a simple one but Rama's passion was "to be always in the right, never do any wrong" is worse, (137) due to it Rama had asked her to prove her chastity. He was too much into his duties as a king and that led to the catastrophe in Sita's life. Rama's duty was her greatest rival. Sita abhors the word 'duty' since the day Rama asked her to prove herself chaste. She was grieved because Rama had taken pride in fulfilling his duty but was unmoved by his unkindness to her. Sita yearned for that moment when Rama would come to her and tell her the reason for abandoning her.

Sita feels that she has done no wrong. It is only Rama's fault. It is his weakness, his belief that he can never do any wrong – a desire to be right always in the eyes of his people. Sita's tears & reproaches are gasping for release and want to shout at Rama who abandons her – "I am innocent, I am blameless. How can you do this to me? I have your child in my womb" (135)

But she chose to endure & be a silent sufferer by suppressing herself. She hasn't submitted to him, but she forgives him as he is a victim of his own self image. She thinks that the day of the golden deer is over for me, "it is nothing but a mirage, a delusion" But Rama is still chasing the golden deer of perfection. (141) Silence pervades there as she gets prepared to enter the forest again in her life with a strong will. In the end of the story, Sita tells Lakshamana, "Tell my husband that he could have done something worse. He could have forgiven me" (142) Saying this, she enters the forest to face the long terrible years of her life.

Thus, all the four characters – Kunti, Draupadi, Amba & Sita have relived their lives in these stories of Deshpande and brought before the readers an altogether different persona of each one of them. The Classical Literature of India & its history find rejuvenation through these stories which are considered the most articulate & touching stories written by Deshpande.

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" MANIFESTATION OF ELEMENTS OF ARCHITECTURE AS A LANGUAGE "

- *Ms. Srushti S. Pathak* *

Abstract :

Key words : **Architectural language, Communication, Aesthetics, Cultural Heritage, Architectural Elements,**

 Style, Climate & topography.

Language is the medium of communication for each and every discipline. One of the important traits of any language is that, it provides a system that can convey meaning. Also it reflects other variety of aspects of culture. That is the beauty and identity of language of any discipline.

Architecture as a language that has its own major features. It communicates about the people and their cultural aspects like life style, art and literature, aesthetic sense, climate and topography of region through its distinct style, elements and its place in the timeline of human history in a tangible and intangible way.

In India the journey of Architectural evolution dates back from Indus valley civilization till today's contemporary designs which are an amalgamation of different architectural styles spread through the migration of people, imperialism and globalization. A panoramic view of this journey along with preservation, transmission and reinterpretation of the architectural work can be deciphered with the help of language of architecture.

Architectural language is both, profound and open ended which can be interpreted as per individual's perception. For example, the ancient monuments of the country acknowledges one about the rich and varied cultural heritage, also the skill of the craftsmen of freezing the time in the stones by carving the day to day life and their natural surroundings for the communication with the next upcoming generation.

The present paper unfolds and exemplifies the elements of the Architectural language and their significance for social, cultural, religious, spiritual, historical, economical elevation of the society.

Any language has its own specific structure. It comprises symbols which are sounds, gestures or written characters that represent objects, actions, events or ideas. In the language of Architecture, these elements of the built mass (buildings and monuments) depend on the distinct style of the particular region, its historical background, climate and topography. These combination and systematic arrangement of the elements communicates about the people and their cultural aspects, which forms the Language of Architecture. The language of Architecture is another means of communication that associates values, conjures notions and creates visual clues. Julia Morgan, an American Architect supports this notion by her quote,

"Architecture is a visual art, and the buildings speak for themselves." She also believes that, "My buildings will be my legacy, they will speak for me long after I'm gone."

As we know, the country which is enriched by tradition and folklore, almost every aspect of Indian life has a special significance, which is translated into symbolic expressions through its Architectural Work. The detail related to this has been given in the table below:

	Architectural Work communicates about.........

Architectural Work	Historical Timeline	Style	Value	Culture / religion
(1) One of the water reservoirs, with steps, at *Dholavira*.	Indus Valley Civilization (3300 BCE – 1700 BCE)	-	Historical, Utility value	-
(2) *Khajuraho* Temple , MP.	Early Common Era—High Middle Ages (200 CE—1200 CE)	Hindu temple architecture	Historical, religious, aesthetical	Hinduism
(3) The *Stupa* at Sanchi, MP	Post Maha Janapadas period (600 BCE—200 CE)	Buddhist Architecture	Historical, Religious,	Buddhism
(4) *Taj Mahal*, Agra	Early Modern period (1500 CE—1947 CE)	Indo-Islamic Architecture	Historical, Economical,	Islamic cultural Inference
(5) *Rashtrapati Bhavan*, Delhi	British Colonial Era: 1615 to 1947	Indo-Saracenic architecture	Political	British cultural Inference

❑ **Cultural Inferences in the development of the Architectural Language**

The study has been undertaken with a view to know how the different architectural styles were developed by the mixing of the two or more original styles because of the migration of people, imperialism and globalization. The aim is to realize the change in the nature of architectural language with cultural inferences and adaptability.

Indo-Islamic Architecture is one of the best examples of transmission of architectural language between the two religions. If we take the example of regional *Mughal* architecture, even if it was built by the *Mughal* emperors, the influence of Hindu motifs and craftsmanship can be seen in the Islamic Monuments because of the local craftsmen. It communicates about how the Hindu and Islamic influences were fused together. Hindu craftsmanship seen in the form of a Trabeated structural system in sandstone with corbelled domes and non-structural arched panels for the stylization and construction were overlaid upon the Islamic sense of geometry scale and rectilinear structural grid decorated with floral filigree. It clearly shows the overlapping of two architectural languages due to the cultural inferences. The above discussed aspect is further elaborated in the given example of one element (*Jali*) prominently used in Indo-Islamic Architecture.
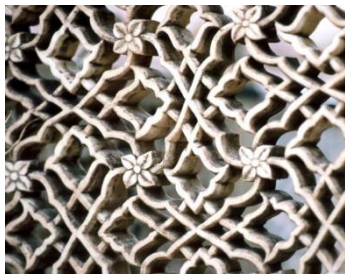
Jali **(Carved stone screen),**   *Jali*   **in** *Mughal* **Architecture with**

Jaipur City Palace : (Figure : 01) **geometric patterns**
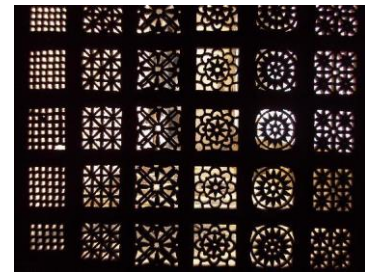
Sidi   Saiyad *Mosque* **: (Figure : 02)**

Jali (Stone carved screens) as an Architectural element is used in Indian Traditional Architecture. Before the Islamic Era, the motifs and patterns were nature inspired and organic. In *Mughal* monuments the use of *Jali* retained but, the language changed as they started using the geometric patterns. The basic Idea of using these screens was to admit mellow light into the space and to allow the cool breeze in the interiors but not the harsh sun light. These screens cast the shadow and prevent heat to enter the spaces to maintain comfort against Indian extreme climatic conditions.

❑   **Architectural Language : Interpretation of Hindu Mythology and Philosophy**

The Architectural language is both, profound and open ended. According to the perception, it unfolds different aspects. The built form itself a sculpture; The Hindu temples boast the most perfect example of Architectural language that convey the Hindu mythology, philosophy and its divine ecstasy. Temple as an Architectural built form, has different elements that communicates the following aspects:

It clearly reflects the religious beliefs of the people and the journey of individuals from the materialistic world to mortal and divine world towards the *"Moksha"*. From the profane group activities to singular oneness depicted through strong hierarchy. Each part within the entire scheme seen as a comprehensive composition and a single integral unit. In the philosophy of Hinduism, Five (05) types of living organisms are described. (1) *Annamaya Kosha, (2) Pranmaya Kosha, (3) Manomaya Kosha, (4) Gyanmaya Kosha (5) Anandmay Kosha.* Taking the example of the Architectural language of traditional stone carved Hindu temples which represents this concept. On the outer facade, starting from the bottom, the plinth carving depicts the daily life relations of human and nature (*Annamay*

kosha). As we go upwards from the ground level, accessed by a narrow flight of stairs, it articulates another variation in the understanding of a complex - a transition from human to sacred. The physical act of climbing allegorically emphasizes the ascents to the heavens. Above the plinth level, we see the human figures with different postures in communicative way after that the carved figures of *Apsara* and *Gandharva*, that is the depiction of the *Pranmay* and *Manomaya Kosha* respectively. Then comes the sculptures of Deities and Gods, who are believed to be giver of the knowledge and ultimate super powers. That carved fringe represents the *Gyanmaya Kosha*. Above all of these the 'Shikhara' - the pyramidal steeple form capping the inner most sanctum of the shrine denoting and establishing the connection to the divine. Merging with the *Parabrahma* is the ultimate goal and happiness described in the mythological References : . Thus 'Shikhara' depicts the *Anandmaya Kosha*, which can be seen from the Figure 03.
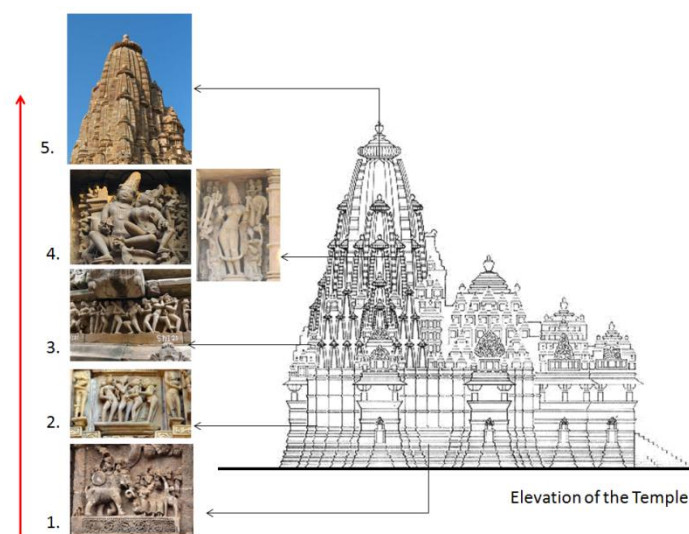
Elements of Hindu Temple facade : (Figure : 03)

All these manifested elements of the Hindu Temple Architecture elaborated above communicates about the belief of people, their culture, religion, spirituality and history, that forms a language in which all the temples were constructed. This hierarchy of the Temple Architecture can be compared to the Maslow's hierarchy of needs proposed by Abraham Maslow in Psychology.

❑ **Socio – cultural context in Architectural Language**

A case study has been taken to study the socio-cultural context in Architectural language by understanding the elements of very commonly seen building typology in the western hot and arid parts of India - The step well (*Vav*). It is exalted to become a socio-religious institution. As subterranean architecture, it provides effective natural insulation through earth mass in the hot and dry climate. The excellent example of this building typology is *Rudabai* stepwell in *Adalaj* (Gujarat -India). This five storied structure is braced with cross beams all along its length to retain earth. This construction methodology develops its own language in terms of its spatial organization. Here the only visible clue above the ground is the pair of large pilasters flanking a wide flight of steps. They become the inviting portal to climb the steps leading to a platform. Although there is a straight linear symmetrical organization of elements along the horizontal axis, the visual References : continuously change due to inclined movement at every step. While the sight

lines extent through the entire length of the well, the visual frame constantly changes with the changing eye levels, perspectival alignments and the resultant visual compositions all along its depth. (Pandya, Y. (2013).

The sequential frames at every floor along the path to the water portray the image of Lord *Vishnu* under the hood of *Sheshnaga* - the serpent god as a consistent visual focus and a reminder of a journey of the *Patal Lok* - the nether world. Another interpretation leads to compare it with the womb of Mother Earth - the journey conjures the sense of ablution. Developed language and associated mythology with its perceptions elevate a simple utilitarian device to the status of a social as well as a religious node.
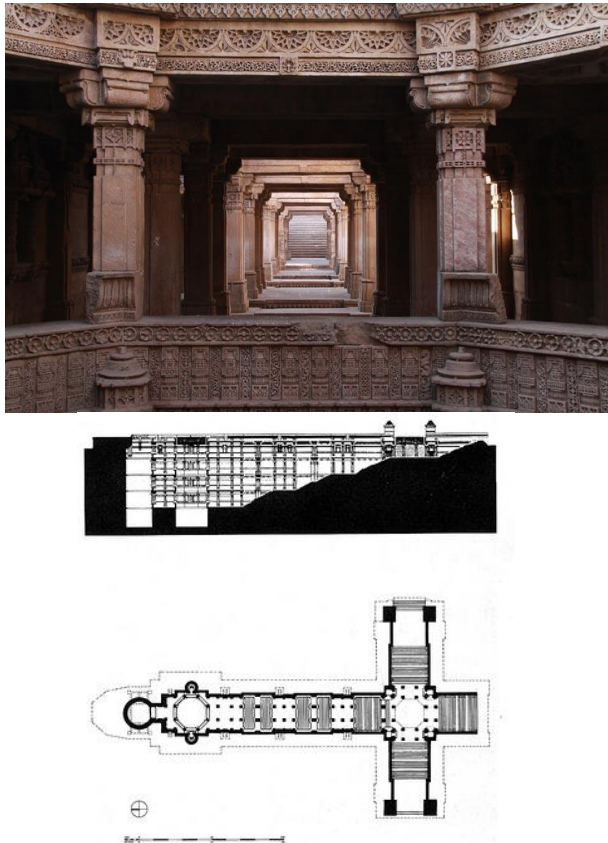
Sequence of frames at Adalaj Vav,
Architectural drawing showing inclined movement : (Figure : 04)
Ahmedabad : (Figure : 05)

Here the gradual unfolding of spaces creates a sense of curiosity. A dialogue is established between the subject and the perceiver through the mutual process of encoding and decoding of messages, thus making the entire process interactive as well as the discovery very personal and intuitive. We understood the communication through the elements of historical monuments and their styles but, the common people of any country has developed their own Architectural language according to the climatic conditions and topography of the region. This is known as the Vernacular Architecture.

Architectural Language : Vernacular and climate responsive methods

India is a country which faces different extreme climates all over the expanse. Security and protection from climatic elements have been the prime considerations in

man's efforts to create shelter for himself using the techniques of construction developed. Vernacular build forms evolved trial and error to provide a harmonious balance between buildings, climate and life style. These techniques and forms developed a distinctive style of architecture for each climatic zone of the country.
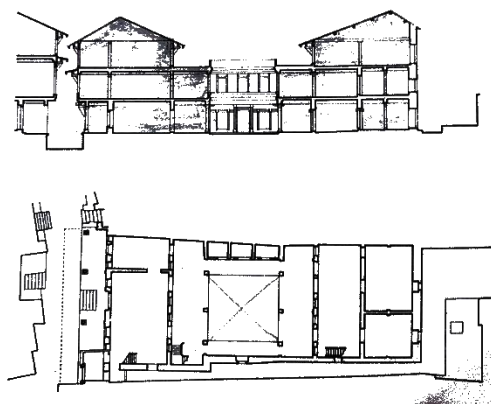
Typical Plan and Section of a Wooden constructed *Haveli* or *Pol*

house with a central courtyard (*Chowk*) : (Figure : 06)

For example, *"Haveli"* is a very traditional Indian dwelling. It's architectural planning comprises of the spatial arrangement of the activities around courtyard (*chowk or aangan*) and this courtyard is intensively used as a setting for a whole range of daily rituals, but climatically the courtyards were created for the better ventilation system in the houses of hot and humid climate and created the cooler conditions in the traditional houses through giving escape to the hot air. Also the heavier wall construction and shading produced by the dense settlement are the elements of architectural language developed in indigenous manner.

Vernacular architecture can be said to be 'the architectural language of the people' with its ethnic, regional and local 'dialects,'" writes Paul Oliver, author of The Encyclopedia of Vernacular Architecture of The World'. The need for shelter is basic to man. But transcending this is a set of overriding values, intrinsic to the human condition; a concern for life, for community, for beauty.

Through the centuries, man has created his habitat through an intuitive and instinctive process. In India the villages of *Banni* in Kutch (Gujarat), a *Pol* in Ahmedanad (Gujarat), The desert city of Jaisalmer (Rajasthan) and Bamboo housing in the Assam region are some of the major examples of the same.
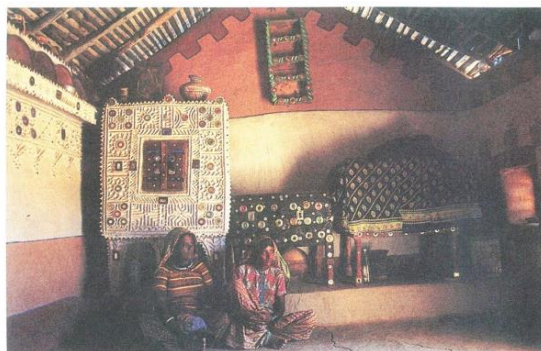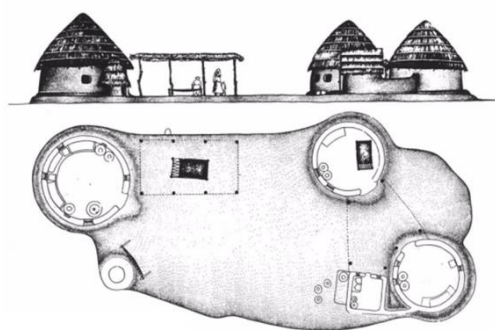
Circular forms of *Bhunga* (The Traditional Dwelling) and its decorated interiors :
(Figure : 07)

The villagers of *Banni*, Kutchh build circular houses of mud, roofed with thatch. Materials eminently suited to their hostile desert environment. Clustering of huts and the arrangement of open spaces communicate about their life style, art, aesthetic sense as well as the utility value of locally available materials.

❑　**Present scenario and Implementations**

Unfortunately, there has been a growing disregard for traditional architectural language around the world due to modern building technology quickly spreading a "loss of identity and cultural vibrancy" through what the Architectural Review recently described as "a global pandemic of generic buildings." People have come to see steel, concrete and glass as architecture of high quality, whereas a lot of vernacular methods including adobe, reed or peat moss are often associated with underdevelopment. Ironically, these local methods are far more sustainable and contextually aware than much contemporary architecture seen today, despite ongoing talks and debates about the importance of sustainability. As a result of these trends, a tremendous amount of architectural and cultural knowledge is being lost. But still we can see a ray of hope as some Architects and Designers are trying to revive the traditional Architecture adopting such methods. Charles Correa (Indian Architect) designed *'Jaipur Kala Kendra'*, where he took the inspiration from the Indian traditional step well Architecture and continued the Architectural Language of the ancient Rajasthani Step wells (*Baori*) and developed the planning of the central court using the prominent element - 'Steps' in modernize form seen in the figures.

Ancient Stepwell (Baori) from Rajasthan : (Figure : 08)
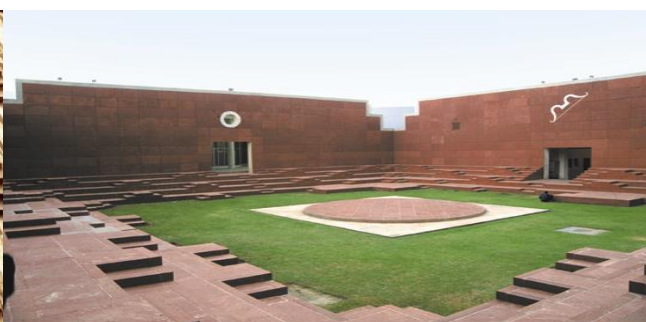
Central open court from Jaipur Kala Kendra, Designed by Architect Charles Correa. Repetative arrangement of the steps (the element taken from traditional architecture of stepwells)

: (Figure : 09)

❑　**Conclusion**

The research and relevant case studies emphasize on the justification that Architecture as a language conveys various aspects elaborated above. Perhaps with the careful analysis, one may be able to identify such other elements and meanings unique to each cultural group. An attempt to bring the understanding of the concept of traditional Indian Architectural works and to revitalization of the same which will help to preserve local traditions and other social, cultural, religious, spiritual, historical, economical and philosophical values.

Therefore it is recommended that the need to adopt a culture - sensitive approach to enhance the Architectural language through the manifestation and understanding of the elements used in ancient architectural works and to carry forward it into the present and futuristic developments.

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Similar yet different Languages: Sanskrit and German.

Surabhi Joshi,

Visiting Faculty, Bharatiya Bhasha Sanskriti Sansthan,

Bhasha Bhavan,Gujarat Vidyapith,

Ahmedabad.Gujarat.

Ph- M 8469817072, Email- surabhicjoshi@gmail.com

Introduction

If we turn the pages of history, we will find that clay tablets, cave paintings, inscriptions, manuscripts and many (other such things) are various forms in which scripts and language are preserved.They are the first recorded proof of change that have taken place over the time. New ideas, practices, customs and art forms gave great diversity to India culture and society. Similarity between Sanskrit, Latin and Greek was discovered in 18th century and that became the reason to study and research the relationship between all Indo- European languages.

Arrival of Aryans

Most historians believe that the Aryans lived in central Asia. One group which broke away from the main stock/ clan of Indo-European areas in Central Asia and moved eastwards and reached the Indian Subcontinents.They are known as Indo-Aryans. It is said that they were one of the civilized and cultured races of the world.

Indo Aryans were tall and head of fair complexion, they were people with sharp features and strong physique. Indian, Persians, Germans, Spanish and French people pride themselves as true descendents of the Aryans. The Indo-Aryans spoke Sanskrit Language which is the origin of Modern Indian Languages. European languages like German, Spanish and French also have some similarities.

Based on the assumption that Sanskrit was the oldest Indo-European language same of its words are similar to German words. Some of these words are:

 In Sanskrit, the meaning of "Arya"- is the one who does nobel deeds, nobel person.

 In German the meaning of "Ehre" – is Honor or Nobel.

So in 1837, Adophe picture popularized the idea that the word/term 'Aryans' could be applied to whole Indo-European language family as well.

Language Family at a Glance:

All languages of the world are similar in one or other aspect. There are ten language- families in Asia and Africa alone.The languages spoken in the Indian Subcontinent belong to 6 different language families three of these are important to note.

Indo-European –In this group there are 443 languages divided into ten branches of living/ branches of languages which are alive anguages. Indian languages such as Sanskrit, Assamesse, Gujarati, Hindi, Sindhi etc. as well as many European Languages such as German, English, French and Greek also belong to this family. Here are some of the words to show this:

Sanskrit	German	English
Asthah	Acht	Eight
Nasika	Nase	Nose
Mukh	Mund	Mouth

(2) Dravidian – Tamil, Telugu, Kannada, Malayalam….

(3) Austro-Asiatic – Mundia, Santhali…..

(4) Sino – Tibetian – Spoken by the people from North East.

Impact on literature

Sanskrit is very precise yet lyrical language. The whole culture of Aryan Sanskrit is depicted in Vedic literature like Epics, Vedas, Upanishad is also has its impact on German Language. Upanishads which are the part of Vedic literature, tell us about Karma, Maya, and Mukti. It laid stress on the practice of yoga and meditation for healthy life. Many foreign travelers across the world have noted about it. In Mughal Empire, Darasiko has translated the Upanishad and other Sanskrit works into Persian.

Arthure Schopenhauer (1788-1860), 19th centuary German philosopher, who came across Latin translation of Dara Shikho's translation, wrote , "In the whole word, there is no study as beneficial as that of the Upnishada". It has been solace of my life it will be the solace of my death."

Many German scientists such as Albert Einstein, Eruun Schrodinger, Neil Bohr, Werner Hisenberg, Robert Openheiner used Gita and Upanishads to explain the prospects of sub-atomic particles. German scholars believe that Sanskrit languages are closely related to old German. Beside this, from Buddhism Jataka tales and other Panchtantra stories are translated also in many European languages.

Interestingly, the first Sanskrit book printed (around 1820) in Europe was the *Bhagavadgita* accompanied by a Latin translation done by Schlegel himself. Another Indologist, Georg Forster (1754-1794) translated the famous 5th century drama by Kalidasa named Shakuntalam. into German. This translated drama triggered an interest in Germany to know and study Indian culture and languages. Here you might want to add something which can connect this point with the next one.

Silk Route:

Since the time of first civilization, India has a contact with other parts of the world. From time to time, conquers, traders and missionaries visited the sub continents.. Silk route is the best example of how people brought their own languages, customs and art forms.

Starting from the china, it ran across central Asia to Mesopotamia and Europe. German geographer and traveler Ferdinand von Richthofen in 1877 CE, who coined the name Seidenstrasse (Silk Route).

Similarity between Languages

One cannot marvel at the evident similarities between Sanskrit and German, although the distance between two languages is of thousands of years and Kilometers. One can easily detect and discover the Linguistic and etymological affiliations. A few examples can be cited to prove this point. One had to understand that the Aryan knowledge of horses,

horsemanship, and the spoked wheel was certainly technological, state-of-the-art around the four million years ago.

- Declension of adjectives - In German, adjectives are declined based on gender, number and cases. In sanskrit the adjectives are declined based on number, gender and cases. Declension of adjectives in Sanskrit follow their respective. nouns which they modify.
- In German, nouns differ on the basis of gender, i.e. each noun can be classified into masculine, feminine and neuter genders much like that in Sanskrit. In Sanskrit, in addition, nouns follow declension on the basis of cases and numbers, apart from genders (Shabdaroop).
- Declension of pronouns in number, gender and cases - ihm, ihn, er, sie, ich, du, mich, mir, dich, dir etc. Similarly, Sanskrit has declension of pronouns in number, gender and cases (ayam, aham, tvam, mama, tava, te, me, vayam etc.)
- The prefixes which add to the verbs to form new verbs in German like emp, be, entetc,.are similar to Upasargas in Sanskrit which add to the verbs in the beginning to form new verbs. There are 20 such Upasargas or prefixes - like pra para, apa, sam, ni etc.
- Short form of language constructs - German language has short forms like da, im, am. Sanskrit has short forms like te, me, nau, nah, vah
- Avyayas in Sanskrit which does not change in cases, genders or numbers but drive cases in a sentence formation are similar to adverbs like mit, gegen, on, an, in, bei which drive the case formation (e.g.dative with mit)
- The 7 cases in Sanskrit can be mapped against the 4 cases in German
- Compound words - German language has these monstrous compound words (combination of two or three words) and Sanskrit has the "sandhi" words which are equally monstrous

Both the languages has some common words like,

- Sanskrit word for chariot, Ratha reemerges in the German Rad.
- Aksha, excel in Sanskrit lead to German Achse.
- Gribh or Garbh in Sanskrit was Gripan as is now Greifen in German.
- Name of the family members are alike in both the languages as shown in below table;

Sanskrit	German	English
pitar	Vater	Father
matar	Mutter	Mother
duhita	Tochter	Daughter

Sanskrit Studies in Germany -Indology

The first German scholar of Sanskrit was Heinrich Roth (1620-1668) who mastered Sanskrit language during his stay in India. Friedrich von Schlegel (1772-1829) was another Indologist who got inspired to study Indian languages, literatures and the systems of philosophy. This deep interest in India and its culture, finally led to the foundation of the study of Indology and comparative linguistics in German universities. His brother, August Wilhelm von Schlegel, became the first Professor of Sanskrit at the University of Bonn in 1819. This way he also became, the founder of Indology in the German university.

Max Mueller (1823-1900) is amongst the most well known Indologists and possibly the most talented Sanskrit scholar of all times. He is credited with the German translation of the holy Hindu texts, the Rigveda. In his honour, Goethe Institutes in India are referred to as "Max Muller Bhavan". Today, Indology is taught in 12 German universities and some of the faculties are over two centuries old.

Interesting Facts :

- Many schools in Germany and England make their students recite Gayatri Mantra daily with the perfect pronunciation.
- The airlines lufhthansa is a mixer of words,

> luft + Hansa. Now Luft = Air (German)
>
> = Lupt(Sanskrit)
>
> Hansa = Trader (German)
>
> = Hans (Sanskrit)

- The plane is white and looks like Hans while flying in the air.
  - Many names of the occupations are also similar which later on became the Popular surnames of the German

Sanskrit	German	English
suchika	Schnider	Taylor
kumbhkar	Cooper	Potter

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Fusion of Spirituality and Philosophy: A Reading of Puran Singh's Works

Sushminderjeet Kaur

Abstracting life's vital suggestions, and isolating them apart from life, and constructing out of mere philosophical principles so made, the theories of life and death, and then to think that we will be able to generate life-sparks out of such dead heaps of cerebral products, is human vanity and self-deception, which the Guru dismisses as puerile fatuity. It is life which gives subtle suggestions for the working out of a hundred philosophies and we ought to be concerned how to generate and advance the purposes of life and not keep hugging for centuries mere concepts and pet theories. Spirit of the Sikh   Puran Singh, an author of spirituality and philosophy, deserves a significant mention in any discussion of Indian poetry and prose in English. His writings are of high merit. The present project is an endeavour to delineate and elaborate the spiritual vision and thrust of Puran Singh's writings and the similarity of the philosophy of his works and the philosophy in Guru Granth. There is hardly any account of English Literature produced in India which makes a mention of Puran Singh and his more than a score of books of poetry, fiction, drama and essays, besides his literary criticism and philosophical writings. He was a multi-generic author. In those hoary days when there were no writers of English in India, his books were published by prestigious publishers in England and were very well received by the reading public.

Although Puran Singh is a contemporary of such literary Titans as Rabindranath Tagore, Aurobindo Gosh and Sarojini Naidu, all, who chose to make English the vehicle of their literary creation, both in content and style, he stands apart. A poet par excellence and a prose writer of first order, Singh was a chemist by profession. But he was many other things besides: an intellectual, a free-thinker, an orator, a revolutionary, a mystic, an aesthete and above all, an ascetic. His oeuvre consists of almost two thousand pages of sparkling poetry and prose in at least three languages: English, Hindi, Punjabi.

Singh was a prophet at heart. A prophet and a mystic and a visionary idealist who created in his poetry a world entirely his own philosophic - spiritualistic, infinite, inimitable and everlasting. He is a world of thoughts, ideas and visions. Love and devotion are the supreme governing emotions in his verse. His work is, in essence, a fusion of literature and philosophy. A thorough perusal of his works makes it clear that he was a man of vision and a particular philosophy permeates his works. Throughout his life and academic career, he was influenced by the philosophies of life of myriad cultures, civilizations etc.

In an article Spiritual Journey of Puran Singh published in Spectrum, The Tribune, on Nov.24, 2002, Jaspal Singh writes, "As a poet he was deeply influenced by English Romantics and the American poet of vitality Walt Whitman. In the beginning of 20th century he went to Japan for higher studies in pharmaceutical chemistry, where he came in contact with Swami Ram Tirath and some Buddhist theologists. Thus Vedanta and Buddhism became the basis of his philosophical meditations which he carried along."

During his stay in Japan he was associated with some revolutionaries and that excited him for the freedom of India, and it resulted in the publication of a newspaper, The Thundering Dawn which he continued to publish even after his return to India. Besides the revolutionaries, Okakura's Kakuzo, the great Japenese thinker and artist, influenced and intensified his love for the Asians. The contact with Swami Ram Tirath also whom Singh met while in Japan, had impacted him deeply. With multiple and huge visions for India and Punjab, Puran Singh returned to his country. After his inspirational meetings with Bhai Vir Singh, he came back to the Sikh fold.

The distinctive features of his poetry are a) the predominance of Sikh philosophical thought, b) the interspersion of Punjabi ethos and c) the richness of its cultural content. To the Sikh poet in Puran Singh, God and the Guru are one, yet his vision is clear enough to see that the One Divine personality may wear a multitude of marks. He sings of the eternal joys of love and life trying to express all the warmth and romance of the "Land of Five Rivers". He is essentially a spiritual poet and in his literary creations, mysticism, spirituality, transcendentalism mingle. Mysticism is invariably linked to some religious faith. Singh, being a disciple of Sikh Gurus, believes in Sikh Philosophy and Mysticism. His idiom is truly in accordance with Sikh philosophy of transcendentalism, of transcending the seemingly beautiful world. In The Spirit of Oriental Poetry Puran Singh writes: "Philosophy is merely a weed, we have no need of it when

we are alive with the inspiration of love. It is when inspiration leaves us that religion assumes the form of ethics, philanthropy, humanity, churches, masques and temples, hospitals and orphanages, because inspiration needs no crutches. The earth is the temple with the whole sky as its roof. (264)

Poetry is one of the most useful expressions of a mystic's inner experiences through which he is able to access a state of conciousness that is beyond the usual awareness of humanity. Perhaps it is possible for the mystic poets to give a glimpse of higher worlds. Dr. A. N. Dhar in his Mysticism in Literature writes:

Though mystics may vary in their modes of apprehending Reality, and correspondingly in the images they use to signify the goals they pursue, all of them essentially go through an experience which is of a psychological and spiritual character. The symbols and images that we come across in mystical verse are of varied kinds. Mysticism or Mystical Literature celebrates divine love in terms of images drawn from earthly love. (61)

Belief in the unseen is a universal characteristic of mysticism and religion. In fact, transcendentalism, mysticism and religion are integrally linked, though there have been many mystics who steered clear of creeds and dogmas. Quite often they talk in riddles and parables. Even though they may convey their message in simple idiom, the meaning is not always easy to grasp. Such a mystical philosopher is Puran Singh. Spirituality and man's quest for the Ultimate are two pillars on which the edifice of his poetry rests. M.S. Randhawa, paying a tribute to Puran Singh,in his Puran Singh, Jeevni Ate Kavita writes: "He is a mystic, who, in the madness of his ecstasy, lifts his head among the stars and dances with the sun and the moon. His poetry is like an adventure into a strange land: a mystical autobiography of the poet. Puran Singh is a spiritual mystic." (9)

Mystics like Singh believe that one's perception of the world is only a reflection of one's spirit. They emphasise individual's search for Truth. Singh, being a disciple of Sikhism, strictly adheres to its philosophy which transcends the opposition between the personal and the impersonal, between the transcendent and the Immanent. In Sikh Philosophy, the Ultimate Reality is not an abstraction but an actuality. Belief in one God is the first principle of this doctrine.

Sikh Gurus believe that the devotion to God is more important than religious ceremonies. It is only the unlimited devout love for the Lord that releases human mind from attachment of Maya. This love of Lord is realized through Nam (literally name). It is the discipline of concentrating on the Divine personality. Religious practices are efficacious if Nam pervades them. He truly goes with the philosophy which permeates through the whole of the poetry of Sikh Gurus. He writes in The Spirit Of Oriental Poetry:

Mere literature, however melodious, is trash, unless it has within it the companionship of the Word, as we find in the mere touch of the verses of the Bible and the Guru Granth. Mere brilliance is restlessness of genius that marks only a passing phase of a great personality in the making. The perfected man is the true poet, his dumb look is a song that nothing else can equal. (70)

The culture created by the Guru is in one word, the all-mind divine culture. All philosophies of life are fulfilled in the devoted practice of Nam, says Puran Singh. His word has the expanse and mystery of all time and space.

Puran Singh embodies all attributes of a Sikh of his Guru: love, inspiration, spiritualism, mysticism, intuition, transcendentalism and a whole hearted disciple of his Guru throughout his life. For him, the Guru is the very pole-star with a whole number of stars of the Sikh life going round him. The past and future both lie in His Guru. Jaspal Singh, in his article "Spiritual Journey of Prof. Puran Singh" writes, "Time and again, Puran Singh castigates empty ritualism and religious fanaticism. He believes that religious ritualism is a heavy burden on the shoulders of an average Indian that does not let him follow the path of true religion that leads to salvation."(Spectrum, The Tribune, Nov. 24, 2002) The distinction of his poetry lies both in its attempt at going deep into the meaning of man's life, the physics and the metaphysics of nature and the Light Beyond. In his various writings such as The Sisters of the Spinning Wheel, The Bride of the Sky, Spirit of the Sikh, The Spirit of Oriental Poetry, The Burning Candles, The Temple Tulips, On Paths of Life, At His Feet, he is always either presenting his spiritual philosophy or completely surrendering himself At His Feet. He lived in a world like an outsider. The various idealistic aspects of Sikh faith, the sacred life of the Sikh Gurus, the ideal character of a human being are some of the themes on which Singh composed poetry. His pages abound in purple passages marked by sentences of immense length, carefully punctuated by a gorgeous march of image and epithet and by a sumptuous rhythm that sometimes grows into actual blank

verse capable of scansion. Puran Singh's sonorous, dignified and polyphonic prose comes as a welcome relief after going through the prosaic writings of many dull authors. The present effort is a humble attempt to emphasise the spirituality in his works which brings him closer to Guru Granth's philosophy.

The Sisters of the Spinning Wheel (1921) is Puran Singh's first collection of poetry. Though a maiden attempt, this book is an important milestone in his literary career and is of perennial import both for its form and content, especially, for its flight of fancy, its fast-forward flow of passion, its rich tapestry of metaphors - both ethereal and earthy, and for its highly charged diction. M.S. Randhawa in his "Foreword" to The Sisters of the Spinning Wheel opines that it was the first book in English which gave an idea of the power and beauty of the Sikh devotional poetry. It also gave an insight into the profound depths of Punjabi poetry. It glows with a spiritual warmth which is infectious. Here thrust and vision of Puran Singh truly goes with this philosophy of Guru Granth. He writes in The Sisters of the Spinning Wheel:

Hate no one, bear enmity to none

In each and everyone is he.

That all-permeating love

Deluges lands and waters with Himself

Peace is mine, when selfishness drops from me!(94)

The distinctiveness of Sikh philosophical thought is that it lays emphasis on the recitation of Nam, to do Kirt and distribution. Throughout his life, Singh followed this path and it is quite evident in his writings also. He feels a divine spirit pervading in all beings. Singh has always been against the canons and codicils which is reflected in his writings.

Singh decries ritualism, philosophy and religion. For him, religion and God exist in every human being. He asserts here that divine inspiration is sufficient enough to lead us throughout our lives. It should be searched within and not from outer sources. The Sisters of the Spinning Wheel contains poems celebrating the land and life of Punjab and the religion and culture of the Sikhs. In Singh's scheme of things, Punjab and Sikhism are inseparable. They sustain each other. He refers to Simran in a poem entitled "All the March of Things is Divine", presenting it as the planetary march of our life around the higher life of Heaven:

Of what use to turn the beads in my hands, if my heart, turns not like the

earth, around its sun, in its eternal journey unbroken by a step? (45)

Observing the religious rites and rituals are like empty words without substance. Counting the rosary is not akin to remembering Him. Simran, without devotion, is a hollow exercise and takes us nowhere. Singh echoes the divine philosophy of Sikh Gurus that ritualism is not the Bhakti. He emphasises that Bhakti is being obedient to the Divine Will. In "All the March of Things is Divine", he describes his concept of Simran in the following words:

Simran is the soul of man in earnest march to Heaven; long is his journey and far, far off is his home. But the Unseen pulls at his heart, the ends of the strings that pull are in the hands of the Guru. He propels all motion. (48)

The philosophy of humble submission to the Lord continues in "An Offering", the last poem. The poet envisions a variety of relationships between God and himself. Singh refers to this aspect in the Preface:

I only publish these fragments in the joy of my total failure at an attempted rendering of a few pieces from "Guru Granth" into English. I would have been glad to have been overwhelmed in the Amrit floods that are set free by the touch of that Sacred Presence: but no, I am still on the banks of the stream. The true deliverance would have been to slip into the Infinite by a plunge in the all-forgetting and all-absorbing love of the Beloved. (xxxi)

His remark about his 'total failure' to render a few passages into English is, in all probability, a sign of his humility which is one of the basic virtues for union with God. Hence, the poet is overwhelmed with his yearning to merge with the Lord.

The Burning Candles is another anthology of lyrics by him. These lyrics are inspiringly passionate and communicate the mystique of love and longing. The lyrics are written in a style which reminds us of Sufis. The lyrics in The Burning Candles are a complete submission to the Master, the Lord. These melodies are of Sufi lore but not exact translations. The fourteen poems in this collection emit the captivating flavour of Punjab, the land of five rivers. He has special attachment with Punjab: its landscapes and its ethos and ethical mores, especially those of the Sikhs. These fourteen poems of spiritual love have been couched in a style prevalent in the Indian Bhakti Tradition which dominated the Indian literature for many centuries and enriched the

cultured heritage. Singh uses the metaphor of worldly love between man-woman, peculiar to the tradition, where the Lover being the Divine   the wife or beloved signifying the devotee. Besides sharing a common theme, these poems also reflect the same mood of the author, the same fervour, the same metaphors and even the same syntax.

Give me the alms of thy love,

Lift me and seat me close to thyself.

The Song of Dawn

Again, in "He and I" a section of The Temple Tulips, Singh gives expressions of his passionate love for the Divine lover and his intense desire to search for, and communicate with, Him. These poems sing of the splendour of the Infinite in different manifestations of the finite. Singh's style in these poems is so lofty that while reading them one feels as if he were sitting in the company of holy man and listening to their words of wisdom.

In the modern age, when so called globalization has captivated the minds of the thinkers of the whole world, Puran Singh's poetry, with its message of universal love, fraternal feelings and seeking refuge in God, is a panacea. His texts aim at liberating the entire mankind. Globalization is a device to overcome distances. But Singh's poetry preaches universalism which obliterates both distance and time. It depicts man as one with Nature, as a small part of the whole universe: from the beginning to end. He says in The Spirit of Oriental Poetry, "At that Supreme moment, we shall see the vanity of life in the vulgar to-days; the emptiness of social gatherings; the poisonous nature of modern happiness; and the vulgar fashions and gross appetites that drive every man every hour from solitude to the noisy pig-sticking of common life. The struggle for existence is for the ignorant, for the wise, is the end of all struggle! This is the real education. We only think of Him and live .Life, death, youth, love, labour, rest, pain or pleasure, whatsoever He sends is welcomed!" (269). He sings of man's joys of being one with Him.

What use these burning mansions of gold of the Lank.

Where every day a new fire, a strange fear consumes the soul!

Better, better be the mud huts in the Kingdom of Rama,

The Spirit of Oriental Poetry (276)

The poet in Puran Singh, thus does not crave for the riches, worldly wealth or the illusory tidings of Maya. His poetry, rather, celebrates the tranquillity, harmony, blessedness and transcendental ascendance of mind and soul.

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PERSPECTIVES OF PARENTS ABOUT EDUCATION IN INDIAN LANGUAGES.

SWAPNIL D. PATIL
EMAIL – SWAPNPATIL01@GMAIL.COM
MOBILE – 9869565961 / 9403945742

Introduction :

We all speak language to communicate with other members of the society. A language is a scheme of illustration, aural, or perceptible symbol of communication. Language is considered to be an absolutely individual mode of communication, Along with changes in the society language also undergo in the procersias changing. In the process some languages die, some survive and flourish. Language has its own importance in maintaining culture

Mother tongue education refers to any form of schooling that makes use of the language or that children are most familiar with. This is usually the language that children speak at home with their family.

Advantages of Education in Mother Tongue :

Intellectual

- Helps children learn a new language quickely at school

- Can make it easier to learn another foreign language

- Improved cognitive development

Social :

- Helps your child make the transition to a new environment by remaining grounded and confident in their own cultural identity

- Helps children to maintain closer ties with their family

- Child develop a more positive self-image, and gain recognition and appreciation of its culture and origins

Still there are majority people opting for English as the medium of Education since the long time. We have a very wrong notion that children study in English medium are faring well when compared to the children study in regional languages. Intelligence of a student does not relate to the medium of instruction. English is one of the language like any other languages.

This popular trend has posed a challenge to Indian Languages.

Parent's perspective on Education in Indian languages or English.

Based on the survey conducted with parents using a questionnaire following key aspects have been found out regarding why parents are inclined towards opting English medium schools. Bright future – Every parents wish their children to turn to out to be a Global citizen. Parents fear that their child will lag behind in future if not educated through English medium. Putting the child into English medium school is considered as a duty of parents to open up bright future for them. As English is the global language the children must learn English to retain in the competition. Education in Indian languages can make the child uncompetitive in the mainstream.

Career opportunities – Nowadays there are many jobs which are exclusively meant for the person speaking fluent English with confidence. Also the knowledge of English is must for many other job. So Parents feel having English as a medium of education will ensure good

career opportunities for their children. The Indian languages might restrict the future career options.

<u>Higher Education</u> – It is well known fact that most of the higher education in India is available in English language only. If a child wants to take more and more higher education then learning the school subjects in English medium. If the child is admitted to regional medium and further goes for higher education; he/she suddenly realizes the need for English. As a result very precious time during higher education is wasted to get the requisite command over the English.

<u>Smartness</u> - Many parents have this perception that opting for English medium school makes the child smart. Parents want to give everything best to their children so they take all kinds of efforts to make their child smart, eligible and successful person. They consider opting for English medium is a gateway for their children to be smart.

<u>School Infrastructure</u> –The commercialization of education is taking place rapidly. Many new private educational institutes are coming up. These institutes have excellent infrastructure, facilities, services etc. Such atmosphere in the school acts as a pull factor for choosing Languages other than Indian language for education purpose. Unfortunately the schools providing education in Indian languages possess very simple infrastructure or sometimes lack of it. The lavish outlook by English medium schools attracts parent's attention.

<u>Status symbol</u> – Admitting children to English medium schools is also associated with the status symbol in the society.

Critical analysis of the parent's perspective

On critically analyzing the responses given by parents about preference to English medium for education reveals that their perspectives are based on very biased knowledge. Most of them frame their understandings with the help of suggestions by friends or any other random thought which they come across. The reasons mentioned above for neglecting Indian languages for education are not at all scientific and they do not even have any rational base.

The languages other than mother tongue of the child eg. English can be chosen as a medium for education during primary stages of education in the cases where parents have a fair knowledge about the English and they are able to assist and address queries of the child during the education process. Unfortunately many parents; who themselves have very poor or no knowledge about English; are choosing English as the medium of education unnecessarily. Such forceful choice of language of education affects the child negatively. The forceful learning through the language other than mother tongue creates long term impacts on the overall education of the child. It also hampers creativity, expression skills, grasping ability and creates a kind of complex among children.

It is very much accepted fact that English is useful in today's era but that does not mean that Indian languages are useless. One can anytime acquire working knowledge about the English language while pursuing education through Indian languages.

As it is rightly said that one cannot love others unless he/she loves himself/herself. Exactly in similar manner one cannot learn English unless he/she has good command over own mother tongue. It is not at all desirable to totally neglect Indian language in education and blindly follow the Education in English language.

The much hype about the popularity and undue importance to English as a medium of school education is due to dedicated marketing propaganda by the various institutions involved therein. Many private schools with commercial approach towards education, coaching classes, stationary shops, online tutors, are simply promoting English medium education with

firm marketing strategy. This wave is not more limited to major cities or towns but every small town as well as big village nowadays has the English medium school. All this has posed a threat to Indian languages.

Emerging threats to Indian Languages and its social impacts :

Less takers for education in Indian languages has affected the progress of the languages in this era of globalisation. It has even posed a threat to the very existence of these Indian languages. Due to very few students opting for education in Indian languages, the entry of new socialised individuals using that particular language has reduces to a very large extent.

The population base of the language gets shrunken. As every language survive along with the population. A language do not have life or existence in this world. It has is existence among its speakers, writers, readers, etc. When population using a language reduces, the language loses its life support. It further leads to the phenomenon which is known as language death. A language is considered to dead when it is no more spoken or used for any other purpose by any people in the world. Language death is an irreversible phenomenon. In this context languages are also classified as endangered, extinct, vulnerable, rare, etc.

A language is not just a way of communication among people. It has very much hold on the socio-cultural aspects of the society. Many cultural practices are associated with the language. Due to departing away from the language these cultural aspects start deteriorating. As a result many culturally unique things such as folk arts, literature and other folklores are lost in the course of time.

Social artifacts which are associated with the Indian society are no more valued due to less important given to education in Indian languages. The children who opt English medium during school time cannot interpret the socio- cultural traits due to language barrier.

At the same time adopting English language for school education leads to easy interpretation of associated culture. This results in blindly following the western culture without taking into consideration Indian circumstances. The process of westernization is aggravated due to popularity of English medium education.

The children from English medium schools have a kind of western interpretation about the things around, at the same time most of them encounter Indian interpretation of surroundings at the home. This causes confusion and generates complex among children. It has long lasting impacts on their personality development and process of socialization.

Analysis :

Gobalisation is the very famous buzzword today in every sphere. It is not only a buzzword but affecting the lives of every human being all over the world. The waves of Globalisation have reached every nook and corner of the world. Our day to day lives are very much influenced by forces of Globalisation. A very peculiar thing about globalisation is the revolution in communication practices. The innovations in information and communication technology has led to the integration of different systems in the world. Globalisation has increased the need for communication among people from different regions having respective socio cultural aspects and speaking their own languages. Herein lies the need for common language to communicate among the people having their own respective languages. Therefore in order to make a mark on much wider or rather global level; it is very much needed to have command over some popular languages.

Therefore in order to facilitate the communication across different regions of the world, the English language has become the kind of global language. It is widely used on various international platforms. There are many historic, political reasons why only English has

become the global language. English has not only become the tool for communication at global level but it has also become very important language in academics, research, business, higher education in various streams, etc. As a result there is very much pressure to learn English language.

Keeping in mind such scenario around many parents are opting English as medium of Education for their Children. But unfortunately there are very misguided perception about learning English language and learning through English language. Learning English language is very much needed from higher education and global competition point of view. But learning everything through English language i.e. choosing English as medium for school education is no at all necessary rather it proves as an obstacle in smooth learning process. Due to blind beliefs about Education through English language there are very few takers for education through Indian languages. The situation is further aggravated by commercial education institutions, market forces, media portrayals, etc. This has posed as a challenge for the Indian languages as it restricts the entry of new learners in the languages. Therefore it is the fact that the local languages are under threat due to the process of globalisation. Hence there is need to take appropriate interventions measures to address this issue.

Conclusion :

In this era of integration of various things at global level, in recent years the signs of protectionism can be seen all over the world. People are concerned about own identity, culture, social traits, languages, etc. due to rapid integration of various societies in the world. Therefore it is the accepted fact in today's time that efforts are needed to save the languages from being deteriorated to mere archives.

India is known for its unity in diversity. Due to diverse cultures and social groups there are many languages that exist in different parts of India. Having rich language heritage, there is increasing popularity for the education through English medium. Almost 150 years of British rule is the major historic factor for dominance of English medium education in India. This has affected the Indian languages and their growth to a large extent.

The base of language's strength lies in the society, various creations and growth of the language, its future journey, etc. It depends heavily upon the Education in that particular language. Opting for a particular language as medium of education adds new members as active speakers of that language. It also opens up new avenues in the field of that respective languages. All these things result in the flourishing the language with new vigour and remaining in accordance with the present needs of the time.

The education in the particular language ensures the language sustainability. It means continuous use of the language in the society and having the considerable number of active speakers, readers, and writers of the language. Remaining away from the threats from forces of globalisation is also crucial from language sustainability point of view. Language sustainability is an essential components of Social sustainability. Since the language is very much part of social traits, customs, traditions, cultural practices, artifacts, etc. the active use of the language acts as a protective tool for these social heritage. Hence Language preservation is also important from Social sustainability point of view as it ensures just and equal opportunities to the various sections of society.

Sustainable development is the need of the hour. The real progress cannot be achieved without the consideration of sustainability. Therefore Social sustainability should be given due attention and hence the language sustainability.

Suggestions :

The false claims by the commercial educational institutions, coaching classes, etc. should be checked by the appropriate rules and regulations issued by the educational department. The Government interventions with regards to the choosing Indian languages as medium of instructions in the schools is very much need of the hour. The Government must frame elaborate guidelines on this matter and establish mechanisms to monitor its compliance.

Awareness is the key to bring any kind of Social change. Awareness should be based on the scientific and rational facts about pros and cons of denying education in the mother tongue for the child. The scientifically researched facts in this regard should be kept in front of the parents. It is the responsibility of language researchers, social workers, activists from education sector. The suitable workshops, seminars, should be organised just before the admission period in the school starts. The Government should provide enough support for such events.

The main message of importance of mother tongue for the initial levels of education should be spread among public by using different media. The Social media should be effectively used for this purpose.

The career counselors present in the school should also focus on admission counselling to parents. They should give rational advice to the parents about medium of education. The advice given by school counsellors is valued by the parent.

The adoption of Semi – English medium of education can be of great help in this regard. It is nothing but finding a middle way between education in English medium and Education in regional languages. In this method only science and mathematics subjects are taught in English medium. This is in tune with the aspirations for higher education. Rest other subjects such as, social sciences, arts, etc. are taught in the respective Indian languages. There is very much scope for research over the effectiveness of Semi-English as a medium of education in higher school standards. Such effective manner should be given wider publicity. The education department must issue detailed guidelines to be followed for adopting Semi-English medium approach in the school system.

An integrated approach is needed to deal with the issue and promoting use of Indian languages for the initial phase of education.

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"SPANISH LANGUAGE AND ITS IMPORTANCE WITH SPECIAL REFERENCE TO INDIA'S TRADE"

Tarun K Chowdhary

Asst. Professor

Tolani Institute of Commerce

HISTORY OF SPANISH LANGUAGE:

Spanish is the most widely spoken language in the world. It is one of the important languages across the world and most of the people are interested in learning the language. Not only in India but people across the globe are willing to learn additional language to pursue better career opportunities. There are three very important languages which people from India wish to learn and move ahead with their career. These are French, German and Spanish. In past there was no importance of foreign languages in India but looking at India's growth in world many schools and colleges have started teaching foreign language and added it in their curriculum. With the growing opportunities Indian students will be able to communicate and study in foreign countries and would not find any difficulty in pursuing higher studies.

Jawaharlal Nehru University (JNU) in Delhi is one of the biggest center for learning foreign languages at very minimal cost. This is done by the University to promote education among the students.,Nowadays students are keen to learn foreign languages and join JNU to learn foreign language and complete their Bachelors or Masters in any foreign language and become eligible for better jobs in MNC's across India. Apart from JNU there are other well known institutes like Instituto Cervantes in Delhi, Hispanic Horizons, Instituto Hispana in Mumbai who teach Spanish Language. Also there are Exam's like DELE and DIE which are international exams conducted in India and the certificate is awarded from one of the known university of Spain.

TRADE DIFFICULTY:

Doing International trade was very difficult due to language gap, as understanding people on the other end was very difficult. But now we have translators, different translation sites, and many other modes where we can communicate with any person on the other side. Earlier when goods were shipped it was very hard to describe the good and products but later on Harmonized code was assigned to each product which would help people on the other side to identify the products.

Harmonized code is a code between 6 to 10 digits assigned to each and every product shipped across world including animals, animal product. With this code the customs across world can identify the product and can charge the duty to the Exporter/Importer.

Today in U.S., most of the people prefer to learn Spanish language as there are many Mexican migrated to U.S. Mexico being at the border of U.S. is very good for business due to its cost effectiveness. Mexico not being a rich country have many factories which belong

to the people living in U.S., also U.S. has Free trade agreement with Canada and Mexico which is Call NAFTA (North American Free Trade Agreement), it is one of the most famous trade agreement which is being taught in colleges of India, According to this trade agreement any goods crossing borders of U.S. Canada and Mexico should be duty free or there should be very minimal cost paid for the same.

Apart from NAFTA U.S. has trade agreement with Peru, Chile, Panama, Uragay, Paraguay and many of the Latin American countries. Earlier people from U.S. and other European countries come to India for purchasing the goods and articles and selling them back in their

countries, but in today's time people go to Latin America and buy their products, as it is very much cost effective.

Earlier there was not much development in Latin islands and there was no tourism in Latin America and people across Europe prefer Canary Islands in Spain as their holiday destination. Today Latin Islands have also developed a lot and also have a good tourism. Most of the people from U.S. and Europe prefer to pursue their higher studies in Cuba.

Many countries including India want to do business with Latin America and Spanish speaking countries. Our top business tycoon like Azim Premji, Mukesh Ambani and Ratan Tata have good amount of investment in these countries and have provided employment to many of their native origins.

INDIA'S TRADE WITH SPAIN AND LATIN AMERICAN COUNTRIES: The bilateral economic relations between Spain and India have been growing steadily. It stands as the 28th largest importer of goods from India. The main export items to Spain include textiles, chemical products, marine goods, steel plates and pipes, auto components, spices, vegetables, silk, etc. India imports laminated products, amino compounds, antibiotics, raw aluminium, iron and steel products, olive oil, rubber products, pharmaceuticals, etc.

WHY IT IS IMPORTANT FOR INDIA TO TRADE WITH LATIN AMERICA?

Many believe that trading with Latin America is expensive and therefore should not be a priority. But statistics tell a different story.

For those who think that Latin America is too far and the cost of freight too high, and therefore that the region should be less important for India's trade, here is an eye opener from the 2016-17 (April-March) statistics of the commerce ministry of India.

For those who think that it is very difficult for India to compete with Chinese exports, here is another piece of information:

India beat China in export of pharmaceuticals to Latin America. India's exports were $651 million in comparison to China's $404 million in 2016. In fact, in the last five years, India has been exporting more pharma to Latin America than China. What is even more interesting is the fact that India imports a bulk of its raw materials from China, converts them into finished formulations and exports them.

TRADE IN 2016-17:- India's trade with Latin America in 2016-17 was $30 billion, of which export was $10.4 billion and imports $19.6 billion. The trade has gone up slightly from $29.7 billion in 2015-16 but is down from $43 billion in 2014-15.

The main reasons for the decrease in trade are the fall in commodity prices imported by India from Latin America and the recession of the region in 2015 and 2016. India's import of crude oil from the region fell to $9.5 billion in 2016-17 from $20 billion in 2014-15, thanks to the decrease in oil prices from over $100 dollars to less $50. The volume of crude imports had, in fact, increased.

	2016-17	**2015-16**	**2014-15**
India's exports	10.4	10	13.7
India's imports	19.6	19.7	29.3
Total	**30**	**29.7**	**43**

India's Trade in 2016-17 *(All figures in the table are in million $)*

Countries	Exports	Imports	Total Trade
Brazil	2,408	4,115	6,523
Argentina	512	2,500	3,012
Uruguay	189	13	202
Paraguay	125	155	280
Venezuela	62	5,512	5,574
Mexico	3,473	2,944	6,417
Colombia	787	594	1,381
Peru	699	1,077	1,776
Chile	676	1,226	1,902
Ecuador	199	356	555
Bolivia	80	174	254
Guatemala	243	22	265
Costa Rica	160	59	219
Honduras	136	22	158
Nicaragua	87	3	90
El Salvador	60	6	66
Panama	222	204	424
Dominican Republic	225	675	900
Cuba	42	1	43
Total	**10,485**	**19,656**	**30,041**

In 2016-17, Brazil was the largest trading partner at $6.5 billion, followed by Mexico ($6.4 billion), Venezuela ($5.6 billion), Argentina ($3 billion), Chile ($1.9 billion), Peru ($1.8 billion), Colombia ($1.4 billion) and the Dominican Republic ($900 million).

INDIA'S EXPORTS

Mexico was the largest destination of India's export, valued at $3.5 billion, followed by Brazil ($2.4 billion), Colombia ($787 million), Peru ($699 million), Chile ($676 million) and

Argentina ($512 million). Export to Mexico has increased by 21% from last year, while it declined in the case of the other large markets such as Brazil, Argentina, Colombia, Peru and Chile.

VALUE OF MAJOR EXPORTS OF INDIA IN MILLION $

Vehicles	3,408
Equipment and machinery	861
Organic Chemicals	810
Pharmaceuticals	651
Iron and Steel	623
Chemical products	566
Synthetic fibers	560
Apparels	442
Plastic Items	350
Aluminium articles	207
Diesel	105

Latin America was the leading destination of India's vehicle exports with a share of 23% of India's global exports. Mexico continued to be the main buyer of Indian cars with $1.6 billion accounting for 25% of India's global exports. Vehicle exports to Mexico have been steadily increasing in the last three years and the increase from last year was an impressive 39%. Colombia, which was the number one buyer of Indian motor-cycles, came down to the third rank in 2016-17 with imports of $185 million, after Bangladesh and Sri Lanka. In 2016-17 Latin America imported motorcycles worth $354 million from India in 2016-17, which was 25% of India's exports to the world.

IMPORTS:- Major sources of imports were: Venezuela ($5.5 billion), Brazil ($4.1 billion), Mexico ($2.9 billion), Argentina ($2.5 billion), Chile ($1.2 billion), Peru ($1 billion), Dominican Republic ($675 million) and Colombia ($594 million).

The main imports were crude oil ($9.5 billion), vegetable oil ($2.9 billion), gold and precious stones ($1.7 billion), copper ($1.7 billion), raw sugar ($1 billion) and wood ($309 million). The revenue through sugar imports is generated by mainly by refining and re-exporting to other countries.

The imports are set to increase given the growing demand for these items in India, driven by the increasing population and consumption as well as the high economic growth rate.

OUTLOOK FOR 2017-18

With the recovery of the economies of the region in 2017, it is expected that this trade will go up next year. The GDP of Latin America had shrunk by 1.1% in 2015 and 0.5% in 2016. The GDP is expected to grow by 1.1% in 2017, helped by the recovery of global commodity prices. Except Venezuela, all the countries of the region have shown positive GDP growth.

Even Brazil, which continues to suffer from political crisis, has turned around with positive growth this year.

Latin America will continue to contribute to India's energy security with the supply of crude oil. The region has large reserves and the capacity to increase production and exports to meet the increasing crude imports from India. South America has started supplying pulses, which India has been importing more and more with the growing gap between consumption and domestic production.

The collapse of the Trans Pacific Partnership following the withdrawal of the US is good for India. The TPP had extra clauses for patent protection, going beyond the WTO standards, and this would have affected India's generic medicine exports to Latin America.

The expanded Preferential Trade Agreement signed by Chile and India in 2016 has come into force from May 2017. Peru and India have agreed to start negotiations for a free/preferential trade agreement and this should also help in boosting the trade with the region.

Indian exporters should focus on the markets in the Pacific Alliance (Mexico, Colombia, Peru and Chile) whose economies are growing more and whose trade policies are more stable, transparent and predictable, with the least protectionism.

Latin Americans have started paying more attention to India, especially after arrogant and insulting remarks from Donald Trump against Mexicans and his protectionist trade policies. They also want to reduce the over-dependence on China, which has used its dominance to hurt the region's industries and given rise to other risks. They attach importance to India, which has overtaken China in terms of GDP growth rate, and see India as a non-threatening trade partner in the long term. India's exports could be doubled to $20 billion in the next five years if exporters target Latin America more seriously and systematically.

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Literature, Film And Culture

Thakar Aneri Rudreshkumar

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EMAIL: - Thakar.aneri09@gmail.com

Contact:-7405279372

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Literature film and movie

Introduction:-

"Feminism isn't about making woman strong. Women are already strong. It's about changing the way the world perceives that strength"

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------ G.D. Anderson.

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Feminism which is not meant for making women strong, women are strong; it is about how the world became aware of the strength. In general feminism is something which is dealing with the issue of the getting equality for gender or sexes; it is a political and social movement this, focuses on the common goal of getting equal rights in social, political and economical fields of the world, especially for feminine world.

"Feminism is the advocacy of women's rights on the ground of the equality of the sexes." (online dictonary)

 Feminist movements have campaigned and continue to campaign for woman's rights, including to the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to have equal rights within marriage, and to protect women and girls from rape, sexual harassment, and domestic violence as well as changes in dress have often been part of the feminist movement. (htt8)

Feminism is a big movement which is spread all over the world; it has also divided in waves. There are three waves of feminism.

- First wave feminism
- Second wave feminism
- Third wave feminism

First wave feminism:-

It deal with the comprised women's suffrage movements of the nineteenth and early twentieth century it mainly focus on the women's right to vote. (htt7)

Second wave feminism:-

The second wave feminism associated with the ideas and actions of the women's liberation movement which has started in the 1960. It campaigned for legal and social equality for women. It demands women's space in political, economical and societal sphere. In this they want right to work in public offices, equality to men in pay of earnings, own property and right of education and equal rights in within marriage and so on. (htt6)

Third way feminism:-

 Third way feminism began as a response to perceived failures of the second wave and to the backlash against initiatives and movements created by the second wave. Third wave feminism distinguished itself from the second wave around issues of sexuality, challenging heterosexuality and celebrating sexuality as a means of female empowerment. (www1) But still women don't achieve their destination of owing her equal position to men, their search for their identity it still continues.

The position of women in India:-

The position of women in ancient India has been a very complicated one because of the paradoxical statements in different religious scriptures and sometimes in the same place at different places. The cultural history of India theoretically women enjoyed the status of Devi [goddess] as described in many religious texts of Hindus, the majority community in India. (htt5)

Though woman enjoyed the theoretically importance which these texts outline for the wife who was defined ardhangini [better-half], but in practice she had a subservient position than man. She was regarded as a 'chattle' [a corporal moveable property] with no rights.

It was generally seen and believed that women had lower status with reference to power and influence than men in all spheres of life-family, community, religion and politics. Till recently, it was held that up to marriage, she is protected by her parents, during marriage life, she is looked after by her husband and after the death of her husband, she was used to spend remaining years of her life under the roof of her children without any will or desire and rights in the family. In brief, she had no personality of her own. Some scholars have explained this inferior status of women as a result of patriarchal code of living. (Women position essay)

The position of women in India from Rigvedic period to modern time.

Rigvedic period:

This is the best period for women to enjoy their rights as equal to men and equal status too. In ancient India, especially in Rigvedic period women had honorable place in the society. They were not isolated from men. They can freely enjoy and participated in public life, they attended great assemblies and state occasions. They were free to studied Vedas and other learning of their times. Their consideration was as intellectual companies of male or their husbands as well as loving helpers and friends of their life journey and centre of their domestic heaven.

They were not treated as inferior to men but, equal to men in all matter of life. Women were educated and freedom to choose their life partners, marriage was regarded as religious bond and love marriages were also known as 'Gandharva vivah'. Women enjoying their complete freedom of their house hold work, religious matter and all the rights of their society. The religious ceremonies were incomplete without their wives who consider as their Ardhangini (better- half). The lives of widow women were not restricted. The remarriage of widow women were allowed, Dharamsastra writers allowed divorce and the ritual of 'sati' burning of widow was not there. Both husband and wife was owner of the property, women inherited and possessed property, but their rights were very limited as daughter and wife. As a wife she has no direct right in husband's property as well Widow had no share in husband's riches. Over all women in this period, they enjoy fairly high status and treated as equal to men in every sphere of life. (htt4)

Post Vedic period:-

This period is known as the period of Upnishads, Puranic, and Smriti periods. The position enjoyed by women in Vedic period deteriorated in post-Vedic period. The positions of women were gradually degraded in Puranic and Smriti periods. The drastic changes were take place in Indian society, rigid code, conduct and restriction imposed on women by cast system was the main reasons of lowering of status in this period. The ritual of 'SATI' becomes popular by 7th century A.D. in this period women were means of satisfying the physical requirements of men. In this period women consider as a 'root of all ills'. At one place women consider as a goddess, seized in high esteem while in other side, in some other

context they were regarded just as slaves or belongings. There was equal place of husband and wife before god, divorce was not permissible to them but then it was not permissible either for men too. Women used help their family members in economic pursuit. (htt3)

Medieval Period:-

The period of 11th century to 18th century witnessed further deterioration position of women due to the impact of the Muslim culture. The main evil of this time were female infanticide, child marriage, purdah system, sati and slavery and so on. The birth of female child is curse. Women were also curtailment of freedom in matter of education, mate selection, public appearance, etc. here we find gigantic difference between the position of women early in the Vedic time and medieval period. Sati ritual, the prohibition of remarriage, child marriage, and issue of gender in education made her position very bad. (htt2)

British period:-

Between the periods of early 18th century to the first half of 20th century is known as British raj in India, they find issues like gender inequity, social evils and inequalities in social and economical sphere. There were some problems which attracted the attention of British Raj like sati pratha, slavery, and inheritance, prohibition of remarriage and lack of women rights in different fields of Indian society. Firstly they didn't try to change these social basics but they started work upon in the latter half of the 19th century and first quarter of the 20th century. They took some step to eliminate or change some social norm with the help of legislative procedures for the betterment of the society.

The most significant legislation relating to the problems faced by the Indian women passed during British Raj

1. Abolition of Sati Act, 1813.
2. The Hindu widow remarriage act, 1856.
3. Civil marriage Act, 1872.
4. Married women property Act, 1874.
5. The child marriage restraint Act, 1929(Sharda act). (Placeholder2)

After independence:-

After independence women had acquire a position as an individual but still to get equality was not easy, after the decades of independence we have seen tremendous change in the status and position of women in Indian society. The constitution of India has laid down as a fundamental right the equality of sexes. But still women fight for issues like marriage, divorce, inheritance of property and employment. Place of women in urban area is still good quality but women situation in village is apathetic, and not worthy.

Some of the important Acts are mentioned below:

1. The Hindu Marriage validity Act, 1949.
2. The special marriage Act, 1954.
3. The dowry prohibition Act, 1961.
4. Prohibition of child marriage Act, 2007.
5. Protection of women from Domestic violence Act, 2005. (htt)

These acts helped women for fight for themselves, but still position of women is same in village. They don't have right to get education and freedom for taking their life's decision. Especially in community like Muslims women have still not right to live as per their choices, they ill-treated by their husbands and haven't any individual identity rather inside or outside of home.

The main aim of researcher is to present this kind of issues which is faced by women in the society and how they fight for that, through the reference of films.

The film Lajja

Lajja is a 2001 film which is dealt with the Indian social problem film directed, produced and written by Rajkumar Santoshi.

The main cast of the film:-

- Manisha koirala as vaidehi
- Jackie shroff as Raghu(vaidehi's husband)
- Anil kapoor as Raju
- Mahima chaudhary as Maithili
- Rekha as Ramdulari
- Sharman joshi as Prakash(son of Ramdulari)
- Ajay Devgn as Bhulwa

The film is based on the plight of women in India. The film satirise on the honour with which women are placed in society and the constraint on them. The four names of women (vaidehi, Maithili, janki and Ramdulari) all represent the Sita, the ideal woman of Hindu religion. The names suggest story itself, it is about women's fight for their identity and right to live as per their wishes. It's about their self respect and want place in so called sphere 'society'.

The main protagonist of the film is Vaidehi who is spending her married life with her husband named Ragu, she lived very sophisticated life with him, but inside the close door Raghu is abusive and have an extra marital affair with Anita who is his friend's wife as well her business partner. Vaidehi can't fit herself in this way of living and denied to live like this, on this her husband force to go to her parents home India. Now in India her parents belonging from typically traditional values who force her to live with her husband because society will not accept her without her husband and it will create problem for her little sister's matrimonial things. There is good conversation between Vaidehi and her parents

Father: "shadi ke baad pati ka ghar hi tumhara ghar he"

Mummy: "Beti tere dady sahi keh rahe he ladki ki doli ek bar ghar se jati he to pati ke ghar se uski arthi hi nikalni chahiye, fir log to tarah tarah ki baatein banayenge hi tuje vapas janahi padega, ab iss ghar ki izaat ab tere hath me hi he"

Papa: "Aur us ghar ki bhi izzat bhi ab tere hath mein hi he".

Vaidehi: "Samj gai har ghar ki izaat ladki ke hath mein hi hoti he per ladki koi izaat nahi hoti".

This conversation suggests the cruel situation of women in India where she has no place for any where if she has in trouble. No one wants to accept her as her own member. Husband forces to go father's home and father do the same for in-law's home means there isn't any space in this world for women which belongs to her.

Mean while Raghu her husband met with an accident in which he finds that he isn't able to be father now and got news of vaidehi's pregnancy, he wants her only for heir of his family as if she is the machine of the baby production not more than that, they also planned her murder too, after getting her baby if she make any issues regarding the custody of baby. After knowing this vaidehi decided not to go with her husband and run away from the airport and her journey began as escaper.

The episode of Maithili's marriage

Maithili's marriage is another example of women's exploitation in the name of ritual called 'Dowry'; it is big evil of society which is the reason of women's suffering for connect herself with the pious bond called 'Marriage' but again we come across a strong and solid women who saw her strength to fight for her father's respect. Here, we find the continuous journey of vaidehi as escaper where she met Raju (the thief) both meet together and try to help Maithili's father of giving money and again Maithili's character put in question. And finally she denied for marriage with the sentence;

Maithili: "nahi karni muje shaadi, bechare mere papa ek ek aadmi se hath jodkar aise maafi mang rahe the jaise beti peda kare ke unhone koi bada paap kar diya ho".

Now these rituals make women a burden of their parents, female child is not at all burden but your custom and rituals make them so. So, there is no need to kill female in the name of bad luck but, we need to grow up and change the society and its perspective towards certain things which help us to improve our situation.

After the firm decision of Maithili she have to faces so many criticism by society though she was totally right, though she was innocent she has to face the society, because in our society women are the reasons of all evils people also taunt her that, now no one marry with you because you are rejected by a so called 'Man'. For this I would like to quote one dialogue by Smita patil in one of her movie named 'Aakhir kyon'

Nisha: - "main ek chodi Hui aurat hu kyoki muje ek purush ne choda hai, aur chodi hui aurat vo istemal shuda chees hoti he jeske pass bachane ke liye izaat hoti he nahi".

This line shows how our thinking is too downward about women, and there is no identity of women in society without man. Man should be whole and sole for women.

The episode of Janki:

In Maithili's wedding Raghu got success to catch Vaidehi but luckily, she get chance to escape from the car because of protest mob and arrives in Haripur, a small town, where she meets Janki who is an orphan girl, brought up by Puroshottam, the theatre director is an old man who keeps her wife lata (very young than him) to be restricted in his house. Janki has love with her colleague named Manish and pregnant of his child without marriage, Puroshottam poisons Manish's ear by saying that he and janki has affair and try to create rift between them. Manish want to abort the child and create a question on her character. As they are performing Ramayana the scene of 'Agni pariksha' of sita she spoils the scene and in the name of the religion public injured her badly and then she sent to the mental hospital by Puroshottam.

The scene of 'Agni Pariksha' has deep meaning related the incident of Janki's life; as sita was accused by Ram and he demand for Agni pariksha as a sign of her purity same thing happened to Janki by Manish and she demands that Ram has also pass that "Agni Pariksha" because ram was also lived without her for long time as Sita And this sentence our contemptuous society can't bear and blaming her for being irrespective to religion and declare her as spoil woman.

Episode of Ramdulari:-

In the last our protagonist meets Ramdulari who is Dalit midwife and reformer of her society's women. She herself learning English and also encourage other village women for learning and try to make them educated. She learns because she wants to educate her son Prakash for the betterment of village, and society. But the Antagonist Gajendra, who is rich fellow in village, has bad intentions for Ramdulari. Moreover he doesn't like the activity of making women educated by Ramdulari, her son Prakash is good, obedient boy of her mother

but he has done mistake of falling love with Sushma the daughter of Gajendra. After revealing the truth of lovers, Gajendra try to kill lovers with Vaidehi who supports them. Gajendra Raped Ramdulari and burnt her alive. In the end when Gajendra is honored as guest in one social function of village, our protagonist comes on stage and reveals Gajendra as a rapist and murderer. He also killed by Bhulwa her enemy, and the last line of protagonist is:

Vaidehi:-"A land where women folk are given the exalted position of a goddess, a land where people scale mountain singing glories to the mother goddess, a mother was raped and burned alive and no one even bother to enquire. Such hypocrisy of nation I was born in I ashamed (Lajja of that)" (kuldeep)

In the end protagonist settle with her husband Raghu which is still suggest that women is in need of the support of man. She can't live alone; she can't be independent on her own. Husband is an essential part of her life. But she also does charity work for janki and try to give her right of living as an individual as well she also helps those women, who suffering from such a issues of society in India, through charity.

Pink: the movie took stand for women equality and dignity.

  Pink is a 2016 Indian court room drama a social thriller. A film directed by Aniruddha Roy Chowdhury, Written by Ritesh Shah, Shoojit sircar and Aniruddha Roy Chowdhary. Produced by Rashmi Sharma Telefilms. Shoojit Sircar as a creative producer too.

- Cast of the film
- Amitabh Bacchan
- Taapsee Pannu
- Kirti kulhari
- Andrea Tariang
- Angad bedi

  The film is about women's right; honour and dignity in society, the frank behavior of women cause the critics of society, she has no right to live her life as per her wish and she must do according the rules of society, if she denied to do so and try to live their lives on her condition society put tag of 'Prostitute' on them.

The hidden meaning behind the Film's Name 'Pink'

Generally we have sense that pink is colour of women and mostly interpreted the meaning in the same way, but the real meaning is something like this; "slang--- the various urban dictionaries online define 'Pink' as a reference to forced and often cruel or threat based occupation of a vagina by an unwelcome penis. (www.indiatimes.com)

The movie start with the scene of the hospital where Raunak Anand and Viswajyoti rush to save their friend Rajveer who's bleeding from his head and on the other hand three girls named Minal Arora, Falak Ali and Andrea Tariang hurried travelled by taxi to their apartment it suggest that something goes wrong.

Now event occur like this these three boys Rajveer Raunak and Viswajyoti met these three girls Minal, Falak and Andrea at rock concert. The hert invited girls to resort for drinks and dinner. Meanwhile boys tries to molest girls, in between Rajveer tries to rape Minal, she denied for that, but Rajveer continuously trying to touch her inappropriately and in anger she hit the bottle on Rajveer's head and run away. They are scared but try to live normal life, but Rajveer's friend Ankit Malhotra, who put a stress on taking revenge and starts threatening girls. On this base they want to file F.I.R to boys but police denied for that; after some time police arrive to arrest Minal on the bases of the complaint of Rajveer and Deepak Sehgal who

are the neighbors of the girls, help them for the procedure of bail and ready to fight the case and the courtroom argument by Deepak Sehgal is fabulous which criticizes the dual aspect of society towards women and their cheep mentality for women who, wants to live her life as per wish and how her frank attitude make them prostitute? For presentation of every cheep argument made by prosecution Deepak Sehgal made rules for girl's safety which criticize crab mentality of society towards women.

- Rule no-1 "kisi bhi ladki ko kisi bhi ladke ke saath kahi bhi akele nahi jana chheye ,kisi resort or washroom use karne ke liyre to bilkul nahi jana chahiye kyoki aisa karne se log aisa assume karne lagte hai ki wo ladki us place per willingly aaei hai aur isses unhe us ladki ko touch karne ka license issue kar diya gaya hai".
- ✓ It is show the cheep mentality of boys who considers girls frank attitude as an invitation and as if they are their property.
- Rule no-2 "kisi bhi ladki ko kisi bhi ladke ke saath hans hans kar baatein nahi karni chahiye kyoki wo use hint samj lenge aur uska jo natural behavior hai wo uaske chlu hone ka proof ban sakta hai".
- ✓ It shows different rule level of behaviorism for boys and girls. If girl talk with boy in friendly manner or with laugh it directly suggest that her character is faulty and lose.
- Rule no-3 "kisi bhi ladki ko kisi bhi ladke ke saath baitha kar drink nahi karna chahiye kyonki agar wo aisa karti hai to ladke ko yeh indicate hota hai ki agar ladki uske saath baitha kar drink kar shakti hai to wo uake saath sone ke liye bhi katrayegi nahi".
- Here, we have different standard for man and women in India drinking Alcohol is bad sign for women's character not for Men's character. Girls do not wear Jens, T-shirts, Skirts and shorts because it doesn't make any sense to girls but it is dangerous for boys, it makes them excite and they do mistakes. We are doing efforts in wrong direction, we should save our boys rather our girls. Because if we save boys then our girls will be safe.(movie's dialough)
- Our thinking is so down for women like girls should not live alone, boys can because independent girls confuse the boys, don't teach girls, don't talk with boys, don't give her mobile, don't make her educated, do hurry in her marriage etc,etc,etc,(movies dialough)
- When Mr. Deepak interrogate with Rajveer in court Rajveer give certificate of the girl's character as a prostitute. And said "girls get what they deserves"
- In counter argument Mr. Deepak said that if a girl goes with a guy for drink and dinner it's her choice it doesn't mean she is putting board of 'Available' on her. But it's the boys nature who themselves decide her character on basis of her cheep mentality.
- "My client says No, No means no. No is not a word but it is a sentence. It doesn't need any logic, explanation and definition".
  "Na ka matlab Na hi hota hai
  My client say no your honour and these boys must be realize that, Na ka matalab Na hi hota hai chahe use bolne vali ladki koi friend ho, girlfriend ho, sex worker ho or your own wife.
  No means no and when someone says no so, you have to be stopped". (From movie)

  In foreign country there is rule that sex workers are equally respected as normal women, and if any one says no, then no one should force any one without her willingness. This must be understand by every man in society, that women have equal

right to man and on one has right to judge woman on bases of any feudal thinking of their own.

Conclusion: -

 Now a days the world is changing, time is changing, but situations are same for women. From Ramayana to the till day we do not find vast change in our society. Somehow situation is improved but it is still limited to urban society, but situation of women in village is same; they are still suffering from evil rituals, customs and codes of society. Still so many Sita we find who are giving Agni-Pariksha' in the name of tradition and customs. The reasons of suffering are illiteracy, less of education and rigidity or narrowness of thinking. We find poor situation of Muslim's women who are still submissive and controlled by men. Their value is like ' pairo ki juti' for their husbands. Recently the case of Hyderabad where 14 to16 years girls sold by their dharma guru's called 'Maulana'. These must be stop by us, we must raise our voice against these evils and try to get justice for us but is want be possible by one, everyone should unite and rebel for justice and more than for women's self-respect as a human being.

There is good poetry sang by Amitahb bachchan in film Pink is too much inspiring for all which is presented here by researcher.

'Tu khud ki khoj mein nikal
Tu kis liye hataash hai
Tu chal tere wajood ki
Samay KO bhi tallash hai

Jo tujh se lipti bediyaan
Samaj Na inko wastra tu
Ye bediyaan pighaal ke
Bana le inko shastra tu

Charitra jab pavitra hai
To kyn hai yeh dasha Teri
Yeh paapiyon ka haq nahi
Ke lein pareeksha Teri

Jala ke bhasm kar use
Jo krurta ka jaal hai
Tu aarti ki Lao nahi
Tu krodh ki mashaal hai

Chunar uda ke dhwaj bana
Gagan bhi kapkapaga
Agar Teri Chunar giri
To ek bhukamp aayega'.
'Tu khud ki khoj mein nikal
Tu kis liye hataash hai
Tu chal tere wajood ki

Samay ko bhi tallash hai'

Importance of *Vasudhaiva Kutumbakam* in the 21st century as depicted in *Hitopadesha* and *Panchatantra*

Thummar Dhaval H.

Email id: dhruvthummar123@gmail.com

Mobile no: 7567329907

As we know the world has been transformed into a global village; globalization is having a major impact not only on the business world but also on the whole humanity. Global recession, global warming, climate change, poverty, conflict and violence are the main challenges that have dominated the first decade of the 21st century. So we need to understand the concept of Indian philosophy *Vasudhaiva Kutumbakam*. Our Indian culture came into being from this concept of *Vasudhaiva Kutumbakam*. So what does it mean? And how it is helpful in the 21st century? We need to spread the message of peace to the world that we all are one and we all belong to the same family. Hatred separates people. In modern era, some countries fight with one another unnecessarily without understanding that we are all related and our relationship is based on love and affection. If this practice of hatred continues, is there any meaning in saying *Vasudhaiva Kutumbakam*? Researcher has also described some stories of *Panchatantra* and in those stories the word *vasudhavia kutumbakam* signifies the real meaning of peace by Indian philosophy. Moreover there are so many scriptures that clearly talk about peace and the concept of *Vasudhaiva Kutumbakam.* It is a philosophy that teaches an understanding that the whole world is one family. It is a philosophy that tries to substitute an understanding that the whole of humanity is one family. It is a social philosophy originating from a spiritual understanding that the whole of humanity is made of one life energy. It is a cosmic organization. And it is an organization by the people, of the people, and for the people. It is absolutely organic and existential. It is basically built on the very need of existence. We are all here in the world to fulfil that individual need and in turn fulfil the very need of the existence. This paper includes some References : from our Sanskrit texts like *Hitopdesha* in which we can find the origin of the great philosophy of India *Vasudhaiva Kutumbakam*. And we can cure the problems of current situation of the 21st century with love, affection and kind attitude towards other. This gigantic idea *Vasudhaiva Kutumbakam* is an entirely Indian contribution to the world peace. The underlying philosophy of this ancient nation evolved a world-view based on the motto *loka samasta sukhina bhavantu* (let the entire world be happy) thousands of years ago. That is the reason why India receives, accepts and respects people of all faith and races.

Key words: *Vasudhaiva Kutumbakam*, peace, current scenario and stories

We are almost at the edge of hell just because we are living in this world that is nothing but an ocean of blood. According to Indian philosophy India relies on a simple basic law of *Vasudhaiva Kutumbakam*. It means we Indians believe in peace. We are living in the 21st century, a century of advancement, technology and terrorism, a century where people are diverging from the path of spirituality and kindness. So we need enlightenment inside. According to some researches the term "enlightenment" was used by some philosophers and artists in the 18th century in Europe and America. It started out of the Renaissance and continued till the beginning of the 19th century. People of this Enlightenment era believed that they were emerging out from the centuries of darkness and ignorance into a new era, enlightened by reason, science, love and respect for humanity. Due to the discoveries in the field of science of natural laws, self-confidence also increased in the society which was also an equally important feature.

But we Indians used and preached enlightenment from thousands of years before in the form of *Vasudhaiva Kutumbakam*. Here, we can take one quote that occurs in *Hitopadesha* and *Panchatantra*.

"Ayam nijah paro veti gananaa laghuchetasaam

Udaarcharitaam tu vasudhaiva kutumbakam"

[This is my own and that a stranger – is the calculation of the narrow-minded, for the magnanimous-hearts however, the entire earth is but a family]

The above verse is also found V.3.37 of *Panchatantra* (3rd century BCE), and in the 1.3.71 of *Hitopadesha* – (12th century CE). *Vasudhaiva Kutumbakam* is a Sanskrit term that means the world is one family. The earliest reference to this phrase is found in the *Hitopadesha* and as well as *Panchatantra*, collections of fables and is part of all the Hindu philosophies. So here is the story taken from the *Hitopadesha*:

Once upon a time, in the Champakavati forest of Magadha, there lived two friends – a Deer called Chitranga and a Crow named Subuddhi. It so occurred that a Jackal named Kshudra-Buddhi, (the proposer of *Vasudhaiva Kutumbakam*), was passing by and his eyes caught hold of a strong Deer as he was grazing nearby. The lust to consume him immediately arose in the Jackal's mind, but knowing the Deer to be too swift in a chase, he decided to fall back on his cunning – to win first the confidence of the Deer. The Jackal therefore approached the Deer, saluted him, and introduced himself as a lonely newcomer with friendly intentions, and proposed a friendship and brotherhood with the Deer. The innocent Deer fell for the sweet words of Kshudra-buddhi, and not knowing his true intentions, invited him to his own residences.

So, they started towards the Deer's place, and on their way sitting on the branches of a Champaka tree was Deer's old and intelligent friend Subuddhi the Crow. Looking at them passing by, the Crow asked the Deer, 'O Chitranga, who is this second fellow with you? ''A Jackal, my new friend', answered the Deer. To this, the crow asked: 'But, do you know him well enough? One should never offer friendship and shelter to anyone without knowing their real nature and intentions, learning the history of their type and giving them a test of time.' The Deer informally shrugged this aside, saying, 'But this Jackal is very friendly'.

Seeing his friend in delusions, the Crow warned the Deer against trusting the Jackal without learning more about him. So far the Jackal had kept quiet, and it is at this occasion that he opened his argument with the famous shloka of *Vasudhaiva Kutumbakam*, demanding the Deer to not be of a narrow mind by considering the Crow a friend and himself an unknown. The *Vasudhaiva Kutumbakam* speech successfully put to rest all doubts that had arisen in the Deer's mind, and dismissing the Crow's wise council he went ahead in bringing the Jackal into his home.

The remainder of the story can be summed up in two sentences. The cunning preacher of *Vasudhaiva Kutumbakam*, Jackal started dwelling with the naive Deer, and as soon as the opportunity arose, pushed him into a deadly trap. However before he could kill the Deer, our wise hero Subuddhi the Crow devised a clever trick by which not only the Deer was rescued but also the preacher of *Vasudhaiva Kutumbakam*, Jackal was slain.

Now, that is the context in which *Vasudhaiva Kutumbakam* is recorded in the *Hitopadesha* by the great pandita of politics Narayana, and he is decidedly clear about its application when he dispenses this shloka to come from a brotherhood-preaching shrewd subversionist. It gives a clear warning against blindly welcoming any idea, individual or group without due attentiveness of studying their history, nature and intent.

The Jackal became trustworthy to deer just because the thought of '*Vasudhaiva Kutumbakam*', all creature of the world is belong to one family. So the moral of the story is that Indian philosophy of *Vasudhaiva Kutumbakam* is preaching to the world that the whole world is one family that no one is our enemy, we altogether are one. There is not just one but there are so many stories where one can find so many moral values of the world. One or the other way *Vasudhaiva Kutumbakam* prevails in the world.

Current Scenario

In the 21st century the world lived through the culture of conflicts & violence. It is unfortunate that the twenty first century too has started in an environment of hostilities and holocaust. As we know that the world has been transformed into a global village. Globalization is having a major impact not only on the business world but also on the whole of humanity. Global recession, global warming, climate change, poverty, conflict and violence are the main challenges that have dominated the first decade of the 21st century. Humanity is facing a terrible challenge to its own existence. The 19th century was known as Industrial Revolution and the 20th century: a century of Globalization, population explosion, increasing poverty, 'Information Technology Revolution' and also century of conflicts & wars. At present we are living in a fast changing, modernizing and globalizing society with mixed population – different religions, race, culture, faith, and multi-diversity and many more. Presently, we are living in the age of darkness means age of fear, insecurity which is also known as the Age of Globalization and it also increasing poverty, inequality, wars and terrorism due to destruction of human values. Humanity is facing with common enormous social and environmental challenges like retional and moral problem. We are living in a world of crisis i.e. crisis of poverty, educational crisis, economic crisis, crisis of environmental degradation, cultural crisis, crisis of religions and crisis of human values. In total sum – we are facing crisis of peace and peaceful co-existence.

We have built a society, which is violent and explosive .We are living in extremely explosive times where the context of human life is changing every moment. Our society is crumbling; the wave of destruction is constantly taking over the way of life. The ecological crisis, population increase with increasing poverty, hunger, violence, economically unbalanced world, arm race, expenditure on armaments are forcing man to think and face the realities of destruction of humanity. India has a meaningful notion to save the world.

From the western point of view they believe **"World is one Market"** - people's motto is only profit oriented. This is the age of Globalization i.e. age of corruption, conflicts and violence due to decreasing human Values. This has created culture of materialism. From an Indian point of view we believe in **"Vasudhaiva Kutumbakam"** i.e. World is one family - means that the whole world is one single family, which promotes global citizenship and culture of peace through Ancient Wisdom.

Human values are eroding at very fast rate resulting in declining the quality of life. At the dawn of the new millennium, there is greater need for Indian philosophy of '*Vasudhaiva Kutumbakam*: World is One Family' for the welfare of humankind in 21st century. The idea of *Vasudhaiva Kutumbakam* is India's contribution to world peace, and it is based on the prayer *"Lok samasta sukhino Bhavantra"* Meaning let the entire world be happy. Here are the five fundamental principles of *Vasudhaiva Kutumbakam*:

 Five fundamental principles of *Vasudhaiva Kutumbakam.*

1. To be one with everyone, principle of oneness.
2. To love everyone, principle of love and compassion.
3. To respect everyone, principle of respect and co-operation.

4. To believe in *ahimsa* (non-violence), principle of kindness to others.
5. To accept everyone as it is principle of tolerance and acceptance.

The first principle of *Vasudhaiva Kutumbakam* says that whole world belongs to the one supreme God then how can we differentiate one from the other. In the story of Jackal and Deer, Jackal uses the phrase of *Vasudhaiva Kutumbakam* and through this philosophy of peace the Jackal became trustworthy of the deer and after that he thought that we are one and he will accept his friendship. So *Vasudhaiva Kutumbakam* taught us to be a single unit, the whole world is one.

Second principle of *Vasudhaiva Kutumbakam* says that to love everyone because after so much violence people need love. The whole world diverged from their real path of love and kindness. According to the *Hitopadesha* and *Panchatantra* lots of fables follow the rule of love and compassion. Through love, care and concern the crow saved the life of the deer and taught the lesson to the world of love. The whole world is in need of love and kindness.

Third principle of *Vasudhaiva Kutumbakam* says that respect each other. Accept all religions and respect them as we respect our own religion. Why and for what we are going towards animosity? Why we respect our family members just because they are the part of us. But in the same way whole world is our family. Respect everyone's religion and co-operate with them. *Vasudhaiva Kutumbakam* itself means that 'whole world is one family'.

Fourth principle of *Vasudhaiva Kutumbakam* says that believe in ahimsa (non-violence). It is needed the most because the temperament of the people is gradually going to become short tempered. Right now not just India but the whole world is in the vein of wars, with the whole world preparing for war; for that they indulge in making of deadly bombs and other war materials. Why are all these things needed if whole world can control over their short or illogical temperament. Be kind to everyone. Lord Buddha taught us to be kind to every creature of the world not just human being and as same our great Vedas also taught same thing.

Fifth principle of *Vasudhaiva Kutumbakam* says that adopt the worldly law of acceptance and tolerance. Tolerance improves the interfaith harmony and relationship between the people & between the societies & nations. Why ocean is great? Just because of the acceptance and tolerance. All rivers of the world being with ocean and the ocean tolerate all creatures who lives in it. Same thing relates to the world's nations if everyone starts following the rules of acceptance and tolerance. Then every nation of the world becomes great by itself. *Vasudhaiva Kutumbakam* is not only way to being one it is the way to became great.

Why India is the most spiritual county in the world? Why does India accept all religions and their people? Why India has unity in diversity? Why the whole world follows Indian philosophy and Indian concept of spirituality? All other nations of the world respect India just because of the great philosophy of *Vasudhaiva Kutumbakam*. We Indians belong to this great philosophy, it runs in every Indian's vein like blood. In the end, every creature of the globe wants to live, and nobody likes to die. Therefore nobody has a right to destroy or harm any other living being. Rather the right mantra is "be united, live united". There is only one caste - humanity.

Conclusion

Vasudhaiva Kutumbakam: "whole world is one family"

Hitopadesha and *Panchatantra* are not just fables for children but it teaches us the moral values of life and teaches us how the world will survive through the concept of love,

acceptance, kindness, tolerance and peace. If the tree is the one then how can a leaf of tree differentiate with others? If the supreme soul is one and we all have to meet that supreme soul then how can a soul be different? People, Peace & Planet are interdependent & interconnected. We are part of a global whole, everything in the universe are interconnected & interdependent through the principle of integration. The oneness of humanity has been a fundamental belief of Indian Civilization. Global Peace is Oneness of Humanity. Oneness of Humanity can only be achieved through interfaith harmony. All religion and all scriptures spread the message of unity.

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'Social Reconstruction' in Rohinton *Mistry's Such a Long Journey*

Upadhyay Himanshu

P.hd research scholar

S.P. University, V.V.Nagar

Rohinton Mistry is among the writers who always deal with the social themes and try to bring some sort of change in the current way of society and its people. The present paper concerns the theme of social change with regard to one of the finest works of Indian English Literature, Rohinton Mistry's 'Such a Long Journey'. How he used several scenes to change the society is the major subject of this paper. The themes are generally: Corrupt politicians, common people's sufferings, casteism, untouchability, etc,. So, he is the one who indeed works upon the social change of which we are talking about in this research. We always have some sort of social change in his novels. We may find the evil of superstition in the novel, pretty clearly. Mistry, though was settled in Canada years ago, he never forgets India and its poor social-political condition. Sometimes, we feel that he has been somewhat rude on these politicians, but on the very second minute we too feel that whatever he has presented is reality, by which we are suffering since India's Independence.

Key words: Social reconstruction, superstitions, Politics, mindsets, society, corruption

> "Once social change begins, it cannot be reversed. You cannot uneducate the person who has learned to read. You cannot humiliate the person who feels pride. You cannot oppress the people who are not afraid anymore. We have seen the future, and the future is ours"

Cesar Chavez (American Activist and Labor Organizer)

The term 'Social change' is something that we should understand in the contemporary viewpoints. It is a change which can take place in the society by any erratic manner. It is a process of bringing some revolution and renovation in the current way of living. Thus, by and large it is a process which can lead the entire nation, sometimes, to the changeable situation. As in the words of M. K. Gandhi:

First they ignore you. Then they laugh at you.

Then they fight you. Then you win.

The reason behind choosing this study is to examine the impacts of the text and the movie based on it, on society, and how it has managed to bring in some sort of change in the society. We all know that literature is a powerful tool which can influence the society and its people but simultaneously films have also become an important part of the society and they can also play the important role in changing the society.

'Such a Long Journey' is a 1991 novel by Rohinton Mistry. It was shortlisted for the Booker Prize and won several other awards. However, it was noticed by a number of people when it was withdrawn from the University of Mumbai's English syllabus after the complaints from the family of the Hindu nationalist politician Bal Thackeray. In this light, a celebrated writer Salman Rushdie points out that:

Because of the objection from the local extremists the celebrated novel of Rohinton Mistry, 'Such a Long Journey'' was pulled off the syllabus of Mumbai University.

Rohinton Mistry's 'Such a Long Journey' is a wonderful novel discussing the position of minority in the Indian society. As far as India is concerned, the major religion here is

Hinduism and other religions are minor, be it Parsi or Muslim. The life for these people is 'grave' and that is what Mistry tries to showcase in the novel. The novel, set against the backdrop of 1971 Indo-Pak war, involves the tragedy of the main character Gustad, ruining all his hopes by the situations out of his control. Mrs. Priyambda Singh notes:

> *Such a long Journey* is from the writer of Indian Diaspora who inhabited in Canada. It discusses Mistry's huge worry for the Parsis in India as he craves to enlarge this sector of post colonial India.

Mistry is a social novelist in every sense and this element finds an apt expression in this novel. However, his sociality and Maoism come from the entity acquaintance as a Parsi, which is a minor set of people in India. His situation is like an exterior tool not interior in the Indian society, which is full of 'Hindus'. Avdheskumar Singh, in this light, examines that,

> Like his contemporaries, Mistry talks about his group of people and its past, he tries to extend this population and wishes to enlarge their position by such writing.

Bhatacharjee Papiya inspects the same as she says:

> *Such a Long Journey* exhibits the microcosm of human life in common and the political disorder in meticulous. He tries to preserve balance in the course of sanguinity and angst, and virtue and vice to mend the racial distinctiveness of his people.

The novel is a devout journey of the central character who suffered a lot on account of the situation appeared around him. However what he understood at the end, according to Sudip Sinha is:

> We should live our life, live it entirely, abide the troubles all through the voyage of life, keep them within us and go on. This is the course that should be followed in every journey whatever it is a travel journey or a journey of life.

> If we take a look at Rohinton Mistry's novels, the common theme we can find are the social and political aspects. Most of his works deal with the political and social background. Moreover, the politics represented in the novel of Mistry is not 'artificial' but is very much closer to the real Indian politics. The themes are generally: Corrupt politicians, common people's sufferings, casteism, untouchability, etc,. So, he is the person who indeed works upon the social change of which we are talking about. Though he was settled in Canada years ago, he never forgets India and its poor socio-political condition. The specific object to his criticism is the politicians. Sometimes, we feel that he has been somewhat rude on these politicians, but on the very second minute we too feel that whatever he has presented is reality by which we are suffering since India's Independence.

The novel is set in Bombay, Maharashtra. Though the novel is written by an Indian living in Canada, there is no trace of Canada or Canadian culture, it is strongly Indian in nature however; the novel has a deep concern for the Parsis of India in particular and the post-modern India's development in general.

Mistry also condemns in the novel. Shivsena in ''Such a Long Journey'' is a kind of threat to the Parsi community. Indeed Dinshwaji fears that:

> Shivsena would not stop till they have complete Maratha Raj with their Marathas for the Maharashtrian nonsense.

Dinshwaji also says that Shivsena member called them (Parsi) "Cow Eaters". He also suggests that because of search party the Parsi community lost its value and days will come when no one will think and care for the Parsi community.

Certainly, with Shivsena's emergence the things have changed a great deal. The people of India have been fixed in such a negative dilemma that nothing good is happening for them with all these cultural and religious activities propagandizing one's own religion and does not care for the others'. Surely, Rohinton Mistry throws a deep light into this issue in 'Such a Long Journey' as he tries to criticize such nuances created on the name of religion and God. He wants to 'change' this aspect of Indian society from which we have been suffering since long.

Rohinton Mistry tries to bring some sort of change in the Indian society by his work. In 'Such a Long Journey' he discusses many aspects that are part and parcel of the Indian society. It seems that Mistry has no fear of what we call politicians and the so called religions heads. Mistry is very clear about what he wants to write. Being an Indian, he was surrounded by many religious, although he is Parsi and so he was able to grasp the reality of Indian society. Like we have in a recent movie called 'PK' where the central character tries to find 'god' but he could not simply because Indian society does not have any particular God, on the contrary it is filled with thousands of gods and it is said that the religion head protects respective gods. In this movie there is a dialogue:

> Koi kehta he nange pair mandir me jao, to koikehta he jute pehneke church mein. Koi safed pehenke shaadi karta hai to koi safed pehnke mayyat me jaata hai.

> [Somebody tells to go to temple after removing the shoes and others advice to go to church putting the shoes on. Some people wear white clothes in marriages and others go to funeral wearing white] 00000

Same is the case with Mistry who is Parsi but is involved in all the religions around him thus he has a sound knowledge about all this. He has described Parsism as well as Hinduism in this novel and has also shown that how people are blind about religion in India. There is a scene in the novel where a street artist who used to draw 'rangoli' with colours, draws Rangoli and someone just walks onto it and the crowd around him start to beat the person because the rangoli is of one of the Indian gods, such is the level of religious people in India. This scene is actually very well written and the reason behind the scene is that we should not commit ill-deeds on the name of religion. All the riots and massacres occurred in India around 1993 are mostly in the name of religion. Hindu vs Muslim, the Sikh riots, etc. All are in the name of god and religion. Mistry tries to advocate that we should not fight with one another for such a thing. India should be changed, especially in this thing which is actually harming the society and the country.

So, to conclude we may say that Mistry, in his novel Such a Long Journey tries to socialize and to bring some sort of current ways of living of Indian people. He covers so many issues like superstitions, politics, and backward mindsets of people. However, he is the one who works upon bringing social change, among many others.

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Social Media in Libraries

Urjitaben Patel

E-mail: urjitaksv@yahoo.com, Mobile: 9898672575, 9825034839

Application of information technology to Library and Information Science has provided wider opportunities in archiving and accessing knowledge in the digitized form besides conservation and preservation of the traditional knowledge. Present paper depicts an overview of social media, platforms and tools of social media. Regarding social media in libraries, it also introduced an objective of social media in libraries, advantages and challenges associated with using social media in libraries. It also discusses about how information can be shared and provided through using social media with the help of different networking applications or channels to the library users. This paper also discusses about the channels used for marketing of library services as well as need and purpose of marketing for library resources and services.

Key Words: *Social Media, Social Networking, Social Media Marketing, library.*

❖ Introduction

Using social media technologies has changed the scene in the information world. There has been a drastic change in the approach of individuals and institutions towards libraries and information centers. The adaption of these tools will help library professionals to communicate, participate and add value by accessing and sharing knowledge from available sources. Generally, people using social media will watch or comment on a YouTube video, like a friend's facebook, update and read your colleagues blog, but they don't necessarily know how to use social technologies effectively and meaningfully. In this situation marketing can play a huge role to make maximum and real use of social media. All libraries must try to use these types of tools to enhance the usability.

❖ Social Media :

Social media are an ever-growing and evolving collection of online tools, platforms and applications that enable individuals and groups of people to connect and interact, create and share an exchange information, ideas and pictures / videos in virtual communities and networks. Social media is the most popular media in the present age, it is attracting the users irrespective of age and surprisingly the user's time spent on it has almost doubled. Its usage connects the people of remote areas. Social media are also called social media mining. Social media mining is the process of representing, analyzing, and extracting actionable patterns from social media data.

❖ Classification of the Social Media by their Platforms and Tools

1   Answers (e.g. Yahoo Answers)
2   Blogs and micro blogs (e.g. Twitter and Tumblr)
3   Collaborative Projects (e.g. Wikipedia)
4   Content communities (e.g. You tube and daily motion)
5   Multiple Social Media Platforms: (e.g. Hootsuite)
6   Opinion, Reviews and Rating (e.g. Epinions.com)
7   Social Bookmarking (e.g. Stumble Upon)
8   Social news (e.g. Reddit)
9   Social networking sites (e.g. Facebook)
10 Video Sharing: Crowd sourcing: Ushahidi,Inc.
11 Virtual game- worlds (e.g. world of war craft)

12   Virtual social worlds (e.g. second life)

❖   **Social Media Marketing for Library Resources and Services: An introduction**

Social media marketing is playing a major role in sharing the E-form based information. It primarily covers activities involving social sharing of contents, videos and images. This kind of marketing can be thought of as a subset of online marketing activities that complete traditional web based promotion strategies and online advertising campaign.

Library Marketing means to provide information regarding library resources and services to users. In more, to know the reader's information requirement, collect this information and then plan ways of informing library clients about these resources and services.

Marketing of library resources is essential for libraries to satisfy the information need of library users. With the help of technology, libraries can actively play their role. Social media play a wonderful role in marketing of library resources and services. With the help of social media we can provide right information to right user at right time. Social media marketing play a vital role in exploring the concept of the Dr. Rangnathan's following five law of library science.

1   Books are for use

2   Every reader has his / her book

3   Every book has its reader

4   Save the time of reader

5   A library is a growing organism

❖   **Need and Purpose of Social Media Marketing for Library Resources and Services :**

In the recent years, libraries have taken initiative to introduce IT based products and services. With the help of information technology, library resources, i.e. books, periodicals, reference sources, manuscripts, rare books. Paintings, news papers, thesis and dissertations, etc. can be accessed easily at low cost and in less time. Social media, emails, website, LIS links, e-resources, etc. are helpful in promoting library service, i.e. Reference Services, Bibliographic Services, Current Awareness Services, Selective Dissemination Services, Inter Library Loan Services, etc. Libraries invest huge amount of money on the collection development of library resources. When these resources remained unutilized in results in wastage of money, time energy and space. By applying marketing principles, libraries can come out of this problem of un-utilization. The popularity of social networking applications, blogs and sharing of media has changed the way and behavior of users of libraries all over the world.

Madhusudan states that information marketing by libraries in India is essential in order to: (Qtd. In Aggrawal, 2016)

1   Promote the use of information resources.
2   Create perception of need and thereby create demand.
3   Ensure optimum use of information.
4   Tackle the problem of rising costs of reading material.
5   Cope with the information explosion.
6   Improve the image and status of libraries and library professionals.
7   Raise awareness of the range of library services, projects and events and to encourage wider take up.

8   Promote the library's online offer – the website, online renewals.

9   Encourage new members to join the library and lapsed members to return.

❖   **Social Media and Library Services :**

With the help of social media, library should provide library services through following three tools /applications.

1   Library Blogs :

Variations of the term blog;

Blogging: the skill of writing a post for a blog. Blog is called blogging. Blogging skills are like search engine optimization, writing, editing and publishing post.

Blogger: A person who writes text for a blog. Blogs can be personal or professional and group or subject. Blogger's include, i.e. the Business Owner, the Professional Blogger, the Journal Writer, the Platform Builder, the Product Promoter etc.

Blogosphere: The online community of blogs and bloggers.

A blog is a powerful two- way web based tool where library users can enter their thoughts, ideas, suggestions and comments through web interface. "Readers and library resources can be linked directly to each other using a blog system by librarian. In other words the new information, materials, services, databases, etc. can be disseminating via blog. It's a very fast way to post content online. In the digital era, to promote awareness of the library programs and services, blog is a very useful tool to broadcast the information to users. The users can be motivated to take advantage of library resources more frequently and more effectively by the library professions via a blog. A library blog entry might contain text, images or links to other blogs and web page. Any library user can publish a blog post easily and cheaply through a web interface, and a reader can place a comment on a blog post. With the increase use of ICT in the library field, the use of blogs has been increasing day by day. (Lata, 2014)"

Application of Blogs in Libraries :

The librarian can take the help of blogs to make their library active, and can keep the library activity creative. The following provides a few ideas for blogging in libraries.

1   From the Librarian's Desk: daily work for library users
2   New Arrived : to inform regarding new subscription of journals, purchase books or other materials
3   Advices and Suggestions: for advices and commentary on current library issues from the users
4   Library Resources: share about the library resources
5   Programs: inform to organize seminar, workshop and conferences
6   Events: for database updates, new site and service notice and events information.

Jagjit Singh noted some libraries Blogs as follows.

Libraries Blogs

1   LISLog
2   Library Next
3   LISNews.com
4   Greenstone Blog
5   International and Comparative Librarianship

> 6   *LISMysore*
> 7   *Indexing Blog*
> 8   *LibInfoSpace*
> 9   *Kendriya Vidyalaya Librarians (Aggrawal, 2016)*

2   Library 2.0

Library 2.0 is an application of interactive, collaborative, and multi-media web-based technologies of web-based library services and collection. Library 2.0 is a concept taken from Web 2.0 with a vision of offering a different library service, geared towards the needs and expectations of today's library users. In this vision, a library makes information available wherever and whenever the user requires it. In other words, Library 2.0 technologies provides a librarian and professional with new ways to engage students, and even allows student participation on a global level. Library 2.0 facilitates and encourages a culture of participation, drawing upon the perspectives and contributions of library staff, technology partners and the wider community. Blogs and Wikis are often held up as exemplary manifestations of Web 2.0. Libraries can design attractive services using Web 2.0 applications without spending huge budgets for online hosting and storage.

A range of purpose is presented here which describes the use of web 2.0 Applications :

1   Posting reviews and information on new programs. E.g. Wikis and blogs.

2   Wikis are used as an integral part of the curriculum development as a planning space to develop the unit.

3   Sharing of information becomes easier.

4   Professionals as well as users stay informed with what is happening within departments and colleagues.

5   Communication with staff, student and professional about upcoming events becomes easier.

6   Embedding codes into web pages and bookmarking relevant resources.

7   It is user-centered. Users participate in the creation of the content and services they view within the library's web-presence, OPAC,etc.

8   Encourages users to help build the information environment. (Sharma, 2013)

3   Social Networking:

The term "Social Networking" refers to a range of web-enabled or software programs that allow users to interact and work collaboratively with other users. Social Networking means the use of dedicated websites and applications to interact with other users, or to find people with similar interests to one's own. Traditional library system and its structures are proving unsatisfactory to respond quickly enough to technology driven environment. Social networking could enable librarians and patrons not only to interact, but to share and change dynamically in an electronic medium. Users can create accounts with the library network. Libraries are using social networking platform to interact and reach out to their clients. This platform has been embraced by libraries in their service delivery even though resources available to them are abound. Students also use this platform to share information amongst themselves on any subject and topic. It includes ability to browse, search, invite friends to connect and interact, share film reviews, comments, blog entries, favorites, discussions, events, videos, ratings, music, classified ads, tag and classified information and more.

Yale Science Libraries, Adelphi University Libraries, Carnegie Mellon University, Cambridge University Library are just a few examples of the international university libraries with social networking website.

The social media networking websites are mostly used for (Ayiah, 2014) :

1   An announcement of the library programmes.
2   To give students an opportunity to ask questions related to the use of the library.
3   To teach basic searching tools.
4   Paste new books on the social media website to inform the library community.
5   Send information about updates to clients.
6   Ask a librarian.

❖   **Objectives of Using Social Media in Libraries :**

Libraries use social media for promoting their library services and resources. Even more, library has following objectives for using social media :

1   Provide useful information to readers at their home. So that the time of the readers to reach to the library can be saved.
2   To examine the suggestions given by the users regarding library facilities or services for self-evaluation purposes.
3   To promote events, library services, new acquisitions.
4   To increase the usage of libraries' collections by promoting new and existing content.
5   To connect with other librarians and keep up with the latest development in their respective fields.
6   To connect with professors or colleagues and students.
7   To highlight specific data or information.
8   To promote new additions.
9   To promote information literacy, technology and writing tips.
10   To utilize users' attention towards the use of e-resources available in the library.
11   To make friendly relation between user and library.
12   To make cooperation with other libraries

❖   **Advantages of Using Social Media in Libraries :**
1. Advantages for librarians and libraries while using social media.
2. It promotes library services and disseminates news quickly and directly to the library users.
3. It helps to gather feedback from provided user services;
4. It promotes to purchase reading materials as per users' requirement.
5. It enhances communication both within the library and with other departments of college / university.
6. Librarians and other users remain in constant touch.
7. Instructions for improving library services can be found.
8. It helps a librarian for informing regarding any changes in the library field.
9. Financially the costs of using social media are perceived to be low.
10. Users can get any information 24 *7
11. It makes knowledge sharing, easy.

❖   **Challenges associated with using social media in libraries. :**

1   Internet must be compulsory for the use of social media.
2   Social media can require considerable time commitment from library staff.
3   Social media can require technological expertise.
4   It can be a challenge for librarians to provide better library services.
5   An interest in social media and skills and using social media is a totally different metter.
6   It can be needed to work hard to maintain engagement with library users and attract popularity.
7   It can be difficult to maintain library branding for content / resources to be made accessible via social media.
8   There are potential copyright issues when using social media.
9   External factors such as internet connectivity, technological infrastructure and government restrictions on the use of social media may restrict the access. (Aggarwal, 2016)

In a first vision, using social media looks very nice and impressive; but in real there are so many problems while using social media in libraries, i.e. lake of knowledge, trained staff, funds, adequate infrastructure, electricity problem, slow speed of internet, inadequate training opportunities for staff, etc.

Conclusion :

Electronic communication has altered the way to interact with one another. The use of social media technologies can be a helpful tool for the librarians and their clients, but these technologies have both the advantages and disadvantages. It is suggested that these technologies can be used and adopted carefully and social ethics should be taken care for before adoption. Social networking sites will create much opurtunities in the field of library.

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The Concept and Nature of Comparative Literature

Vankar Chhaya N

E-mail : asha25490@gmail.com, Mobile : 9638070088

The Concept and Nature of Comparative Literature :

The comparative study of literature begins with the birth of literature itself. Comparative literature does not mean a mere comparison of literature with a view to setting one against the other. The main idea involved in comparative literature is to broaden one's perspective by discovering trends in a particular language and culture. Such study helps one understand the precise relation between literature and other spheres of human activity.

Comparative literature has become a respectable academic discipline. Today, comparative courses are offered in almost all the universities across the world. As a matter of fact, the study of comparative literature; is not different from the study of one particular literature. In comparative literature since one studies more than one culture, the subject matter becomes vas and the perspective broader. Thus, it transcends all the geographical frontiers, with a view to understanding human life comprehensively.

The advent of web-world has changed all the rules of comparative studies. There has been a tremendous spurt of research dissertation with comparative orientations in our universities. To name a few at random –

(1)   Walt Whitman and Subramanya.

(2)   Shelley and Bharatidasan.

(3)   Dostoevsky and Conrad.

(4)   Ramayan and Paradise Lost.

(5)   Divine Comedy and Gita.

(6)   Kalidas and Shakespeare.

It will be seen that the comparisons extend over distinct parts of the world or areas across the globe. One may say that when comparisons cross the boundaries of one literature, it truly becomes a comparative literature study. It must be remembered that the concept of comparative literature has been changing from the 19th Century.

Comparative literature as an academic discipline owes its origin to the general revolution of approaches, to the study of the humanities that took place after the Second World War. The new approaches of the social sciences gave birth to the inter-disciplinary studies. It also encouraged mixed discipline such as –

(1)   Political Economics.

(2)   Mathematical Economics.

(3)   Cultural Anthropology.

(4)   Psycho Linguistic.

(5)   Socio Linguistic.

The study of literature was naturally greatly affected by the revolutionary approaches of the Post War Era.

Literature, now came to be regarded as, in the words of Dr. J. Parthsarthi.

"A separate study in the abstract, divested of associated media of expression."

A votary of comparative literature need not be necessarily a master of other languages. Translations can be put to good use by a person who undertakes comparative studies.

The comparative literary studies are organized around certain categories that can provide motivation. For inter literature analyses and function, these are –

(1) Literary Themes.

(2) Genres' Tendencies.

(3) Styles of Expression.

(4) Literary Theories.

Thus, a study of the 'Song of Bongs' in the Bible may be studied against the Geet-Govind of Jaydev in terms of variations in setting out erotic love themes between the two lyres. Their styles of expression of the erotic sentiments may also be studied.

A study of the poetry of the heroic age may be, thus, compared to the heroic poetry of different Western as well as Eastern cultures. One may also compare the oral lyres, as practiced in the heroic age of different people. Thus, the Epic tradition in the West in the context of *Illiad, Oddeyse and Paradise Lost,* may be studied in the context of the Indian Mahakavyas such as the Ramayana and the Mahabharata.

Comparative world literature studies bring together similar genres, themes, movements and theories irrespective of geographical location. It is worthy to note that the concept of comparative literature across the 19th Century. Europe and concerns itself mainly with comparisons based on literature of European languages.

India offers plenty of diversities in terms of language and literature. However, the Indian tradition from Regave to the modern day constitutes a continuous heritage S. H. Vatsyayan aptly says :

"Indian literature is one though written in many languages".

Bharti, the great Tamil poet, hails 'Bharatmata' as a lady with 18 tongues. The Indian literature in its older stages, however, was built around certain common themes and movements such as regional, social, political and economical influences. Many Indian literatures start with adaptations and translations of the *Ramayan* and the *Mahabharata.*

Since comparative study involves more than one language and literature and the comparativist has to negotiate with exclusive cultural contours and contexts. Thus, the legend of Holy Grail as exists in West is to be interpreted in the original context. Similarly, the great Pledge of Bhishma can be only explained in the Indian context. The poetics are poles apart and should be interpreted in that context only. Translation to which Eliot calls Translucencies plays an important role in comparative studies.

Summing up, it may be said that comparative literature in its ultimate analysis is a general literature. The study of comparative literature makes a very high demand on the linguistic proficiencies of the person. A comparativist should rise beyond borders and think of world or universal literature.

• **The main aim of Comparative Literature – Notion of Comparative Literature :**

Comparative Literature is comparatively a new term at least in its technical senses. It is used as a qualified expression in its technical senses consciously because the basic concept as such is not at all that new. In the West, all the major Greek critics like Aristotle, Longinus, Demetrius and others, while discussing in general the mechanism of plot construction or the elements of style made a relevant comparative study of the structural and rhetorical devices

used by their classical poets and dramatist. For historical reasons, however, this comparison was limited to one literature only. Horace goes a step further in his *Art Poetica*, there is comparative assessment of the artistic qualities of Greek and Latin works. He was in an advantageous position to study the great epic of his language – Virgils Aeneid against the background of the Greek Classics –*Iliad and Odyssey*. By the time of Dante, the vernacular namely the Italian Literature had also developed and he was able to aid the third dimension to his comparative study. The main object or the aim of comparative study of literature is to understand the essential human tendencies all around the world.

It is obviously elliptic usage and stands for comparative study of literature. Some others, however, have justified the usage of scholastic darns. They have agreed that in addition to its present meaning – namely the body of creative works, literature also means originally 'learning' or 'study' and as such, it makes both sense and syntax.

The scope of comparison may explain vertically and may include as remark, a suggested study of relationship between the literature on one hand and other areas of knowledge on the other – such as arts, philosophy, religion, psychology, history and social science, etc. Thus, comparative study of literature may be confined to a language only or it may be binary. It may cover several languages of one country as in India or may cross national boundaries or again it may view literature in the context of other branches of knowledge, such as arts, history, psychology, philosophy and religion. Thus, in the final analysis comparative literature envisages a comparative study of various literatures with a view to underlining the element of unity in diversity.

The comparative method of study is the base on which the concept of comparative literature is built. This is a concept of literature taken as a whole as an undivided entity. It is a universal view of literature or to put it still more squarely; a view of universal literature independent of linguistic, national or racial dimension. Its content is human experience in its essential form and its medium is imaginative language, i.e. speech or verbal expression, charged with imagination, belonging to any age, race or country. The modern thinker, especially of fashionable 'mode' who is cut off from his heritage, may like to dismiss it as a mere abstraction – a phantom concept. But at all higher levels of understanding, this phantom has wanted the greatest thinker of the world. In the domain of philosophy, whenever and wherever serious attempts have been made to define fundamental principle of life such as the meaning of reality, the purpose of life or the nature of human consciousness; this search has not been circumspirit by space and time.

What is being said is that the universal concept of literature, independent of ethnic or linguistic boundaries is not a phantom concept. It may be more abstract than the concept of ethnic life belonging to particular countries and their languages, but this does not deny its independent existence. If abstractness were denial of independent existence, than possibly it would be difficult to define any wider concept at all. In that case, the term Western Literature or European Literature in a multilingual country like, where Indian Literature may become misnomer. Even within the span of one single language like Hindi, the identity may be challenged. Actually, in this way, all general concepts will be rejected and only particular works will be left out as realities.

This was essential to define here, the premises before we can build up a theory, we can define comparative literature as under –

[1]   Comparative Literature is a universal concept of literature and is identical with literature in general, independent of national and linguistic boundaries.

[2]   Its context consists of all that is valuable in human experience and its medium of expression is universal verbal pattern which are independent of structural peculiarities of particular language by natural vehicles of human motion and thought.

[3]   It by-passes external to concentrate on the essentials of literature.

[4]   The concept has emerged from a comparative studies of various literature underlying the elements of unity in diversity.

[5]   Its not primarily concerned with the ethnic socio-political and linguistic differences of various literatures but draws a clear line of demarcation both literary and non-literary.

[6]   It pre-supposes, literary, a universal theory of literature which defines the underlying principles of literary creation and experience in general.

Comparative literature is a distinct discipline though Henry Gifford, a Bristol Professor while supporting comparative literature as a mode of literary study, asser's in recent publication that –

"Comparative literature cannot pretend to be a discipline on its own. It should rather define it as an area of interest – one that was proclaimed by the Goethe when he predicted a well literature in which all nations would have their voice."

Henry Gifford is a professor of English. It can prefer to an excellent article by Prof. Ervin Koppen in Volume 12 of Jadavpur Journal of Comparative literature. Comparative literature may have no theory of its own but does have at its disposal a definite methodology or if you like the technique of investigation.

The designation of Comparative literature is of course some what ambiguous and inadequate comparison as such it is not being a distinctive departure in method. Any proper study of literature whether single or multiple should appropriate it. It is from the premises that differences arise by a single literature, discipline has only one particular literature as its field of preference. Comparative literature necessarily refers to more than one literature. Some of the fundamental questions in theory of literature can be adequately raised and discussed without a multi-dimensional approach. One looks up any bibliography of Comparative literature from the year books of Comp. general literature e.g. the studies will be found arranged under the following heads :**(1)   Themes and Motifs -**

The Hippolytus triangle in Eastern and Western literature e.g. or the imaginary voyage in prose fiction.

(2)   Literary Genres, Types, Forms and Techniques : e.g. Tragic comedy – its origin and development in France and England or towards a definition of 'Picaresque' or 'narrative technique in the first person novel.'

(3)   Epochs, Currents and Movements : e.g.

'The concept of realism in literature or towards a definition of Romanticism.'

(4)   Bible Classical Antiquity, Larger Geographical and Linguistic Units : e.g.

'Critical problems in the orientation of Western Poetry' or 'Ezra Pound Haiku and the image' or 'Yeats and Non-drama' or 'The European definition of Italian Humanism'.

(5)   Translations Travellers and Other Mediaries : e.g.

'Shelley as a translator of Dante' or 'Intermediaries of German Literature in 19th Century Britain' or 'Thomas Mana interest in translate' or 'Schlegal as a translator of Shakespeare'.

(6)   Individual Countries : i.e.

'The influence of comedian dell Arte or English drama, of the 17th and 18th Centuries' or 'Parallel tendencies in English and Spanish Tragedy in the Renaissance.'

(7)   Individual Author : e.g.

'Coriolances – Plutarch' – Shakespeare – Brecat or Kalidas and Rabindranath.

To conclude, we can say that Comparative Literature is in itself not limited to a particular literature to an era or a country but it is the study of World Literature.

IMBIBERS OF GANDHIAN THOUGHT: A STUDY OF THE HEROES IN RAJA RAO'S *KANTHAPURA* AND R.K.NARAYAN'S *WAITING FOR THE MAHATMA*

Ms. Rashmi Varma

Associate Prof.in English

C. U. Shah Arts College, Lal Darwaja – Ahmedabad.

email:varmarashmi08@gmail.com, Tel.No. 079-25450336

No man in history commanded such willing obedience from so many for so long.[1]

Introduction:- Mahatma Gandhi, an iconic figure, not only in the history of India but also in the history of mankind has been known and revered for his role in India's independence struggle. The movement that he created for freedom from British rule is unique because besides being a political activity it included his ideas on social reforms as well. He believed that change in the political status of the country should be preceded by change in the Indian people, both as individuals and as free citizens of the country. His ideas, demonstrated in his own way of living, are now famously known as Gandhism or Gandhian thought. The two basic concepts of Gandhism, namely Truth and Non-violence have inspired many visionary leaders all around the world.

Literature being a reflection of and a commentary on society cannot fail to capture such a monumental event in the history of ideas. Two major Indian writers, writing in English, have written novels which remain embodiments of Gandhian thoughts. This paper attempts to discuss the heroes of their two novels as a study in Gandhi's influence on individuals. Moorthy from Raja Rao's *Kanthapura* and Sriram from R. K. Narayan's *Waiting for the Mahatma* are the protagonists who aspire towards imbibing the Gandhian values and go on to lead the society towards following them. Both the novelists have set their novels in the India of thirties and fifties and their heroes devote their lives to spreading the Gandhian vision of achieving Swaraj-the self-rule, along with his social message of eradication of superstitions, poverty and caste-system with the help of education and use of Charkha.

This paper is a study of the two protagonists, Moorthy and Sriram showing how the Indian youth of pre-independence India is shaken out of their lazy torpor and awakened into their roles as freedom fighters by the clarion call of Gandhi's voice to free the nation. Leaving behind their own personal self-doubts, the two heroes, in their own ways discover a new kind of moral and intellectual awareness. Through the study of the two characters, this paper intends to show that imbibing the Gandhian values is not limited to just political activity reflected in actions such as noncooperation movement, but it is also a transformation of one's own character and vision of life. Writers like Raja Rao and R.K.Narayan through their writings establish the relevance of Gandhian thought for personal uplift as well.

Moorthy in Raja Rao's *Kanthapura*: - The novel revolves around Moorthy, an upper-caste south Indian, twenty-four year old villager. The novel traces his journey from being an ordinary collegian to become a 'small Gandhi' for people around him. Moorthy had heard of Gandhi and his efforts to free India. Once he has a vision in which he imagines himself attending a public meeting addressed by Gandhi. In the vision he finds himself jostling in the crowd of volunteers as Gandhi inspires all of them by a touch of his hand. This dream like experience transforms a young ordinary Moorthy into a devoted follower of Gandhi. Adopting Gandhian methods he uses religion as a means for convincing people to join him in the freedom struggle. Faith in the Gandhian philosophy awakens the leader in him as he organizes 'Harikatha' in the village, which became story-telling sessions about the works and beliefs of Gandhi. Besides serving the political cause through religion, Moorthy also works

for the economic and social concerns of Gandhism. As C.D. Narasimhaiah rightly notes that there are "three strands of experience that go to make up the action of the novel-the religious. The social and the political and Moorthy represents to me the confluence of these three strands."[2]

Living in a caste-ridden society, Moorthy tries to bring the people of all castes together. He faces oppositions from many, including his own mother. He even gets excommunicated from his caste by Swami, for entering into an untouchable's house. Nevertheless Moorthy is able to win the influential people of the village. A big number of women including Ratna, a fifteen year old fiery widow, towards whom he initially gets attracted, too, to commit their loyalty to his cause and even form a 'sevika-sangh' to work as volunteer corps. Gandhi, Moorthy knew advocated women's emancipation.

Spinning on the charka and wearing khadi were important aspects of Gandhian thought. Moorthy distributes the spinning-wheel among the villagers inspiring them to earn through it. He visits the nearby British coffee-plantation to educate the poor labourers. When the police object to his act and arrest him, he refuses to retaliate. He requests his followers to practice 'ahimsa'-nonviolence, saying "Brothers, in the name of the Mahatma let there be peace and love and order. As long as there is God in heaven and purity in our hearts, evil won't touch us. We hide nothing, we hurt none".[3] When the Mahatma is arrested after Dandi March, Moorthy as a true satyagrahi, organizes picketing of the local toddy shops so that the government is deprived of its earning of revenue money. Like Gandhi he even observes 'fast', .both to purify himself and to influence his followers into being calm and sober. With his fasting and meditations in the temple, Moorthy provides a spiritual leadership and sets an example for people to work for the independence struggle as a holy duty.

Moorthy, however does get shaken in his belief in Gandhi, when his entire village is brutally destroyed by the atrocities of police attack. But he is not the one to lose hope. He finds a new faith in the form of Jawaharlal Nehru, who promises to fight for swaraj with his socialist ideals with approval from Gandhi.

Sriram in R.K.Narayan's *Waiting for the Mahatma*:--Sriram, the hero of the novel, is a twenty year old high school pass orphan who gets caught in the whirlwind of Gandhi's nationalist movement and is transformed from being a mooning lover to a mature Gandhian revolutionary. If Raja Rao described Gandhi only as a vision in Moorthy's life, R. K. Narayan presents him as one of the characters who plays an important role in Sriram's life.

Sriram attends Gandhi's public meeting, only to look out for the beautiful Bhararti, a staunch Gandhian volunteer. But he is soon taken in by the Gandhi's talk about respect for women and evils of caste-division. He immediately checks his own views on these matters. Gradually through his love for Bharati, Sriram finds himself engulfed in the Gandhian influence. He readily leaves his grandmother's cozy home to adopt a life of simplicity and hardships. In the camp for the volunteers, he catches the spirit of living in discomfort and suffering, although missing the pampered life of grandmother's house.

Leaving his Malgudi town behind, Sriram accompanies Gandhi on a tour to the famine affected villages. Later he is appalled at the thought of living without the presence of Gandhi, when Gandhi decides to depart for Delhi. He immediately starts acting on all the promises he has made to Gandhi. Settling in a deserted shrine on a slope of a hill, he lives in deprivation working for his self-development. He spins on charka, reads Bhagvadgita and sings the 'Ramdhun'-Gandhi's favorite prayer. Moreover he wears Khadi, made of thread spun by him and burns his old, mill-clothes.

   Although he is distracted by his duty towards his grandmother and his passion for Bharati, he fully devotes himself to the duties assigned by Gandhi. His devotion to the Gandhian ideals is obvious in the way he sincerely follows the orders to spread the message of 'Quit India' by painting it on the walls of village houses, although the villagers keep objecting to and questioning the purpose of his job. His interaction with them provides lot of humor to the reader but Sriram's sincerity remains impressive. Similarly his efforts at advising the villagers against selling foreign biscuits or from buying salt, quoting the Mahatma's Dandi-March and his swadeshi movement, generate a lot of humor in the novel, but they prove Sriram a true Gandhian. It is his absolute faith in Gandhi and his mission to free India, which later makes him naively trust the claims made by Jagdish-the follower of Subhash Chandra Bose- that his terrorist activities will only quicken the process of gaining independence.

   The author portrays Sriram as a transformed personality, one who is dedicated to a cause – very different from the earlier timid young boy--and thus gets misled by Jagdish and partakes in terrorist activities. Even when he is imprisoned in the central jail of Malgudi, he keeps talking of Gandhi and his mission. He gets angry when the hard core criminals in the jail mock the Gandhian volunteers. His loneliness, the cynic criminals, and the memory of Bharathi; make him doubt and question his decision to get involved in the freedom struggle. But he soon gets over his self-doubt and accepts the imprisonment as a must ritual for the satyagrahis. The fact that he has seeped in the Gandhian philosophy in its real spirit is revealed in his observation of the 'sudden human qualities' in the prisoners who had earlier appeared to him 'a new species of human beings, speaking like monster'.[4]

   Leaving the narrow world of ideas and beliefs limited to his upper-caste urban upbringing in south India, Sriram is led towards getting to know the north India, travelling in a train with Hindi-speaking citizens. Bearing them all, Sriram reaches Delhi to meet Bharati and the Mahatma. His invitiation into Gandhian thoughts is complete when he honestly and frankly confesses his involvement in terrorist activities in the past and even expresses regret over them. He even offers to go on fast, the Gandhian way to achieve purity. Gandhi, for whom 'Truth' was the ultimate value, is impressed by his truthfulness and immediately gives his consent for Sriram's marriage with Bharati.

Moorthy and Sriram: -- The two novels studied in the present paper remain a dramatization of Gandhi's impact on the pre-independence Indian youth. For both Raja Rao's Moorthy and R.K.Narayan's Sriram, the Gandhian movement works as a catalyst which brings them out from their personal aimless life into the public world of action.

  Both the protagonists are immediately attracted towards the great leader's ideals. Both of them have to face the opposition of the mother figures in their lives. Moorthy's mother curses Gandhi for misleading her son saying "O this Gandhi, would he were destroyed". 'Sriram's grandmother too thinks that Gandhi and his people are trying to disturb the normal lives of people.

   The youthful heroes are attracted towards women in their lives but that does not deter them from their determination to follow their ideals. Moorthy overcomes his desire for the widow girl Ratna and succeeds in sublimating his passion into a noble feeling. In case of Sriram, as John Thieme observes, "tension and ambivalence certainly informs Sriram's commitment to the nationalist struggle. His initiation into the movement by Bharati…leads to a situation in which romance and political idealism are intertwined in his mind." True, but his sense of patriotism and faith in Gandhi are strong enough to make him devote his life to the cause of the nation.

Grappling with the personal and public events in their lives, both the heroes have their moments of self-doubt, regarding the choice they have made. Moorthy, a Brahmin had shivered and trembled while entering a pariah's house for the first time realizing how difficult it was to practice 'brotherhood' in practical life. Again at the end of the novel Moorthy feels disappointed by the Gandhian methods. But his disenchantment does not last long as he gets charged up by the socialist creed of Jawaharlal Nehru, a Bharata to the Mahatma. Sriram too has his moments of disappointment as he fails to convince the village shopkeepers about Gandhi's call to boycott foreign goods. The villagers, to his dismay, have nothing to do with Swaraj and were too selfish to have any nationalist feeling .Nevertheless his belief in the ideals is strong enough to propel him into action. In the last section of the novel, when India finally is declared free, Sriram becomes a hero in the eyes of his fellow prisoners as he proudly boasts, "I myself wrote on the walls 'Quit India', and you see it has taken effect." His wait for the Mahatma is over when he is appreciated by him and is given the blessed permission to marry Bharati. Finally both the heroes sweep over their personal doubts and heroically get self-motivated to once again plunge into action as commanded by the Mahatma.

Conclusion:-The lives of the two heroes exemplify the fact that Gandhi and his philosophy had a life-changing impact on the youth of his days. With exposure to the Gandhian thought, they go through self- purification behind their secure, undisturbed but idle life; the men are drawn into self-sacrifice and compassion for fellow human beings. If Moorthy's achievement is of highly spiritual nature, Sriram too undergoes a moral change, achieving a humanistic understanding as they both find a cause to live for. Their immersion in the Gandhian ideals gives them a new identity. Both of them are described in their efforts to become the embodiments of Gandhian thoughts .It has been rightly said that, "in the modern turbulent world of intolerance and disillusionment his values of satya and ahimsa are there to guide us."[8] Moorthy and Sriram find a true guidance in Gandhian values.

To conclude, both Raja Rao and R K. Narayan in their novels, have created "an inspiring story of a young man discovering his true identity as a patriot and a seeker of Truth and discovering also the 'soul-force' or the moral and spiritual power inherent in all human beings."[9] These words were written for the Mahatma's life but they hold true of our two heroes as well.

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Use of Social Media Technology in Nirma University's Libraries: A Atudy

Virendrakumar S. Goswami[1]

Research Scholar, Hemchandracharya North Gujarat University, Patan, Gujarat
virendra.goswami@nirmauni.ac.in 9408781788

Dr. Vaidehi C. Pandya[2]

Librarian, Law College, Himatnagar, Gujarat

E-mail: vcpandya2014@gmail.com
9427370009

Social Media and web 2.0 technologies have a vast impact on bringing about remarkable changes in the way we exchange information and communicate, also mobile based interactions are increasingly becoming vital to day-to-day functioning of our lives. Nowadays, social media used as communication media, and this are useful tools to provide current news and cultural activities. In this age of instant global communication and access to worldwide information, social media is offering promising new outreach options for library professionals and can capitalize on social media for the development of their libraries and profession. In academic libraries, we can use them as a powerful tool for communication. Social media has the potential to facilitate much closer relationships between libraries and their users – wherever users are based, and however they choose to learn and access library services and resources. Social media tools can serve as a strong communication media between the library professional and users to provide information.This study focuses about Institute Libraries of Nirma University which provided various library services using Social Media Technology so that Library users' demand for quick library services through new technologies at their place by 24*7days is fulfilled. They use mobile and social media technologies to share their information and ideas among their intellectual group members.

Keywords: Social Media, Social Media Technology, Library

Introduction:

In the form of User Generated Content (UGC), Social Media helps implicitly and explicitly through which it provides the benefits of being social in the communities and also a platform for tangible rewards to the participant. Facebook and Twitter allow to feel social whereas explicit benefits allow performing day to day activities; like money payment, online shopping, participating in contest and many more. Over half of the internet user's across the world interact with social media tool to create and share information and ideas. With the worthwhile features, it is important to be active on social media to sustain in any profession. In the context of Libraries, Social Media not only provides a platform to connect with users very quickly for sharing information but also plays a vital role to promote library services through various tools. Here, author observed six different libraries of Nirma University to know the application of social media for providing various library services. Nirma University is one of the best private universities in Gujarat, India where adoption of latest technology happens quickly.

What is Social Media?

Social media are websites and applications that allow to users the create and share information, ideas, career interests and other forms of expression via networks such as Facebook, Twitter, Blogging/Micro blogging, YouTube etc. (Social media, 2017). Social media can be defined as any web or mobile based platform that enables an individual or agency to communicate interactively and enables exchange of user generated content (Department of Electronics and Information and Technology, 2016).

Social Media Characteristics:

- **Connectedness:** Using social media, 24*7 connection, is possible through a range of media and access devices including personal computer, laptops, mobile phones, etc. Anytime users can share, re-tweet, follow others, change status, comment, these are the examples of this feature.

- **Collaboration:** Social media allow people to collaborate and create knowledge also encourages contributions and criticism from everyone who is interested. Such collaborations can be either open or closed. "Wikipedia is an example of open collaboration which enabled creation of an open web based encyclopaedia through contribution from hundreds of thousands of people. GovLoop is an example of closed collaboration wherein experts groups contribute on specific policy matters" (Department of Electronics and Information and Technology, 2016).

- **Community:** Connectedness and collaboration helps create and sustain communities. Social media allows communities to form quickly and communicate effectively. These communities can share common interests, various issue and favourite post. Research Gate, LinkedIn are the examples of this feature.

- **Openness:** Social Media allows users to give their opinion, comment and share any kind of information which encourages further communication.

Connectedness

Openness   Social Media   Collaboration

Community
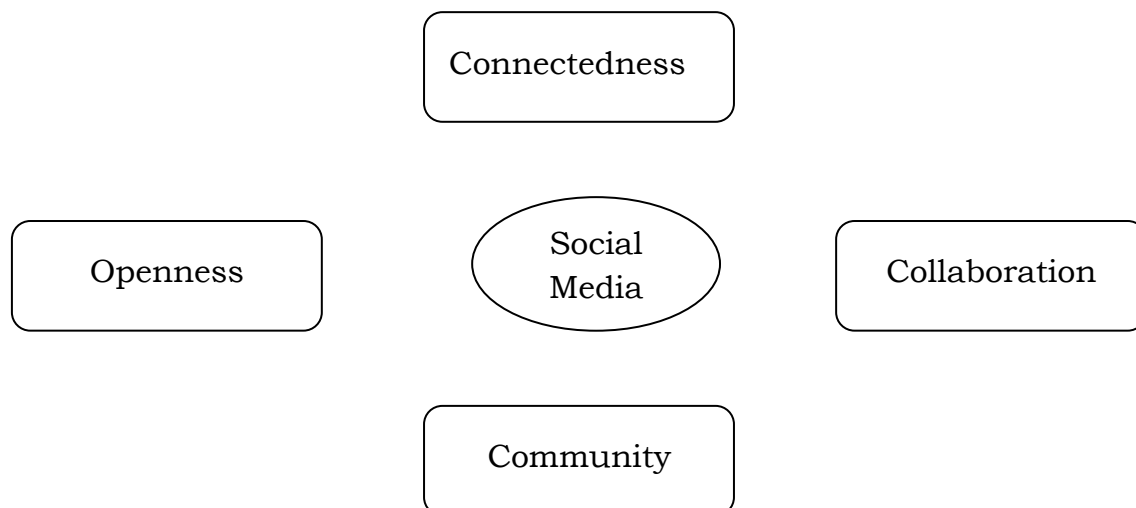
Social Media Tools and its application in library:

Social media means "Websites and applications that enable users to create and share content or to participate in social networking." Social Media brings a paradigm change in the field of communication; moreover due to its cost effectiveness benefit, popularity among the different ages is increased day by day.

Social Media Technology	Definition	Library Applications
Social Networking Sites	social network sites as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others	- Sharing library information like library events, new arrivals. - Sharing institute and library events, photographs and newspaper clipping. - Marketing library services.

	within the system(Boyd and Ellison, 2007).	• Post book review, author interaction, TED Talk link on Facebook. • Providing information about library resources.
Blogs	Web blog is a powerful two way web based tool. A blog is a website where users can enter their thoughts, ideas, suggestions, and comments. Any user can publish a blog post easily and cheaply through a web interface (King and Porter 2007).	• Information about library. • Promotion and publicity of library services. • List of new resources and databases. • Book reviews/discussions. • Information literacy. • Suggestions. • Library timing and circulation.
Twitter	Twitter is a social networking service where users post and interact with messages, "tweets" restricted to 140 characters. Registered users can post tweets, but those who are unregistered can only read them (Twitter, 2017).	• Current information and news about their library—that "what's happening now" type of content. • User can discuss and give their suggestion.
Video Sharing Sites (YouTube)	Video Blogs or Vlogs are blogging sites that mainly use video as the main form of content supported by text. YouTube is the largest video sharing sites.	• Library can upload and share their faculty/expert lecture video on YouTube and library website. • Guidance to use e-resources: databases and e-books. • Guidance to access library OPAC. • Guidance to access electronic resources from off campus. • Library orientation tour.
Wikis	A website or database developed collaboratively by a community of users, allowing any user to add and edit content (Wiki, 2017).	• Social interaction and discussion. • As subject guides and gateway. • Policy manuals and FAQ. • Listings of resource. • Others information about writing styles, plagiarism, etc.

Social Media helps Libraries for:

- ✓ Marketing Library services.
- ✓ Update users by providing latest information/photos/videos, etc.
- ✓ Provide platform for discussion and sharing.

✓ Helps to facilitate online conversation.

✓ Helps to relate the research work through communities.

Use of Social Media at Nirma University Libraries

Social Media is a powerful tool which attracts all the age groups of people; it is easily accessible and freely available by connecting via internet. Social Media tools facilitate with interaction, entertainment, socialization with maintaining privacy to their users and it became an integral part of everybody's lives in today's global scenario.

Nirma University is a private university and having total six libraries from various institutes. Library provides various services like upcoming events, latest updates, new – arrivals and many more by using social media like Facebook, YouTube and through connecting with LinkedIn. Recently, NU libraries launched a mobile app to share the information about new arrivals of books and periodicals, newspaper clippings, providing access to previous exam papers and online database through remote log in facility.

Institute of Technology	Institute of Technology Library use Facebook and YouTube to make aware users about various events and programmes arrange in library.
Institute of Management	Institute of Management Library prepared platform for social networking to be connect with their users.
Institute of Law	Institute of Law Library Connect with users socially via Facebook, LinkedIn and YouTube and share the latest updates.
Institute of Pharmacy	Institute of Pharmacy Library use Facebook to be in touch with users socially and share their latest news and events to make aware.
Institute of Science	Institute of Science Library use Facebook to be in touch with users socially and share their latest news and events to make aware.
Institute of Architecture	Institute of Architecture Library prepared platform for social networking to be connect with their users.

Conclusion:

Collaboration through online mode becomes easy if it is facilitated by social media technologies which is helpful to reach large audience. Social media is also creating emotional distance between people around us. Social Media Technology (SMT) has provided new opportunities for libraries and library professionals in the world. As observed, Nirma University Libraries are well created platforms and connect with the users through social media. Though there are certain external factors like cultural difference, legitimacy and few more, social media is accepted worldwide for the betterment of growth and development.

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SIGN LANGUAGE : A COMMUNICATION MODE OF DEAF CULTURE

Dhaval P. Vyas

Assistant Professor, Shri P. K. Mehta College of Special Education, Mamtamandir Campus, Dairy Road, Palanpur – 385001, Dist. Banaskantha, Gujarat.   E-mail : dhvl_vyas@yahoo.co.in, Mobile : 9427211898

Deaf culture is a set of social beliefs, behaviours, art, literary traditions, history, values, and shared institutions of communities that are influenced by **deafness** and which use **sign language** as the main means of communication. When used as a cultural label especially within the culture, the word *deaf* is often written with a capital *D* and referred to as "big D Deaf" in speech and sign. When used as a label for the **audiological** condition, it is written with a lower case *d*. Human communication is classified into two categories i.e., verbal communication and non-verbal communication. Hearing person mainly uses verbal communication, but person with hearing impairment primarily uses sign language as manual or non-verbal communication. Hence, sign language is one of the characteristics of Deaf culture. A sign language is a **language** which chiefly uses **manual communication** to convey meaning, as opposed to spoken language. This can involve simultaneously combining hand shapes, orientation and movement of the hands, arms or body, and **facial expressions** to express a speaker's thoughts. There are over 200 distinct sign languages in the world. These include 114 sign languages listed in the Ethnologue database and 157 more sign languages, systems, and dialects. Sign language is just one part of deaf culture. Deaf culture is recognized under Article 30, Paragraph 4 of the **United Nations Convention on the Rights of Persons with Disabilities,** which states that "Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture." The Deaf communities of India are still struggling for ISL to gain the status of sign language as a minority language. Though sign language is used by many deaf people in India, it is not used officially in schools for teaching purposes. In 2005, in India the National Curricular Framework (NCF) gave some degree of legitimacy to sign language education, by hinting that sign languages may qualify as an optional third language choice for hearing students. **NCERT** in March 2006 launched a class III text, it includes a chapter on sign language, emphasising the fact that it is a language like any other and is "yet another mode of communication." Therefore, the aims of the paper are to create healthy attitudes towards the **differently abled** and to make aware the general public towards sign language.

Keywords : Deaf culture, Sign language, Communication.

Introduction:

Culture may be defined as patterns, traits, products, attitudes, and intellectual / artistic activity associated with population. Based on this definition, the Deaf Community has its own unique Deaf Culture. Deaf people produce plays, books, artwork, magazines, and movies targeted at Deaf and Hard of Hearing audiences. In addition, the Deaf Community engages in social and political activities exclusive to the Deaf Community.

Deaf culture is the set of social beliefs, behaviours, art, literary traditions, history, values, and shared institutions of communities that are influenced by **deafness** and which uses languages as the main means of communication. When used as a cultural label especially within the culture, the word *deaf* is often written with a capital *D* and referred to as "big D Deaf" in

speech and sign. When used as a label for the **audiological** condition, it is written with a lower case *d*.

Members of the Deaf community tend to view **deafness** as a difference in human experience rather than a **disability** or **disease.** Many members take pride in their Deaf identity. Deaf people, in the sense of a community or culture, can then be seen as a **minority group**, and therefore some who are a part of this community may feel misunderstood by those who don't know sign language. Another struggle that the Deaf community often faces is that educational institutions usually consist primarily of hearing people. Additionally, hearing family members may need to learn sign language in order for the deaf person to feel included and supported. Unlike other cultures, a deaf person may join the community later in life, rather than being born into it.

Historically, Deaf culture has often been acquired within schools for Deaf students and within Deaf social clubs, both of which unite deaf people into communities with which they can identify. Becoming Deaf culturally can occur at different times for different people, depending on the circumstances of one's life. A small proportion of deaf individuals acquire sign language and Deaf culture, in infancy from Deaf parents; others acquire it through attendance at schools, and yet others may not be exposed to sign language and Deaf culture until college or a time after that. Although up to fifty percent of deafness has genetic causes, fewer than five percent of deaf people have a deaf parent; so Deaf communities are unusual among cultural groups in that most members do not acquire their cultural identities from parents.

Deaf culture is recognized under Article 30, Paragraph 4 of the **United Nations Convention on the Rights of Persons with Disabilities,** which states that "Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture."

Communication:

Communication is sending and receiving information between two or more people. The person sending the message is referred to as the sender, while the person receiving the information is called the receiver. The information conveyed can include facts, ideas, concepts, opinions, beliefs, attitudes, instructions and even emotions.
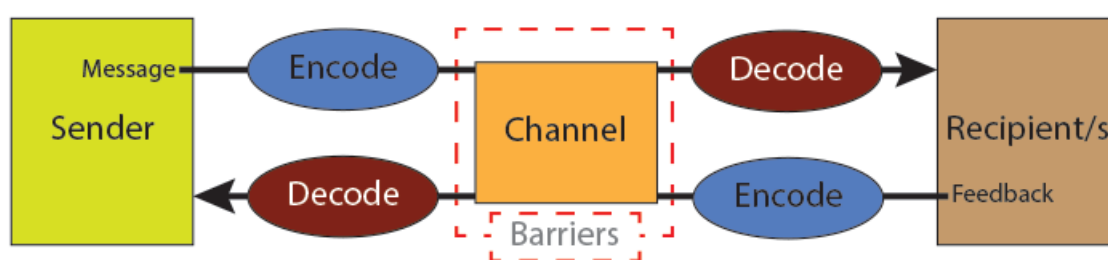
Figure – 1 : Process of Communication

A message or communication is sent by the sender through a communication channel to a receiver or to multiple receivers. The sender must encode the message into a form that is appropriate to the communication channel and the receivers (s) then decodes the message to understand its meaning and significance. Effective communicators understand their audience, choose an appropriate communication channel, hone their message to this channel and encode the message to reduce misunderstanding by the receiver(s). They will seek out

feedback from the receiver(s) as to how the message is understood and an attempt will be made to correct any misunderstanding or confusion as soon as possible. Receivers can use techniques such as clarification and reflection as effective ways to ensure that the message sent has been understood correctly (Figure – 1).

Types of Communication

Non-verbal Communication   Verbal Communication

Non-verbal communication between people is **communication** through sending and receiving wordless clues. It includes the use of **visual** cues such as **body language** (**kinesics**), distance (**proxemics**) and physical environments/appearance, of voice (**paralanguage**) and of touch (**haptics**).[1] It can also include **chronemics** (the use of time) and **oculesics** (eye contact and the actions of looking while talking and listening, frequency of glances, patterns of fixation, pupil dilation, and blink rate). **Verbal communication** is the spoken or written conveyance of a message. Human **language** can be defined as a **system** of **symbols**(sometimes known as **lexemes**) and the **grammars** (**rules**) by which the symbols are manipulated.

Characteristics of Deaf Culture:

Figure – 2 : Characteristics of Deaf Culture

As shown in Figure – 2, sign language is one of the characteristics of deaf culture. Members of Deaf cultures communicate via **sign languages.** There are over 200 distinct sign languages in the world. These include 114 sign languages listed in the Ethnologue database and 157 more sign languages, systems, and dialects.

Sign language is a **language** which chiefly uses communication to convey meaning, as opposed to spoken language. This can involve simultaneously combining hand shapes, orientation and movement of the hands, arms or body, and **facial expressions** to express a speaker's thoughts. Sign languages share many similarities with spoken languages (sometimes called "oral languages"), which depend primarily on sound, and linguists consider both as the types of **natural language.** Although there are some significant differences between signed and spoken languages; such as how they use space grammatically, sign languages show the same linguistic properties and use the same language faculty as do spoken languages. They should not be confused with **body language,** which is a kind of **non-linguistic communication.**

Wherever communities of **deaf** people exist, sign languages have developed, and are at the cores of local **deaf cultures.** Although signing is used primarily by the deaf, it is also used by others, such as people who can hear but cannot physically speak, or have trouble with spoken language due to some other disability.

Varieties of Sign Language:

There are many **varieties** of sign language in the region, including many pockets of **home sign** and local sign languages, such as **Ghandruk Sign Language, Jhankot Sign Language**, and **Jumla Sign Language** in Nepal, and **Alipur Sign Language** in India, which appear to be **language isolates.** There are also various **Sri Lankan sign languages** which may not even be related to each other. However, the urban varieties of India, Pakistan, Nepal (**Nepalese Sign** Language), and Bangladesh are clearly related (although, for **Nepalese Sign Language** at least, it is not clear whether the relation is genetic, or perhaps rather one of borrowing compounded by extensive incorporation of a shared South Asian gestural base). There is a disagreement whether these related varieties should be considered separate languages.

- Woodward (1993) found cognacy rates of 62–71%; he concluded that the various varieties are separate languages belonging to the same language family.

- Zeshan (2000) proposes that Indian and Pakistani SL are varieties of a single language.

- The ISO 639-3 standard categorises these varieties as three separate sign languages in India and Bangladesh, Pakistan, and Nepal. *Ethnologue* (2016), follows the ISO standard, acknowledges the relatedness of these varieties as well as the controversy over whether they are one language or many. They identify the following dialects within India: Bangalore-Chennai-Hyderabad Sign Language, Mumbai-Delhi Sign Language and Kolkata Sign Language.

- Johnson and Johnson (2016) argue that the varieties used in Kolkata and Bangladesh are distinct from that used in Delhi, and probably also from each other.

Status of Sign Language in India:

Deaf schools in the region are overwhelmingly **oralist**s in their approach. Unlike American Sign Language (ASL) and sign languages of European countries, Indian Sign Language (ISL) is in rudimentary stage of its development. The Deaf communities of India are still struggling

for ISL to gain the status of sign language as a minority language. Though sign language is used by many deaf people in India, it is not used officially in schools for teaching purposes. In 2005, India the National Curricular Framework (NCF) gave some degree of legitimacy to sign language education, by hinting that sign languages may qualify as an optional third language choice for hearing students. **NCERT** in March 2006 launched a class III text includes a chapter on sign language, emphasising the fact that it is a language like any other and is "yet another mode of communication." The aim was to create healthy attitudes towards the **differently abled.**

Many efforts have been made by the Deaf communities, NGO's, researchers and other organisations working for deaf people, including All India Federation of Deaf (AIFD), National Association of the Deaf (NAD) in the direction of encouraging ISL. Until 2001, no formal classes for teaching ISL were conducted in India. During this period, Ali Yavar Jung National Institute of Hearing Handicapped (AYJNIHH), Mumbai, established ISL cell. It started a course "Diploma in Sign Language Interpreter Course". The curriculum designed for the course aims to develop professional communicative competence in Sign language and the ability to interpret professionally. It also focused on the basic understanding of Deaf community and Deaf culture. Later, the course was offered in the regional centres in Hyderabad, Bhuvaneshwar, Kolkata and Delhi. Besides AYJNIHH, organisations like Mook Badhir Sangathan in Indore and several other organisations are offering ISL classes. Many NGO's all over the India use ISL to teach English and various academic and vocational courses. These include ISHARA, Mumbai; Deaf Way Foundation, Delhi; Noida Deaf Society; Leadership Education Empowerment of Deaf (LEED), Pune; Speaking Hands Institute for the Deaf, Punjab, etc. (Randhawa, 2014) . The associations like Association of Sign Language Interpreters (ASLI) and Indian Sign Language Interpreters Association (ISLIA) were established in 2006 and 2008 respectively for the professional development of Interpreters in India. The two schools have been established in India which is following bilingual approach to teach deaf students. One is Bajaj Institute of Learning (BIL) in Dehradun and the other is Mook Badhir Sangathan in Indore. Apart from the establishment of organisations working for Deaf people there has been a spurt in research on sign language in India. Recent additions are the research studies by research scholars of Jawaharlal Nehru University (JNU) and University of Delhi including Wallang, 2007 ; Sinha,2003,2008/2013; Hidam,2010; Kulsheshtra, 2013 . There is also a work on problems and awareness of ISL and typology of ISL verbs (Morgan 2009,2010). Apart from these there have been continued works by scholars on linguistic aspects of ISL as well as on varieties of ISL (Bhattacharya and Hidam 2010, Aboh, Pfau, and Zeshan 2005, Zeshan and Panda 2011, Panda 2011, Panda 2012). The earnest step taken by the Government of India the to promote sign language was establishment of the ISLRTC. However, currently the autonomy of the Research centre is a contentious issue, yet to be resolved.

Conclusion:

The paper indicated that sign language is a **language** which chiefly uses **manual communication** to convey meaning, as opposed to spoken language. Sign language is just one part of deaf culture. The Deaf communities of India are still struggling for ISL to gain the status of sign language as a minority language. Though sign language is used by many deaf people in India, it is not used officially in schools for teaching purposes.

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Law and Language: The Issue of Obscenity in Literature in Colonial and Post- Colonial India

Yagyaseni Bareth

word 'obscene' has a powerful emotive connotation: people may not agree on what is obscene, but whatever is obscene to them is also, usually, considered by them to be disgusting, foul and worthy of repression. Since the concept of obscenity is a part of a cultural code, any discussion of obscenity acquires the same dimension. A precise and exact definition of obscenity is not possible. It is essentially a relative and subjective term. It is subjective in the sense that it describes the reaction of the human mind to a certain kind of experience. The same object may not have the same kind of effect on all persons. As D. H. Lawrence observed, 'What is pornography to one man is laughter of genius to another.'1 The concept of obscenity would not only vary from individual to individual but it would also vary from community to community and in the same community from one period to another. This difference, I will argue, is defined by what comes to be accepted by a specific 'public' as morally acceptable, socially permissible, aesthetically pleasurable. What is morally acceptable, however, changes over time. The moral public is re-figured through social processes, through debates and dialogues, conflicts and confrontations, legal battles and government legislations. Popular opinion generated due to some specific conditions was one of the major reasons why certain books and their writers were brought to trial on the charge of obscenity. What is interesting here to note is the way in which a book or for that matter any pamphlet was judged to be obscene and how the law read and continues to read the intention behind its production and sale; and how these judgements and debates were constitutive of the moral public . In 1924, for example, the Bombay Commissioner of Police initiated a prosecution against the Sahel Sapata for publishing a story about a man who seduces women in a house that is thoroughly 'Indian' on the inside but that contains a bathroom with a swimming-poolsized bathtub surrounded by pictures of 'European ladies in a naked condition' and of

 'attractive scenes depicting modern ideas about the sports of sexual love' that he had ordered from Germany.2 It was not the reference to depictions of naked European women that led to concerns with a story like this but rather its endless iteration of erotic details, which served to make the scenes it depicted real for Indian readers. It is this reading into the intent of a work of art or literature in our case through the famous Hicklin's test which decided what is and is not permissible and some of these trials of obscenity can be studied to see how the notions of morality were being worked and re-worked in a set of conditions.

 Sadat Hasan Manto is one writer who was tried six times for obscenity in his writings, three times in British India and three times in independent Pakistan. His stories are a reflection of the times he was living in and he crafted them with the same violent ruthlessness as were the times.3 But he managed to offend many by stating the naked truth. He was first tried in British India for his story 'Bu' (odour) which was generating a lot of negative criticism. Bu is a celebration of 'earthly' sexuality by Manto. In the story, an upper class rich man in his boredom, sleeps with a 'dirty' working girl and becomes overwhelmed by the natural smell her body exudes so much so that it becomes a search for him. Even on his wedding night, lying next to his beautiful and educated wife, he remembers the girl with the strange odour as if it was the sole thing that keeps him alive.

 A weekly from Lahore stated: "Lahore ke ek rusway aalam risale mein, jo fahashi aur behoodgi ki isha'at ko apna paidaishi haq samajhta hai, ek afsana shaya hua hai, jiska unwan hai 'Bu' aur iske musannif hain Mr. Saadat Hasan Manto. Is afsane mein fauji isai ladkiyon ka character is darja ganda bataya gaya hai ki koi sharif aadmi bardaasht nahi kar sakta.

Afsananigar ne izhare matlab ke liye jo uslub ikhtiyar kiya hai aur jo alfaaz muntkhab kiye hain, unke liye tahzeebo-sharafat ke daman mein koi jagah nahi ho sakti, lekin hukumat ab tak khamosh hai. Yahi hukumat 'Lazzatunnisa' aur 'Kokashastra' jaisi fanni kitabon ko bhi qabile-muakhaza samajhti hai lekin aise afsanon ki taraf mutwajjeh nahi hoti jo adbe-e-jadid ke naam se sifli jazbaat mein hal chal dalne ka mujib hai aur isi hukumat ne fahashatnigar adeebon ko khuli chhooti de rakhi hai-wo qanun ki giraft se beniyaz hokar gandagi bikherte rehte hain.4

(Translation: In a journal from Lahore that considers its right to publish obscene material, a story called 'Bu' by Sadat Hasan Manto is published. This story portrays the character of Christian girls working in the army in such a way that it cannot be tolerated by any upright man. The style of writing and the words used in this story have no place in a civilized society but the government is still silent. The same government which considers books like Lazzatunnissa and Kokashastra to be banned does nothing in this case which emboldens such writers to write obscene stories on the pretext of writing progressive literature)

This tirade against Manto resulted in his implication on the charge of obscenity in March 1945. The same weekly celebrated thus:

"Ek maqami maahnam ne Saadat Hasan Manto ka ek fahash afsana 'Bu' shaya kiya tha. Khaiyyam mein us akhlaq soz harqat ke khilak awaaz uthai thi jo hukumate Punjab ke kaanon tak pahunche begair na rah saki, chunanche maloom hua hai ki jis parche mein 'Boo' shaya hua tha, wo zabt kar liya gaya hai. Yah zabti dafa 292 ke tahat amal mein ayi hai. Hum is faisle par hukumate Punjab ko musthiq-e-tabrik samajhte hain aur ummeed kart hain ki wo is qism ki fahashi ko mustqil taur par rokne ke liye koi muassar qadam uthayegi."5

(Translation: A famous monthly had published Sadat Hasan Manto's story 'Bu'. We had raised our voice against the obscenity and filth it carried which prompted the Punjab government to ban the magazine that published it under section 292 of the penal code. We would like to congratulate the Punjab government on its action and hope that it will take concrete steps to curb such obscenity permanently)

At the same time Ismat Chugtai was also served summons for her story Lihaaf(Quilt) and coincidently they were tried by the same bench in a lower Lahore court. Chugtai   has given an interesting account of the proceedings:

We appeared in court on the appointed day. Witnesses were presented. They were to prove that Manto's "Bu" (odor) and my "Lihaaf" were both obscene. My lawyer explained carefully that until I was questioned directly I was not to open my mouth. He would say whatever he deemed proper. "Bu" was taken up first. Is this story obscene?" asked Manto's lawyer. "Yes sir," the witness said. "What word indicates that it is obscene?" Witness: "Bosom." Lawyer: "My Lord, the word 'bosom' is not obscene." Judge: "Correct." Lawyer: "The word 'bosom' is not obscene then?" Witness: "No, but the author has used it for a woman's breasts." Suddenly Manto rose to his feet. "What else did you expect me to call a woman's breasts— peanuts?" A loud laughter swept across the courtroom. Manto too started laughing.

"If the accused indulges in this type of tawdry humor again he will be thrown out for contempt of court or be fined." Manto's lawyer whispered in his ear reminding him to behave and he listened. The discussion then continued and the witnesses kept returning again and again to the single word "bosom," but it was proving increasingly difficult to establish that it was obscene. "If the word 'bosom' is obscene, then why aren't the words knee or elbow obscene too?" I asked Manto. "Rubbish!" Manto became incensed again. Arguments continued. There was a big crowd in the court. Several people had advised us to offer our apologies to the judge, even offering to pay the fines on our behalf. The proceedings had lost

some of their nerve, the witnesses who were called in to prove that "Lihaaf" was obscene were beginning to lose their nerve in the face of our lawyer's cross-examination. No word capable of inviting condemnation could be found.

Lihaaf was a ground breaking story which indirectly hinted at lesbianism in a noble Muslim household pointing to the restrictive environment in which women lived that tend to repress sexuality and prompted women to find 'other' ways to satisfy their urges.

After a great deal of searching a gentleman said, "The sentence 'she was collecting ashiqs' (lovers) is obscene." "Which word is obscene?" the lawyer asked. "'Collecting,' or 'ashiqs'?" "The word 'ashiqs'," the witness replied, somewhat hesitantly. "My Lord, the word 'ashiq' has been used by the greatest poets. This word has been given a sacred place by the devout." "But it is highly improper for girls to collect 'ashiqs'" the witness proclaimed. "Why?" "Because … because … this is improper for respectable girls." "But not improper for girls who are not respectable?" "Uh…uh…no." "My client has mentioned girls who are perhaps not respectable. And as you say, sir, non-respectable girls may collect ashiqs." "Yes. It's not obscene to mention them, but for an educated woman from a respectable family to write about these girls merits condemnation!" The witness thundered. "So go right ahead and condemn as much as you like, but does it merit legal action?" The case crumbled.[8]

The basis of both the cases was that the prosecution tended to simply catalogue the 'obscene' by centering their arguments around certain words. Dis-embedded from their contexts, words do not connote one single meaning. The strategy of the defence lawyer therefore was to force the witnesses into a position where the discussion inevitably revolved around isolated words. And it was impossible for witnesses to show that any of these words could connote nothing but the obscene.

In the case of Manto, objection was raised about the word 'chhatiyan' being used for female breasts. In the story the protagonist Randhir describes the breasts of the working girl and also his wife. Each part of the girl's body exuded a peculiar odour that enchanted Randhir, something which he could not forget the rest of his life. Here Manto was exploring the culture of odour, the experience of odour, and the erotics of the odour. What disturbed the 'public' is the way Manto's text was saturated with the idea of body odour, and how he celebrated odour as the signifier of the erotic. What was even more disturbing was the way culture and class were treated in the text, deliberately subverting the socially

accepted norms of sexual association. An upper class man is haunted by the body odours of a 'poor girl' soaked in dirt and rain, and the memories of these odours define the way he can possibly see his own wife.   Similar was the case of the word 'ashiq' in Chugtai's Lihaaf. The arguments made in the court once again shows how what could be said and not said was linked, once again, with issues of class and status. It appears as if the description of the sensuous and the erotic is acceptable when it refers to the non-elite, the plebian, the lower classes of people, the 'non-respectable'. As if sensuousness is a part of their being and their morality, and to talk of that cannot be immoral. As if a body that embodied sexuality, could not be polluted by being represented as erotic. So if Chugtai is writing about 'non respectable' girls, the phrase 'collecting ashiqs' is seen as appropriate. The body of the lower classes can be the object of male gaze, particularly of the elites, and to write about it is to present that body for appropriation: a permissible non-obscene act, morally acceptable.

The point that emerges from the statements is that, objections to the representation of the sexual are linked up with issues of honour and class. Upper class males have to preserve the honour of upper class women, the latter have to be protected from public gaze, from visual appropriation. They had to be veiled. The descriptions of Chugtai and Manto were acts of

unveiling, allowing the gaze of the outsider to enter private spaces, intimate spheres. Reading such stories could become an act of symbolic possession, sexual enjoyment; but only if the norms of inter-class morality was not violated. Once it was established that the descriptions in Chugtai often related to the 'non-respectable', the case against Chugtai lost its edge. It could not be seen as essential to regulate public morality. When the anxieties of class and status were put to rest the accused was found 'not guilty'.

Though Chugtai was never again charged with obscene writings, Manto was not spared. After the partition of India, he went to Pakistan and his real trial began there. This time it was his story Thanda Ghost (Colder than Ice).[9] It was the first story that he wrote in Pakistan and he was the first writer who was tried for obscenity in Pakistan. Prior to it his story 'Khol Do' [10] had led to a six month suspension of the magazine Naqoosh that had published it by the Punjab Government that had seen in it a threat to public peace and law and order.11 Thanda Ghosht after several rejections was pulished in the monthly 'Javed' in its special edition of March 1949. The Government jumped into action and the magazines office was raided. Syed Ziauddin, the translator of Punjab Government who had brought notice to the story considered the story to be overall offensive, the words and expressions used were obscene.14 Manto and the publisher were charged with obscenity. Many prominent personalities of the time took to the witness stand in defense of Manto including the celebrated poet Faiz Ahmed Faiz who said in his statement: In my opinion, the story in question is not obscene. It is meaningless to declare individual words in a story as obscene or otherwise.Whil
with each other as Ishwar Singh withdraws from or consummates necrophilic sex. Kalwant Kaur had already stabbed him in a fit of jealous rage even before he had made his near-necrophilic confession.

The story opens with an aging father regaining consciousness in a refugee camp after a train journey from Amritsar to Lahore. The man slowly recalls the manner of his wife's death, then suddenly realizes that his daughter, whose death he cannot recall, is missing too. He wanders around the refugee camp, searching; and comes upon a group of armed young Muslim men whose mission it is to cross the bloodied new border to recover Muslim women and children stranded on the other side. The father describes his daughter to them, and they promise to find her. They do find her. But Manto does not tell what happens next. Instead he returns us to the father, waiting in the camp, praying for the success of the young men. Finally he sees them; but they merely reply again that they will find her and go off. That same evening an unconscious young woman is carried into the camp hospital. The old man recognizes his daughter. And again Manto delivers the climactic truth. When the doctor says, 'khol do' (open the window), the girl rises slowly, in agony; loosens, then drops her trousers and opens her thighs. The senselessness of her fate is almost impossible to bear. We are left only with her father shouting with joy, "She is alivel My daughter is alive!"

criticizing a story, one needs to keep in mind the whole story and the context Nakedness by itself is not obscenity. The writer of 'Thanda Gosht' has not written anything obscene, but the story does not come up to higher standards of literature either, for there is no analysis of the basic problems of life in the story…Under cross-examination, Faiz said: "I would not mind using phrases like 'meri baphian lay rahay thay' (they were necking), 'Munh bhar bhar kay bosay liye'(they had a mouthful of a kiss) or "choos choos kar sara seena thookon say lathairr diya" (he slathered her breasts with saliva). Use of such phrases is legitimate, if the story so demands. The words may not sound mannerly, but they are literary necessities.[15]

Each of the defense witness argued for artistic intention and also the motivation behind writing the story.[16] As the case centered around the use of abusive words and a description

of intense sexual intercourse, it was extremely necessary to situate them in the context before judging anything. In his testimony, though Faiz did not consider the story as representing 'high' literature since it did not concern the 'basic problems of life', nonetheless he believed that if the story demands it, it is justified. In his defense Manto said:

Ishar Singh has his own style of talking, just like millions of people who come from his class. The same is true for Kulwant Kaur. How can we expect a rowdy man like Ishar to speak like the genteel…The question is why represent anything if not in its true colours? Though Ishar is a lowly man and speaks dirty and acts wild, the story is not obscene because it does not encourage any sexual titillation in the readers except bringing out the grossness of living and nakedness of humanity…A man of the sexual appetite of Ishar Singh is at the end a weakling who dies with the remorse at the thought that he almost had intercourse with a dead woman which explains his coldness….if a story like this arouses anyone, then the person needs psychological counseling.[17]

Manto was found guilty along with his publishers. The Sessions Judge, though accepting that each society had different standards of morality, claimed the story was not in principal with the teachings of the Quran that defined life in the state of Pakistan and the obscenity in the story seemed to be inspired by Satan himself! [18] It is interesting to see how even fourteen testimonies from   people well qualified to speak on the subject of literature and obscenity and which vehemently argued that the intention of Manto was not sexual arousal but that sex was used as a trope to bring out the larger theme, in the end it was religion which became the deciding factor. And it all fits together when we note that Pakistan was a newly formed, fragile state, created on the issue of religion. There was a deep anxiety as well as excitement about its status, and what the Sessions Judge did was to legitimize the whole logic behind the creation of Pakistan. But the Additional Sessions Judge quashed the previous verdict on Manto's appeal precisely because he recognized the futility of the Session Judge's logic and found the story not obscene and Manto not guilty.[19] Now the Pakistani Punjab Government went for appeal. The Judge accepted that though the theme of the story was harmless but the argument again gathered around the language and description of sex. It went back to the testimony of Dr. I. Lateef, Head of Psychology Dept., F.C. College Lahore. He stated:

I have just read 'Thanda Gosht.' I think, the story should not have been published in a popular magazine. Were it published as a case history in a scientific journal, discussing impotency or otherwise, it would not be obscene… I would consider the offending words in the story obscene only when used in ordinary conversation and they can affect people who read a popular magazine, but in a case history, they would be considered important.[20]

The yardstick became the Hicklin's test and 'Thanda Ghosht' was found to have a tendency to 'deprave and corrupt'. Manto was again found guilty, his testimony notwithstanding. Among other things, the judge Mohammad Munir of Lahore High Court said:

Leanings of the writer had to be taken into account and not his intentions. A story could not escape from being obscene if the details of the story were obscene. A story was not like a book, which could be good in some parts and bad in some. [21]

 It is ironical that one of the most poignant accounts of the violence that Partition unleashed was incarcerated in such a way. The logic of the verdict of 'Bu' did not apply here. Judge Munir completely sidelined the intentions of Manto, focusing in this case on the 'leanings' of the writer. But it does not become clear what kind of leanings he was pointing at. Manto was an alcoholic and made no disclosure of it. He used to frequent prostitutes, and they were the subject of most of his stories. And his association with the film industry may not have been well received by the Puritans in Pakistan. To back all this were his previous obscenity cases

which had given him a reputation. Was this the leaning the Judge was hinting at? That Manto deliberately crafted obscenity? It can be a very logical conjecture as the Hicklin's Test provided a perfect garb to reign in the violent dissent of a writer who had said:

If you are not familiar with the age in which we live, read my stories. If you cannot endure my stories, it means that this age is unbearable. [22]

The celebrated story is still legally banned in Pakistan.

 Lady Chatterley in India:

D. H. Lawrence's *Lady Chatterley's Lover* was the first book tried in independent India for obscenity. In fact it is the only book, rather than the author, to be tried in English speaking

countries including England, the U.S.A, Canada, Australia and Japan. The story concerns a young married woman, Constance (Lady Chatterley), whose upper-class husband, Clifford Chatterley, has been paralyzed due to a war injury. In addition to Clifford's physical limitations, his emotional neglect of Constance led to an emotional distance between the couple. Her sexual desires lead her into an affair with the gamekeeper, Oliver Mellors. The class difference between the couple highlights a major motif of the novel which is the unfair dominance of intellectuals over the working class. The novel is about Constance's realisation that she cannot live with the mind alone; she must also be alive physically. This realisation stems from a heightened sexual experience Constance has only felt with Mellors, proving that love cannot be just a coming together of mind and soul, separated from the union of the body.

This book was ostracized from the beginning. The first edition was printed privately in Italy and it could not be published openly in the United Kingdom. *Lady Chatterley's Lover* had been banned in the U. K. on grounds of obscenity, though a limited, expurgated and heavily censored imported version had been available, where words such as 'penis' were replaced by 'liver' and sections of sexually explicit "purple prose" removed.[23] The book soon became notorious for its story of the physical relationship between a working class man and an upperclass woman, its explicit descriptions of sex, and its use of 'unprintable words'.

Before coming to the Indian case, it will be interesting to look at the scene in England. Until 1959, the publisher of a book that contained any "purple passage" that might have a 'tendency to deprave and corrupt those whose minds are open to such immoral influences' was liable to imprisonment. Thus the Hicklin's test was in practice,persuaded by the Society of Authors, parliament passed a new Obscene Publications Act with a preamble that promised to provide for the protection of literature and to strengthen the law concerning pornography.[25] Now the books had to be taken as a whole and even if the law found the books to be obscene, their printing was to be permitted in the interests of science, literature, art and learning or any other object of general concern.[26] Penguin, motivated by the new amendment, advertised an unexpurgated publication of the book and – obviously expecting quick sales – printed 200,000 copies. The Director of Public Prosecution, obtaining a copy from the notorious booksellers of Charing Cross, challenged the publication under the Obscene Publications Act of 1959, which ironically had been brought in to prevent pornography but protect literature.[27] This was the famous Regina vs. Penguin case which proved to be a milestone in ensuring freedom of the written word and liberalism in a tightly controlled British society.

While the prosecution remained concerned with 'cataloging the obscene'[28] as we have seen in Manto's case too, the defense prepared a tight case, mobilizing a witness team that included T. S. Eliot, E. M. Forster among others. Treasury counsel Mervyn Griffith-Jones opened his statement with the question:

Would you approve of your young sons, young daughters – because girls can read as well as boy – reading this book? Is it a book you would have lying around in your own house? Is it a book you would even wish your wife or your servants to read?" [29]

For the defense, the lead barrister was 60-year-old Gerald Gardiner. In his opening statement, Gardiner presented his various arguments, but the nub of his case came at the end. It was relatively simple and hard to dispute:

While parts of the book may, and I do not doubt will, shock you, there is in my submission nothing in it the reading of which could in fact do anyone any harm.

In a case like this, it is perhaps permitted to reflect that nobody suggests that the Director of Public Prosecutions become depraved or corrupted; counsel read the book, they do not become depraved or corrupted, witnesses read the book, they do not become depraved or corrupted. It is always somebody else, it is never ourselves. [30]

With meticulous testimonies and powerful reasoning, the defense brought home the point, that taken as a whole, the purpose of the book was not to deprave of corrupt. Lawrence had wanted to show the importance of human relationships, and most importantly the man-women relationship in its physical and emotional wholeness. As to his use of four letter words, he wanted to drag them out of their shameful connotations and thus purify them; only then could sex, which he called 'valid and precious', be spoken about as something pure and normal. On the sixth day of the trial, the jury announced its decision as not guilty though it was never clarified whether it meant 'not obscene' or 'obscene but justified'.

In India, Happy Book Stall in Maharashtra imported unexpurgated copies of the novel [31]. One bogus customer Ali Raza was asked to buy a duly receipted copy of the 'obscene' book. It was done on 12 December when Gokul Das Shamji, one of the proprietors of the shop was present.[32] Being found guilty under the section 292 of the Indian Penal Code.[33] both by a lower court and the Bombay High Court, Udeshi appealed to the apex court. The case came to be known as Ranjit Udeshi vs The State of Maharashtra [34].

The verdict is a brilliant document of legal astuteness in the way it constructs it final argument. Delivering the final verdict in 1965, Justice Hidayatullah stated:

In judging a work, stress should not be laid upon a word here and a word there, or a passage here and a passage there. Though the work as a whole must be considered, the obscene matter must be considered by itself and separately, to find out whether it is so gross and its obscenity so decided that it is likely to deprave and corrupt those whose minds are open to influences of this sort. In this connection the interests of contemporary society and particularly the influence of the impugned book on it must not be overlooked. Where, obscenity and art are mixed, art must so preponderate as to throw the obscenity into a shadow or the obscenity so trivial and insignificant that it can have no effect and may be overlooked. It is necessary that a balance should be maintained between "freedom of speech and expression" and "public decency or morality"; but when the latter is substantially transgressed the former must give way…On behalf of the accused Mr. Mulkraj Anand, a writer and art critic gave evidence and in a detailed analysis of the novel, he sought to establish that in spite of its apparent indelicate theme and the candidness of its delineation and diction, the novel was a work of considerable literary merit and a classic and not obscene. The question does not altogether depend on oral evidence because the offending novel and the portions which are the subject of the charge must be judged by the' court and the provisions of the Constitution… Lawrence had a dual purpose in writing the book. The first was to shock the genteel society of the country of his birth which had hounded him and the second was to portray his ideal of sexual relations which was never absent from any of his books… One cannot doubt the sincerity of

Lawrence's belief and his missionary zeal… He was a courageous writer but his zeal was misplaced because it was born of hate and his novel was "too phallic for the gross public"… This is where the law comes in. The law seeks to protect not those who can protect themselves but those whose prurient minds take delight and secret sexual pleasure from erotic writings… If by a series of descriptions of sexual encounters described in language which cannot be more candid, some social good might result to us there would be room for considering the book. But there is no other attraction in the book…

We have dealt with the question at some length because this is the first case before this Court invoking the constitutional guarantee against the operation of the law regarding obscenity and the book is one from an author of repute and the centre of many controversies. The book is probably an unfolding of his philosophy of life and of the urges of the unconscious but these are unfolded in his other books also and have been fully set out in his psychoanalysis and the unconscious and finally in his 'Fantasia of the Unconscious.' There is no loss to the society if there is a message in the book. The divagations with sex are not a legitimate embroidery but they are the only attractions to the common man. When everything is said in its favour we find that in treating with sex the impugned portions viewed separately and also in the setting of the book pass the permissible limits judged of from our community standards and there is no social gain to us which can be said to preponderate, we must hold the book to satisfy the test we have indicated above. In the conclusion we are of the opinion that the High Court was right in dismissing the revision petition. The appeal fails and is dismissed.[35]

The verdict stands valid till date. The verdict, though brilliant in its formulation relied once again on the Hicklin's Test, and again the leanings of the writer came into the picture. Lawrence was declared sincere in his efforts but also his purpose was labeled as 'hate'. Unlike Britain, where the novel was judged as a whole, parts of the text were seen in India to be important, so much so that the importance of class conflict in the novel was casually set aside, 'The rest of the story is a mundane one. There is some criticism of the modern machine civilization and its enervating effects and the production of sexually inefficient men and women and this, according to Lawrence, is the cause of maladjustment of sexes and their unhappiness', thus going back on its own argument. The main concern of the verdict is very cleverly contained in one statement:

Today our national and regional languages are strengthening themselves by new literary standards after a deadening period under the impact of English. Emulation by our writers of an obscene book under the aegis of this Court's determination is likely to pervert our entire literature because obscenity pays and true art finds little popular support. Only an obscurant will deny the need for such caution.

'Pervert' explains it all. It is this anxiety that leads the bench ultimately to declare the book obscene. We can see a parallel here between the Sessions court verdict in the case of Manto's 'Thanda Ghosht.' While the judge there was acting on the rationalization of the formation of the state of Pakistan which was religion, here the rhetoric is progress and development which is seen as the need of the hour, as India was still weak from years of colonial rule. It needed to be strong to be able to justify its independence. And to be strong, a country's people should be fed on literature which is 'not perverted' and 'socially constructed'. Here the need for strength translated into censorship. This argument resonates with other drives, seen in recent years, to purge public morality of unacceptable sexuality, one that is suspected of depraving the common mind. But can the moral public be so easily censored and regulated?

Refernce :

1   D. H. Lawrence, A Propos of Lady Chatterley's Lover in D. H. Lawrence, Lady Chatterley's Lover, Bantam Books, London, 1968, p 342.

2   'Lalkaka's New Wife', Sahel Sapata (20 August 1924), 65-II/24, Political, Executive Br, Home Department, NAI.

3   On Manto see Leslie. A. Fleming and Tahira Naqvi, Another Lonely Voice. Life and Works of Sadat Hasan Manto, Vanguard, Lahore, 1985; Alok Bhalla edited, Life and Works of Sadat Hasan Manto, Indian Institute of Advanced Studies , Shimla, 1997.

4   Khaiyyam, Lahore, May 1944. See Balraj Menra and Sharad Dutt edited, Sadat Hasan Manto: Dastavez, Rajkamal Publications, New Delhi, 2004. 5 Khaiyyam, Lahore, March 1945, Balraj Menra and Sharad Dutt edited, Sadat Hasan Manto: Dastavez, Rajkamal Publications, New Delhi, 2004.

7   Religious couplets. 8 Ismat Chugtai, Kaghazi hai Pairahan (The "Lihaaf" Trial), The Annual of Urdu Studies, Vol. 16. (2001) pp. 439- 441, Also see Ismat Chugtai, Ek Muqaddme ki Dastaan, translated by Javed Iqbal, Hans, Vol. 11, No. 4 (November 1996), pp. 29-34.

9   Kalwant Kaur finds her rioting lover, Ishwar Singh, unable to perform in bed. His foreplay turns her on. "Ishr Sian, you have shuffled me enough, it's time to produce your trump." He tells her why he can't. He had slaughtered sixmembers of a family with his kirpaan, and the seventh, a beautiful woman, he carried away only to discover during the sex act that she was already dead. Here the bizarre and the melodramatic dovetail

11 Sadat Hasan Manto, Zehmate-Mehre-Darakhshan, foreword to a collection of his stories tiltled , Thanda Ghosht Maktaba-e Nau, New Delhi, 1950, pp. 3-6. Also see https://pakistaniat.com/2009/09/29/saadatmanto-trial/ 12 Thanda Ghosht became a battleground. Many contemporary bigwigs of the literary world stood as defense witness but Manto was found guilty by the Sessions court .   13 https://pakistaniat.com/2009/09/29/saadat-manto-trial/. Also see Sadat Hasan Manto, Zehmate-MehreDarakhshan, foreword to a collection of his stories tiltled , Thanda Ghosht Maktaba-e Nau, New Delhi, 1950, pp. 3-6 14 Ibid)

15   https://pakistaniat.com/2009/09/29/saadat-manto-trial/. Also see Balraj Menra and Sharad Dutt edited, Sadat Hasan Manto: Dastavez, Rajkamal Publications, New Delhi, 2004, pp. 88-9

16 Another witness was Soofi Tabassum, Professor Government College Lahore. He stated:"The story Thanda Gosht does not affect public morality. It is possible, though, that some of the sentences in the story, read separately, may sound obscene – a literary story or piece of literature cannot be obscene – the reader also has an independent mind and judgment. It's not only the writers' motive that influences the reader." Getting nowhere with Soofi Sahib, prosecutor l shot probably the last arrow in his quiver: "If writing negatively affects the morals of the society, wouldn't you hold the writer responsible?"

Without batting an eye, Soofi Sahib answered: "The author is absolved."

Exasperated, the prosecutor asked: "What is, then, an immoral writing?"

Soofi Sahib: "Immoral writing is where the sole object of the writer is to undermine morality and encourage lustful or lewd conduct." Ibid.

20 Ibid 21 Ibid 22 Ibid, p. 53

23 file:///F:/lady-chatterley/Dangerous-Minds/The-Trial-of-Lady-Chatterley's-Lover.html

24 C. H. Rolph, The Trial of Lady Chatterley, cited as appendix in A. B. Shah edited, The Roots of obscenity: Obscenity, Literature and Law, Lalvani, New Delhi, 1968, p. 106

25 Ibid

26 The Guardian, The trial of Lady Chatterley's Lover, 28th October, 2010.)

27 Ibid 28 As the prosecutor in the 1960 trial, Mervyn Griffith-Jones, was to note in court: "The word 'fuck' or 'fucking' occurs no less than 30 times. . . . 'Cunt' 14 times; 'balls' 13 times; 'shit' and 'arse' six times apiece; 'cock' four times; 'piss' three times, and so on." The Guardian, The trial of Lady Chatterley's Lover, 28th October, 2010. 29 C. H. Rolph, The Trial of Lady Chatterley, cited as appendix in A. B. Shah edited, The Roots of obscenity: Obscenity, Literature and Law, Lalvani, New Delhi, 1968, pp. 107-108

30 Ibid

31 Girija Kumar, The Book on Trial: Fundamentalism and Censorship In India, Har Anand, Delhi, 1997, p.168 32 Ibid

33 292. Sale of obscene books etc. : Whoever- (a) sells, lets to hire, distributes, publicly exhibits or in any manner puts into circulation, or for purposes of sale, hire, distribution, public exhibition or circula tion, makes, produces or has in his possession any obscene book, pamphlet, paper, drawing, painting, representation or figure or any other obscene object whatsoever, or(b) imports, exports or conveys any obscene object for any of the purposes aforesaid, or knowing or having reason to believe that such object will be sold, let to hire, distributed or publicly exhibited or in any manner put into circulation, or(c) takes part in or receives profits from any business in the course of which he knows or has reason to believe that any such obscene objects are, for any of the purposes aforesaid, made, produced, purchased, kept, imported, exported, conveyed, publicly exhibited or in any manner put into circulation, or(d) advertises or makes known by any means whatsoever that any person is engaged or is ready to engage in any act which is an offence under this section, or that any such obscene object can be procured from or through any person, or(e) offers or attempts to do any act which is an offence -under this section shall be punished with imprisonment for either description for a term which may extend to three months, or with fine, or with both.Exception.-This section does not extend to any book, pamphlet, writing, drawing or painting kept or used bona fide for religious purposes or any representation sculptured, engraved, painted or otherwise represented on or in any temple, or on any car used for the conveyance of idols, or kept or used for any religious purpose.

34 Ranjit D. Udeshi vs. State Of Maharashtra, [1964] INSC 177; AIR 1965 SC 881; 1965 (1) SCR 65 (19 August 1964)

35Ibid 36 Ibid

Myths & Legends in the Oral Epic 'Bhilou Nu Bharath

Dr. Yashwant M. Sharma

Associate Professor in English

S.P.T. Arts & Science College, Godhra.

The Indian sub-continent is a home to many primitive tribes like Bhils, Korkus, Santhals & Baigas, etc. Since beginning, these indigenous folks have been living in their own life style, but very much in harmony with nature and neighboring main stream communities.

In the central and western parts of India, in the adjoining territories of Madhya Pradesh, Rajasthan, and Gujarat, in and around Khedbrahma taluka of Sabarkantha district, the Dungari Bhils live in scattered and isolated settlements at the fringe of villages bordering on hill tracts and forests. The Bhils in these areas are known by various regional names like Bhils, Bhilda, Mama, Naikdas, Vassava, Gamits, Patelias etc. Majority of them are nomadic Bhils, migrating from one state to another for survival, lose their geographical and cultural bases and yet they preserve their faith. Even though the time is a trying one, they have managed to preserve their faith.

Bhilou Nu Bharath', an epic of Dungri Bhils, is an outcome of Dr. Bhagwandas Patel's research, documentation and compilation of a living oral narrative tradition of the Dungri Bhils living in the Khedbrahama and Danta districts of Gujarat.

It is remarkable that these narratives are specific to certain traditions, which have layers of meaning. Viewed from this perspective, the text and context are inseparable. Though these narratives are associated with religious and social rites and rituals, they are disseminators of camouflaged message and knowledge system. They are books of life. The ethics and value system of the Bhils are weaved in the very fabric of these tales, revealing their world view to empathetic listeners and readers.

A careful study of the text reveals that the possessors of such a rich and varied heritage of songs, stories and narratives can by no means be viewed as backward. In this paper, an attempt has been made to understand the rich and varied heritage of Bhil's through their great oral epic, 'Bhilo Nu Bharath.'

Prior to the colonial intrusion in the life of tribal communities, they had a close engagement with the rest of Indian society in terms of cultural production. Many of India's major dance styles originated among them. It is believed that an epic like the *Ramayan* was composed by a forest dweller; and as far as the origin of fiction writing in India was concerned, it is a historical fact that the *Kathasaritsagar* or Ocean of *Stories of Gunadhya* was written in the Paisachik, a tribal language.

Tribal literary traditions have been oral in nature. After the print technology started impacting Indian languages during the nineteenth century, the fate of the oral became precarious. Considering the immense odds such as forced displacement and land alienation, it is not short of miracle that they have preserved their culture through their oral languages and continue to contribute amazingly to the diversity of India.

In the last couple of years, it has been realized that the tribal identity and culture can not be preserved unless the tribal languages and literature are clubbed together. The contribution made by Dr. Bhagwandas Patel has been the most significant work in this direction. He has brought to light many seminal works such as '**Bhilodi Ramayan', 'Bharat', and 'Rathore Varta'** of tribal imagination one after another over the last thirty years. His contribution has established the lyrical and narrative traditions of tribal communities and the picaresque

narratives constructed by the pastoral communities in the amazingly rich tapestry of Indian literary creativity.

Impact of Mahabharata on the Indian Psyche :

It is said that an epic is the poem of a century. But, that is an understatement. Epics do not get written in every century, or what is written as epic, very long poems, do not necessarily acquire the status of an epic. An epic is that poem anywhere in the world and anytime in history which gets constructed at the beginning of a civilization. (Devy, G. N….)

No other literary work, has held so much sway over such vast numbers and over such a long time span as the *Mahabharata* has done. Moreover, no other epic anywhere in the world has been so substantially been an integral part of a people's emotional life as this epic. *Mahabharata*, in its various versions, has without question been the most seminal cultural text throughout the history of India.

'Bhilo Nu Bharath' is a cultural monument, its greater value lies in its ability to foreground the community that has been facing untold material disadvantage. This great poem has been created by Adivasis in the Western India and kept alive through oral tradition. It has existed in the literary tradition of the Dungri Bhils for centuries. The English version of this epic is a joint endeavour of Dr. Bhagwandas Patel and Dr. Nila Shah.

Bhils, like several Adivasi communities, are accustomed to transmitting their texts orally. The stylistic features latent in their narratives facilitate not only oral transmission of the texts but also their committing to memory. An oral narrative works with larger blocks of material, using thematic and a variety of traditionally derived patterning, to aid retention .

Besides the mood of the occasion itself, the enthusiasm and fervour of the gathering stimulates the lead singer. The recitation of each episode affects the assembled group variedly, provoking specific emotions. The lead singer aptly reads the minds of his audience and switches over from one recitation to another, building and reinforcing the mood of his audience. Remarkably, these long narratives are seldom sung or performed at a stretch, from beginning to the end. Different episodes are sung and performed on the corresponding social or religious occasions. These narratives are a combination of memorized and remembered text. The lead singer narrates the 'prose –version' of the tale as it comes to him, or as prompted by his accompanists or the audience. The order of the episodes may change at times, provided it should not alter the central story. Besides, as a lead singer acquires from his guru, one may come across many variations of the same episode. There may be lapses while narrating which leads to come across a few gaps or variations in the text

Narration of Myth & Legends :

It is not an ordinary text but a narrative, deeply rooted in the mythology. The close readings of the text bring the readers into an altogether different realm, the realm of myth and collective consciousness of a community. Their world rarely regarded the divine entities as supernatural beings, dwelling in a separate, metaphysical ambit. For the ancients, no ontological gap existed between the world of the mortals and of the divine. Perhaps, mythology for them was not about theology, rather it was closer to their everyday existence, a way to cope with the unexplained, inscrutable human quandary. Like many other oral narratives of mystical nature, 'Bhilo nu Bharath', introduces the readers to a world where gods and goddesses behave as human beings, expressing human emotions as love, hatred, rage and other passions. One comes across a dead person conversing with one's kin, and water or land miraculously parting to let a chosen one escape his or her predicament; birds, animals and even dreams are personified and speak as human beings. These narratives cannot

be discarded as fabulous or incredible by a sensitive reader, but to thank them for establishing a link with his/her pre-modern past.

Interestingly, in spite of a popular belief that the Bhils were not Aryan, they share many a names of gods and goddesses with their non-tribal counterparts. For instance, at the outset of all the narrations, the lead singer first invokes Goddess Sharda, the goddess of Knowledge, followed by a prayer to Ganesha, the god of wellbeing and prosperity. Lord Ganesha also appear in the creation myths mentioned earlier as a character named Gunko. He is an offspring of Shiva and Shakti in Bhili version too. The deities mentioned in these narratives are Khetlo, the guardian deity of fields and farms, Chamunda, Amba,, Jogani, Shiva, Lord Krishna, Narad, Krishna Avatar and Indra. They also worship the elements of nature and deities of some particular trees as well as their deceased ancestors.

Presentation of Narratives(Bhajan Vartha) in Different Seasons :

Bhil adivasi call this narrratives, 'Bhajan Varthas'. They are sung in accordance with the seasons. In Bhadao month of the rainy season these varthas are sung with Tamboora and Manjeera. Numerous bhajan varths which are sung in Magh month using musical instruments like SANG(a dish sized instrument made of animal skin). The prominent ones, are, 'Nav Lakh Devio', 'Ram Sitama', 'Bharth(Pandav and Kaurav), etc.

Here, the question arises when these Bhajan Varths would have been composed for the first time? In which period these Varta would have been composed? Whether it was composed collectively or it was a work of an individual. To answer these questions are very difficult. The singers say that these Varths were composed before Kaliyug. They further add that they have been singing Varths from Satyug. When first time the world experienced Pralaya(dooms day), on the same day these Varthas were composed by an egg type God. Another argument is that, these Varthas would have been created to commemorate major incidents or in order to pay tribute towards the particular person who had done a great job for the welfare of the society by the overwhelming people. Initially, these might have been full of religious faith. Later on, they would have become a property of whole community.

Those who recite these episodes(Pankhudi) are called 'Sadhu'. They are rarely found. In one SUDA (the area of eight to ten villages), one may find one or two singers, and those who act as a chorus are known as Ragiyas or Baniyas and some of them who say 'true' frequently are called Hunkariya. Audience are called Happalwala. During recitation all males and females young and aged recite and dance on the Varths.

External Form of the Narratives :

Theses narratives, the integral part of Bhili society, are sung during the festivals or on some social or religious occasions. Their purpose is not merely to narrate the story but to strengthen the religious and social system of the community. For strengthening the bonding in the society these narratives are sung in which the whole community participates. The enthusiastic support and cheer of the audience helps the lead singer immensely in creating the overall atmosphere enthralled.

Before beginning of these Varths, the singer and his accompanists prepare a mandap with the white grains of SAMA, a particular type of grass, on the red coloured cloth. Chandra, Surva, Five Pandavas, Vasuki Nag and other religious paintings are drawn in these mandaps. In these narrratives sometimes vartas of sweet revenge are taken, that charge the audience. They start cheering up and making many joyous and happpy sounds. After understanding the psychology of the audience the Honkariyas and Baniyas(Chorus) sit beside the main singer.

Their Value System :

During the recitation the important ritual is performed that is to make Guru and 'shishya', through which a different type of religious atmosphere gets created. Besides devotion to god, one's guru is held in great reverence. The guru is considered only next to the almighty. They believe that "inscrutable are the ways of ‚one's guru." And that, "a guru makes one tread on the path of virtue."

'Bhilo nu Bharath' in particular, abounds in illustrations of this fact. Bhim, who had haughtily insulted Balo Harguro, Dropadi's Guru was made to eat fodder at the hand of her guru and was yoked to a carriage and was asked to draw it up to Hastinapur from the dhuni of the guru to amend his blunder. Besides that, the story of Gadhrovasi, Kunti's guru, also emphasizes significance of guru.

The next important aspect of one's spiritual growth, according to the Dungari Bhils, is devotion – bhakti. According to the Bhils, one cannot attain salvation without surrendering one's self in devotion. 'Bhilo nu Bharat' accentuates this aspect more elaborately. Kunti advises her sons, "embrace the path of bhakti. Sing bhajans in the accompaniment of cymbals. Pluck on your tambur." On another occasion, she says, "don't derelict from the path of bhakti and make your names immortal in the world. Only virtuous people can embrace bhakti, my sons. Only brave hearts can practice bhakti. It is like walking on a dagger's edge, falter a step and you'll get pierced. Think twice before you decide, sons. If you're really determined to practice bhakti, then only I'll teach you its ways."

Their strong oral tradition also recounts the antiquity and importance by words like –"the incident occurred in the satjug but is narrated in the kaljug," and "it's a tale of the exploits of brave and righteous people. Let's narrate the story of the Pandavs, the first Gods on the earth tale of valiant people. Though none of them is alive today, their tale has become immortal."

From Local to Pan-Indian

Most of the incidents narrated in the 'Bharath' are remarkably local and pan-Indian at once. They are usually embedded in the regional practices manifesting through the descriptions of landscape, weather, flora and fauna, community specific customs, rituals and relationships. Even while dealing with trans-national themes like that of the tale of the *Mahabharata*, the local colours make this narrative community or region specific. Its indigenousness discounts the time element, while highlighting spatial dimensions. This subordination of temporal to spatial is a characteristic feature of folk and adivasi literature.

Status of Women :

In their present life style the earlier materilineal system can be easily traced from the tales of Kunti, Dropadi's and Indrani. On the occasions like marriage of a daughter, the mother's role is pivotal and she has right to keep the money collected in the marriage of her daughter. The ornaments and other gifts given from her parental side are the sole property of that woman. The name of the clan of a married woman continues even in her in-laws house. After the death of the mother in a family, her ashes are kept in a small urn and it is worshipped as goddess 'Hitdevi'. During many religious occasions she is offered the place of a Guru. The firm roots of matriachial society reflects in many more rituals of Bharat where centrality of women characters like Draupadi, Kunti and Subdhra show the matriarchal traditions prevailing among the Dungari Bhils during the ancient time.

Yudhisthir recognizes and worships the divinity in Draupadi by offering her 'gugal incense' in 'Bhilo nu Bharath' Bhim, who was watching it by peeping through a window, was taken aback. In order to dispel his doubts, Draupadi asks him to be present near a peepal tree at the outskirts at midnight. He was spellbound to view the spectacle of his life. A divine court was held under the tree. Firstly, Kuntamata arrived riding a male buffalo and sat on the golden

throne. She was followed by Draupadi who arrived riding a tiger in her one had she had a lamp and in another she had a sword. Like a good pedigree horse, the tiger received her commands. Getting down the tiger, she took her place on a golden throne amidst the rank of gods and goddesses. When she came to Manak Chowk, and sat on the golden throne, all the gods stood up and paid their respect to her.

Next night, the scared Bhim started wailing and weeping aloud. Dropodi(Dofa) asked him for the reason. Then, he sought for her blessings of all his siblings and said, 'Sister-in-law, put your hands on our heads and make us Gods'. Then, she gave him a piece of advice that 'you don't deserve a place in such a gathering. You are blinded by conceit. You can not distinguish right from wrong. You haven't tread upon the path of virtue. At the same time she assures him by saying that "don't despair. Listen carefully to what I say and I'll impart a few words of wisdom. Follow my advice conscientiously."(110)

Unification of Culture and Custom :

These oral narrations also reveal some fascinating facts regarding their practices related to final rites of a person. Plight of Pandu, the sire of the Pandava princes in 'Bhilo nu Bharath' is similar to 'Tale of Hansdev.' His soul reincarnated as a black stray dog as the Pandavas had not performed his final rites appropriately. He attained salvation when his five sons carried out a 'yagna' called Sanetaro. Both the illustrations shed light on the social customs of the community. Strikingly, although the ways of performing the rites are different, the basic idea regarding performing the final rite, plight of one's soul according to one's good or bad karma, idea of hell, that of life after death are not very dissimilar from some of their counterparts.

Another striking feature of the most of the narratives is the description of wedding ceremony of Subdhra in which God Krishan himself being a brother, wearing gold-encrusted footwear and a stick in his hand, goes to 'Dhavalo Gadh' and Hastinapur respectively carrying a coconut. Another example of Abhimanu's wedding with Uttrra in which Bhim is sent to bring the marriage proposal to Raja Virat who puts a condition that nine lakh people must come in the marriage procession. The custom of 'pithi', in which the bride and the groom are anointed with paste of turmeric powder and other ingredients, that of singing of 'phatanas' – aiming banters to one's relatives by law, ceremony of honouring the 'toran' by the groom, in which the groom touches the arch hung at the doorway of the wedding place with his sword get mentioned in almost all the narratives.

To conclude, the Dungari Bhils have evolved their cultural practices in the process of their social formation and negotiation with their physical environment. Their worldview, value system, social practices, 'tantra', 'mantra', idea of war, religion, attires and costumes, all are well represented in these narratives which can be easily construed.

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"LITERATURE, GENDER AND POWER"

Zarana Himmatbhai Bhatti

Email Address: Zarnabhatti10@Gmail.Com, Mobile Number: 8401362172

Literature gives the reflection of the society. Narration plays very vital role in literature, as in how characters are projected in literature and specially female characters. There are number of novels in the stream of literature. Here the selected novel is *"The Palace of Illusion".* It is based on great epic "Mahabharata" with new perspective.

"The Women who shall change the course of History."

The Palace of Illusion is a story of friendship, freedom, war, and revenge. Breaking free from the trends, retellings are the genre where a character like "Draupadi" has been presented as a heroic excellence in the book, *The Palace of Illusion* she has been narrated as one who was firm and a woman with determination. It is to interpret the identity and individualism of a woman in the society.

Indian epics are fabulous gifts of the Indian people to the literature of the world. Epics always mesmerize and attract both readers and writers. Epics may deal with such various subjects as myths, heroic legends, histories, which brought about newer and new retelling of the epics. The Indian epic *Mahabharata* always allured the writers because of the complex characters and the various issues discussed in these epics.

"Generally Women are better than men… they have more character. I prefer men for something, obviously, but women have a greater sense of honor and are more willing to take a chance lives."

-Lauren Bacall

Key Words: Gender, Subdual, Feminism, Identity.

Introduction:

Chitra Banerjee Divakaruni is an Indo-American writer. She has won many accolades and awards. Among her novels, *The Palace of Illusions* captures the magical world of epic for its twentieth century readers. Chitra Banerjee Divakaruni writes that she is unsatisfied by the portrayal of women in the *Mahabharata.* The present paper makes a study of Draupadi's perspective in the *Mahabharata* and her struggle to come from the suppression. Indians are fond of talking and celebrating their magnificent history. *The Palace of Illusions* is a story of friendship, freedom, betrayal, war, rage and revenge. Breaking free from the trends, retellings are the genre where a character like Draupadi has been presented as a heroic sovereign in the epic of *Mahabharata.* The character of Draupadi in the book *The Palace of Illusions* has been narrated as one who was firm, and a woman with rigid determination. It is to interpret the identity and individualism of a woman in the society.

 In *Mahabharata*, one common trait among all these versions is the dominance of patriarchy. It seems that *Mahabharata* has an andocentric set-up where the centre of attraction are only the male heroes. The women characters are given attention only when their actions or deeds

affect the lives of their male counterparts. Divakaruni herself believes that the women characters in the epic : remained shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affected the lives of the male heroes, their roles ultimately subservient to those of their fathers or husbands, brothers or sons. In the introductory note of *The Palace of Illusions*, Chitra Banerjee Divakaruni herself believes and writes that about women characters in the epic. She was unsatisfied by the portrayal of women in the *Mahabharata*. Divakaruni says: "I was left unsatisfied by the portrayals of the women… they remain shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affected the lives of the male heroes, their roles ultimately subservient to those of their fathers or husbands, brothers or sons. If I ever wrote a book… I would place the women in the forefront of the action. I would uncover the story that lay invisible between the lines of the men's exploits." Divakaruni's Draupadi is highly self-canteres and anxious, and the one who was rigid woman with an unwavering will. The proud and angry heroine of the epic *Mahabharata,* Draupadi has remained an enigmatic woman of substance.

Glimpses:
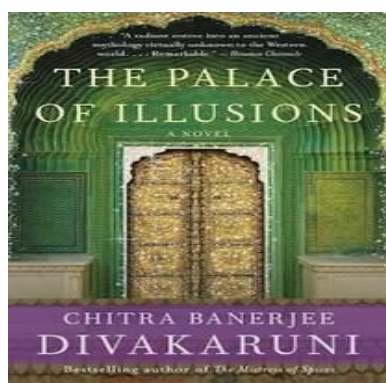
Chitra Banerjee Divakaruni's bestselling novel. *" The palace of illusion"* is an interpretation of the events of the Hindu epic *Mahabharata* through the lens of a woman Panchali; married to the five pandava brothers, the greatest heroes of their time.

 The novel is written in first person giving Panchali's own thoughts on her own life. Though popularly known as Draupadi. She quickly reasserts herself and renames herself Panchali, rejecting the egoistic name her father gave her and refusing to believe that her identity was to be bound by the men in her life.

 Draupadi has been portrayed mostly negatively in Hindu society, take a trip to India and you will fail to find girls being named after her. Many believe that it was her head strong action that brought about the destruction to be 'kritya', one who brings doom to her clan. But Divakaruni moves away from such interpretations to provide a new outlook on Pancholi.

 Divakaruni portrays Panchali as a powerful strong, independent woman, an equal to the men around her rather that subservient. She presents Panchali's life as series of choices made by panchali, and not the people around her, giving her a voice in the overwhelming patriarchal society that was ancient India. Divakaruni's was ancient india. Divakaruni's interpretation of the epic provides complete narrative, sometimes missing from the original epic giving a stronger role to the women as equals in society.

 Though divakaruni gives women, equal status in society, showing them to be more than just daughters, mothers and wives of great heroes of the epic *Mahabharata;* the injustices borne by the female protagonists constantly remind the reader that no matter how much women assert their roles in society, if men believe that they are superior to women, equality

will not succeed. Parallels from panchali's story can be made with events from contemporary Indian society that shows us that though it has been almost three thousand years since the events of the *Mahabharata* unfolded, society has not come much further in terms of the way women are treated. Take Panchali's fate after her husband loses her to his opponent in a game of dice. Her husband, after wmortgaging everything he owned, his brothers and himself, mortgases his wife, panchali after he loses her too, his opponent tries to harass her by removing her sari. Though her prayers are answered and the sari becomes infinitely long, no one present in the court attempts to save her from this severe harassment.

Divakaruni's novel is compelling, she portrays the stories of all these women as conscious choice made by them, not as roles handed to them by society or by the men in their lives. These women chose the lives that they lived and did not simply walk into them. To give the women of ancient India such power and freedom is phenomenal.

Their original epic was about gods, demi-gods kings, princes, warriors and other noble men. But divakaruni's interpretation provides a humanistic touch to the epic, making it more realistic, more relatable and more personal. Those who read this novel, will know the events of the original epic beforehand. But those who have not read the original will be disappointed that it is not the version written by divakaruni.

Deconstruction: Here applies the theory of Deconstruction. Deconstruction is a philosophy given by Jacques Derrida, who critiques upon the relationship between text and meaning. Deconstruction in action or defining it more completely includes difference; speech and phenomenon, and writing and difference.

 Deconstruction is a way of reading a text and thereby exposing the instability of meaning which the text tries to cover up. As a post structuralism critic, here this theory is applicable: literary text *The palace of Illusion* in which the author deconstructs the original epic *Mahabharata's* Draupadi with the central feminine perspective.

The myth of *Mahabharata* flows through our veins; it is the epic in which everyone can get his/her answers of every type of crisis. But whenever we start talking about this mythical epic, a severe patriarchal notion comes about the responsibilities of such a dread affair at Kurukshetra. And it is no wonder that most of the society hold Draupadi responsible for such an unfortunate battle between brothers. In their debates, they often forget the pains and pangs Draupadi had to undergo, both at her father's place and at her husband's place. She was respected by all, but was never loved as a beloved wife by any of her husbands. Rather she was considered as a connecting thread that connected all the brothers with the sameness of sentimental attitudes towards enemies. So, my purpose through this paper is to show the other side of the myth, the humanitarian side in which Draupadi has been brutally suffered helplessly all through her lifes breaks it away the prevalent conceptualized notion of Draupadi from a catalyst to a sufferer, a pathetic personality who at the end only, found her true identity. Divakaruni's narration of *Mahabharata* is quite deviated from the Origional text.

The Palace of Illusions…is as grand and tragic as the epic poems by Homer. The story is complex, as political relationships grow and develop, and friends and enemies are created, leading to battles and wars that will eventually destroy them all…I was captivated by the tragic storyline and the fate into which Panchaali was born. This admirable attempt to recreate the epic *Mahabharata* from the viewpoint of a strong woman is Chitra Banerjee Divakaruni's best work yet.

So, before deconstructing the myth of Draupadi, I need to give a brief detailing of what is called 'Deconstruction' and in what senses I've used this theory to read behind the episodes

presented in *Mahabharata.* Following the basic tenets of Saussure, who declared that, in each linguistic unit, sign consists of a signifier and a signified, and 'the bond between the signifier and the signified is arbitrary', Derrida announces that language is 'self-referential' and meaning emerges out of the differences between linguistic units, and also that in each sign 'present' there are 'traces' of the signs 'absent'. According to Derrida, each sign performs twofold functions, 'differing and deferring'. Hence, "the structure of the sign is conditioned by differing and deferring and not by the signifier and the signified. This means that a sign is something that is unlike another sign and something that is not the sign. Each sign differs from another sign and it has the power of deferment, the capacity to postpone. Thus, a sign is something that is not there."

Therefore, deconstruction is more a practice than a bound theoretical concept which brings 'to light what had remained unperceived by the author and his followers' freeing the text from the "fixity of meaning, making it a 'free play of significations." Here, in the same way, I want to focus the novel from Draupadi's point of view, her desire to find true love throughout her life, her disgust at her paternal house where she was sacrificed in the name of *Swayamvara,* but in reality which was nothing but an political contract, her utter helplessness when she was forced to marry all the Pandava brothers, where no one asked the question, what she actually wanted, her jealousy at her husbands' taking other wives, her resentment towards Kunti who treated her as a 'trophy' to share equally among brothers, and her earnest yearning of unexpressed love towards Karma, her desire to be equally by him and of course, the shame she experienced in Hastinapur after Yudhistir lost everything, including Panchaali in a game of dice. Though, the narrative of the original epic is much different from what represented by Divakaruni, still, the title itself, *The Palace of Illusions* indicates the ultimate barrenness of her heart, symbolizing as the palace itself was the creation of Maya, Draupadi's life too, an instrumental tool in designing the basic sketch of *Mahabharata.* Unlike the original epic, Vyasa is presented here as an omniscient narrator who has already written Draupadi's fate long before her coming into the earth. Not only that, her birth was not even wished for, she came out of the celestial yagna fire with her brother Dhri, for a purpose of taking vengeance against her father older enemy, Drona, and in her own house, her voice of protest, willingness to learn Nyaya Shastra, taking part in armor activities, and even her right to choose her better-half were vehemently silenced; instead she was taught 'the rules of—how to walk, talk, and sit in the company of men; how to do the same when only women are present; how to show respect to queens who are more important; how to finely ignore lesser princesses; how to intimidate the other wives of her husband.' Divakaruni ; diminishing all her contradictory protests that, "men always break the promises they make before marriage. Besides, if you're married off like Panchaal's other princesses, you won't even get a chance to talk to your husband before he beds you."Apart from this kind of suppression of her voices, she was foretold by Vyasa himself of the curses thrown against her life.

Almost nobody names their daughter unless it's for an 'uppaay', an astrologer's trick to keep away the hostile fates by pre-empting their ordained malice with such an unlucky name for the child.

For millennia, the fire- born princess of Panchala has had a bad pross in the world of men.

Told in the first person, Divakaruni's tale takes us through the epic in Draupadi's voice. From being born of the sacrificial fire, to her strange, lonely childhood, her tricky marriage to five men with a persecution problem and a control freak mother, breaks her own lovely home at last, and then the unbelievable traumas that follow that nobody should have to go through.

Most of this is "true" as in the original epic, Divakaruni adds other imaginative twists of her own: Which man does draupadi really love? How does she get to describe the battle? And most resplendent discovery of all: Who is the one who really, truly loves her?

Using dialogism, Divakaruni, here interprets the *Mahabharata*. Keeping Draupadi as the narrator, Divakaruni through the mode of constant interrogation, questions the positions and practices of other people. Her questioning makes people aware of their injustices, because of which, she is discouraged to ask questions. She is discouraged to think beyond the masculine restrictions. Tutor of Dhrishtadhyumna in *The Palace of Illusions* comments at Draupadi: "Prince I have recalled one rule of conduct which you may tell your sister. A Kshatriya woman's highest purpose in life is to support the warriors in her life: her father, brother, husband, and sons. If they should be called to war, she must be happy that they have the opportunity to fulfil a heroic destiny. Instead of praying for their safe return, she must pray that they die with glory on the battle field."

Draupadi in this work of fiction is deprived of her sexual desires by marrying off to five brothers. Her fate was argued and discussed without considering her acceptance. To add to her injuries, Yudhisthir, in a game of gamble with Kauravas not only loses his kingdom but also his brothers, himself and Draupadi. When Draupadi comes to know this she asks: "the wife is not the property of the husband, no less so than a cow or a slave" (190). The self-respect for a woman is important to be identified as an independent individual in the society. Draupadi has never claimed herself as a week, ignored, and disgraceful woman of her time. The ancient epic shows her calm and moderate nature but has never focused on the strong suit as she gives her patience, tolerance and losses a great clap. She is not only claiming her privileges but she is conscious enough about her responsibilities as a wife. And she says: "I'd played a crucial role in bringing them to their destiny. I'd share their hardship in Khandav. I'd helped them design this unique palace, which so many longed to see. If they were pear, I was the gold wire on which they were strung".

Conclusion:

In the modern time it is necessary to be self-confident for a woman, but in the name of audacity she should not be uprooted from her base. The fusion of traditional mythology and modernity of the present world presented through the retellings, which is a conventional message for those who are rooted to the orthodox traditionalism and also for those who are uprooted from the moral ethics of their own culture. Breaking free from the trends, retellings are the genre where a character like Draupadi has been presented as a heroic sovereign in the epic of *Mahabharata*. Draupadi appears from the flames with a divine announcement from the heavens that she would be the cause of destruction of evil warriors. Draupadi is always exposed to vehemence: her 'Swayamvara' ends in strife; a fivefold marriage is imposed upon her; she is outraged in the royal court twice over. Through Draupadi, Chitra Banerjee Divakaruni has shown the modern world that she is firm woman with a rigid determination.

Work Citation:

https://www.ijellh.com/deconstructing-the-myth-mahabharata-reviewing-panchaali-from-more-humanitarian-perspective-with-divakaruni

http://ijellh.com/wp-content/uploads/2017/02/30.-Mrs.V.Vanitha-paper-final.pdf

https://en.wikipedia.org/wiki/Chitra_Banerjee_Divakaruni

Language, Gender and Power

1} Surbhi Gausvami (M.A. SEM: 3)

E-mail: gausvamisurbhi17@gmail.com, Mobile: 7490920184

2} Dharaba Gohil (M.A. SEM: 3)

E-Mail: dharagohil2907@gmail.com, Mobile: 9574488401

An attempt has been made in this paper to enquire if women experience linguistic discrimination which reduces them to invisible frail creatures devoid of individual identity. Gender is not same as sex. The latter is being biologically, male or female. Gender is constructed, while sex is given. It is through language that we construct gender. We have vocabulary related to the behavior of 'izzat', 'haya', 'sharm', etc. All these words are given to only particular gender that is female.

According to French philosopher Jacques Derrida, we always find a binary opposition between man and woman. Woman is always portrayed as inferior to man. It is language that makes all differences. Language is always connected with the issue of power and ideology. Even the text of tools can be read through gender and power. Girls are more delicate, must be given softer and harmless things. Boys being stronger can be given harder objects. Language of toy indicates that girls are weaker. These discourses are patriarchal and treat woman as inferior, gentler and requiring protection. Slang words are always connected with woman, there the language plays a vital role to abuse woman. Several Bollywood ovies explore the language, gender and power conflict such as *Angry Indian Goddesses, Nil Battey Sannat,* and *Lipstick under my Burkha, Parched, and Pink.* Gender is not something we are born with, and something we have, but something we do, and something we perform, particularly through our linguistic behavior.

Key Words: Power conflict and Gender, Linguistic discrimination, Power controls language.

Language and Power

"…..there is not an external relationship 'between' language and society, but an internal and dialectical relationship. Language is a part of society; linguistic phenomena are social phenomena of a special sort, and social phenomena are (in part) linguistic phenomena". People shape the language and language shapes people.

This is very pertinent question that, 'What has gender got to do with either language or power?' Gender is something which is constructed. And it is constructed through language. But where does language come in, you will ask? It comes in because it is through language that we construct gender. Our words, our sayings, our songs, our jokes, our stories and poetry — all these carry the values which construct gender. Language is a tool of powerful people in structuring and representing the world. Power controls the language. We live in a patriarchal society, power structure is organized and work according to the will power of patriarchy. They are in power so they dominate and subjugate other identity or gender.

There are jokes, songs, matrimonial advertisements, proverbs, fairy tales, drama and fiction in which the familiar is rendered as unfamiliar; the seemingly innocuous turns out to be Machiavellian and we find the ugly face of racism and sexism behind the jokes we laughed at and the songs we enjoyed. The main point is that, women are represented as unintelligent, boring (as wives and sisters but not as beloveds), chattering, emotional and cowardly in our public discourses. Our conventional wisdom in proverbs reinforces these negative stereotypes also. Advertisements, songs, poetry and drama also reinforce these

stereotypes and also represent women as sex objects to the exclusion of all other aspects of humanity. The lists of some of the terms, traits and attributes assigned to males and females are given to show how stereotypes about gendered notions of society are constructed. For example strong is used for males and weak for females, similarly independent vs. dependent, Wizard vs. Witch, Governor vs. Governess and Mister vs. Mistress, are some of the attributes or terms which clearly show that the words used for women are inferior.

Females are always made silent and ignored. Some of the gendered stereotypes like "Women are less intelligent", "Women are cowardly", and "Women are confused", etc. are common in our society. The main point is that women are represented as unintelligent, boring, chattering, emotional and capricious in our public discourses.

Shahid Siddiqui is a renowned Indian journalist and writer. His famous book *"Language, Gender and Power"* gives a lucid account of interrelationships between language, gender and power with a focus on South Asia. The book is of particular value because treatments of language and gender in this region have hitherto tended to the lack of critical focus on questions of power. Dr Shahid Siddiqui, in his book *"Language, Gender and Power"* has brought into the readers' attention, the hegemony of language, in relation with gender and power controlling various segments of society. The author has in fact, covered all the areas of social sciences, such as politics sociology psychology, history, education, and media. The writer points out that it was the language which dominated on the economy of Subcontinent in the colonial era. He views that it was the emergence of English Language which brought forth the elite class. The writer has very well referred classical Nursery Rhymes, Proverbs and jokes which have projected women as weaker beings not only in South Asia but in the Western world also. According to the author it is basically the power of language which has attributed such words to women like: curious, unintelligent, talkative, irrational beings and so on. The author suggests that media should use its linguistics power to shape the minds and attitudes of society; instead of perpetuating the misrepresentation of women, it should strengthen their image. The writer Shahid Siddiqui is in fact, of the view that if language can weaken the image of something valuable, in the same manner it can also strengthen the underestimated, disregarded and conventionally undervalued sections of society. According to the writer this can only be achieved by inculcating critical thinking in the learners through language teaching. The young generation should be infused and armored with linguistic power to use the same for uplifting the unappreciated bits of society. (Siddiqui, 2017)

Language constructs sexual difference and power relations among groups. Language plays a vital role in structuring individual identity and human relations. Roles are given to the man and woman, predetermined before the birth. Therefore girls are treated in inferior way and language surrounds that behavior. Typical roles are given to the males and females such as; "Ram khir kha" and "Sita kam kar".

Women always have to do the household work. They are not born to be intellectual or brave. So they should remain in the house, this is a stereotypical mindset of the society. All the slang words are always related with females, which portray woman as inferior to a man. We find a constructed mindset of society related to females that they have to live in 'Parda', they should behave in particular manner, girls should be beautiful, "haya" and "sharma" is considered as ornament that every girl should wear. Therefore the all children's game represents woman as fair and beautiful. So children's minds are constructed from the very initial phase that girl means something who is fair and beautiful. Therefore they will not accept less attractive woman.

Social factors and attitudes play a vital role in shaping language because it is the social system within which we live, that determines the linguistic choices are available to us in ways that reflect our society's main concerns. These effects imply that the language one speaks, imposes constraints both on what it is possible to say and perhaps, more important, on what it is possible to think. Language is continually constructed in practice. Both language and gender are fundamentally embedded in social practice, deriving their meaning from the human activities in which they figure. Men and women are socially different as the society lays down different social rules for them and expects different behavioral patterns. Human society is tainted with sexism, which may be described as a system of beliefs, prejudices and behaviors by which a group of people are oppressed, controlled and exploited owing to gender differences. Unfortunately such differences are never allowed to retain their status and usually tend to become hierarchical in popular consciousness. Thus gender does not only refer to sexual differences but also to a set of socially-defined roles, and also to the identity which people come to develop in the process of socialization, involving power relations. Gender is related to language.

What is meant by sexist language? Women experience linguistic discriminations not only in the way they are taught to use the language, but also in the way in which general language treats them. Female words are often negative, converging frailty and a sense of subordination as well as immaturity. The words associated with women generally undergo a process of semantic derogation. When the sexist language is accepted as part of our everyday interaction, the subjugation of women becomes reutilized in daily discourse. The routine uses of forms that conceal or trivialize women reduce the salience and significance of women as a social category. Sexist language can be equated with social behavior which helps to create and maintain an atmosphere of inequality. In many traditionally acclaimed literary texts, mostly written by males, men are presented as strong, active and rational; and women as weak, passive, and emotional, supporting an underlying belief in the superiority of male over the female. As such images purport to represent reality, they contribute to an oppressive or restrictive model of femaleness, with which women are assumed to identify, thereby perpetuating inequality. Women's lower position and dignity in the society may be attributed to the patriarchal structure of society. According to Tannen (1990) in order to be socially acceptable, women cannot exert control and must support men. In this casting of social power, men are not necessarily consciously flaunting power, but are simply rewarded by the social system. (Dutta, 2008)

In ancient time most of the literature was written by male writers, right from the beginning, such as the great epic Valmiki's *'Ramayana', Vyas's 'Mahabharata', Milton's 'Paradise lost'* etc. These epics portrayed woman as emotional, soft, weak, -responsible for War, because all these epics were written by male writers. Literature is an important cultural practice which not merely reflects, but also affects the way women are perceived. In the literary texts women are portrayed consciously or unconsciously in negative ways and such portrayals contribute to broaden cultural assumptions about gender differences.

Observations of the differences between the way males and females speak, were long restricted to grammatical features, such as the differences between masculine and feminine in morphology in many languages. However, in the 1970s women researchers started looking at how a linguistic code transmitted sexist values and bias. Lakoff's work (1975) is an example of this; she raised questions such as: Do women have a more restricted vocabulary than men? Do they use more adjectives? Are their sentences incomplete? Do they use more 'superficial' words? Consequently, researchers started to investigate empirically both, bias in the language and the differential usage of the code by men and women.

a) women talk more/less than men; b) women break the 'rules' of turn- taking less than men c) women use more standard forms than men; and d) women's speech is less direct/assertive than men's. Results in the analysis showed that there does not seem to be a distinguishable difference with respect to the usage of language by men and women potentially due to the establishment of an informal atmosphere during the recorded sample and to a sense of solidarity among participants, which enabled them to make the use of the code to maintain conversation.

There are several Bollywood movies that explore the issue of power and gender, patriarchal society, gender inequality, control of language on particular gender, linguistic discrimination etc. Examples of movies are as follow…

1) *'Angry Indian Goddesses'*

'Angry Indian Goddesses' is the movie directed by Pan Nalin. It portrays the important issue of gender inequality and power structure. It has seven women actors who fight for unique identity and against misogyny in their different worlds. Film celebrates womanhood and friendship. What hurts though, as a woman viewer, is the fact that under the guise of showing women as independent individuals, the director ends up portraying them as characters itching to turn the tables on men to get privileges, that men typically enjoy in our current societal set-up. (Kaushal, 2015)

2) *'Lipstick under My Burkha'*
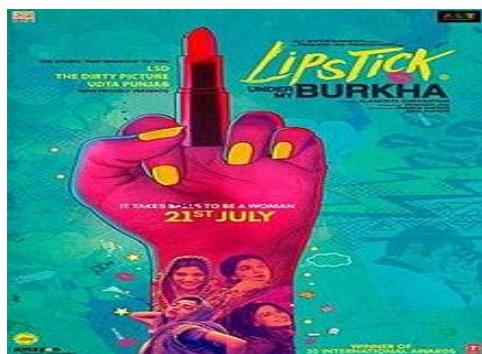
Lipstick under My Burkha is 2017 Indian black comedy film, written and directed by Alnkrita Shrivastav. The film was premiered at the Tokyo and Mumbai Film Festivals, where it won the 'Spirit of Asia Prize' and the 'Oxfam Award for Best Film on Gender Equality'. The story tells the tale of Rosy – the heroine of a (pulp Fiction) erotic novel. The young college going girl, who loves jeans and Miley Cyrus and is a talented singer, but is forced to sew and wear Burkha that makes her invisible to the world. The red lipstick that connects them all is the sign of the underlying freedom that every woman seeks. It is about all women living in the shadow of tyranny, and how they all choose to defy their lower middle-class society rules to find their own freedom. (Bhave, 2017)

3} *Pink*

Pink is a 2016 Indian courtroom drama, social thriller film, directed by Aniruddha Roy Chowdhury. This movie is a strong example of power and gender conflict. Women characters fight for their identity throughout the film. *Pink* is a powerful statement on the existing feudal mindset of a majority of India, where men and women are judged by a different yardstick. And if the man happens to be from a powerful family, then the fight for justice is even more skewed. Very beautifully the film portrays that, there is no importance of female voice in the society. When Minal, the main woman character says 'No' it does not have any value. (Iyer, 2017)

Conclusion:

The fight for gender equality in India still remains a steep task in our society where women, from womb to grave, face violent forms of gender bias such as female infanticide, apathy for the girl-child, sexual harassment and the menace of dowry. Women are not born, they are made. The making of a man or a woman is a never ending process that begins before the birth. It is because gender is not something we are born with, and something we have, but something we do and something we perform, particularly through our linguistic behavior. The predominance of masculine terms such as hyponyms as well as the abusive words pertaining to the sexual conduct of women, are such that for which there is no male counterparts;it portrays vividly, the powerlessness of the females in the society. Gender is so deeply engrained in our linguistic system, in our understanding of ourselves and of others, that we almost cannot utter a single word before others, without taking gender in to our consideration, thereby paving the way for hierarchical power dynamics where; a man is at the top and a woman at the bottom. However as sensitive individuals, it should be our constant endeavor to fight for gender equality in order to ensure an egalitarian society. Let us begin with the elimination a sexist language, by using gender neutral terminologies not only in written forms, but also in daily conversational discourse so that we can do justice to both the genders.

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Films : The threshold of multiple avenues of communication

Prof. Satish P. Pathak

Dept. of Education(CASE),
The M.S.University of Baroda

The Indian film industry (Bollywood) has been consistently serving the society by producing a number of films based on different themes viz. social, political, religious, cultural, spiritual, environmental, educational, science, fiction, etc. A panoramic view of the Indian films since 1912 shows their manifestation on various dimensions of our life. Hence, the films are just like the mirror of our life.

As we know, for seeking some changes in our life we look for entertainment. Long ago in 1912, when we did not have technologies like the present days, we had dumb films like '*Pundlik*'. It was the first film in the history of Indian cinema, produced with the help of some English directors. In the same year (1912-13), Dada Saheb Phalke also made the first Hindi film named '*Raja Harishchandra*'. Gradually, with the socio-economic and technological developments we had the first film with sound, named '*Aalam – Aara*', in 1931. Since then Bollywood has been enjoying incessant journey by producing a variety of films. They communicate various social, cultural, educational, political, religious, mythological and spiritual aspects of the society along with the entertainment. Gradually it has been shouldering the responsibility of educating the society by widening its role. This can be considered as a newer approach, called 'edutainment'. Such 'edutainment' further widens the role of films in strengthening the education as a whole, especially to achieve the educational goals.

❑   **Socio-cultural context of the films :**

Films have a great impact on people and the stars are the biggest influences. We try to be like them, and behave like them. We all want our life to be a perfect film story. Films play an important role in our lives, even more than we notice. Here is the list of some Indian Films which were much more than just entertainment. The socio-cultural context of that films led to a bigger social impact.

Name of the Film & Year of its Release	Social context and message
Rang De Basanti (26-01-2006)	This thought-provoking film created a huge impact socially with the candle lighting sequence which is often used in real life even now by citizens for protesting an issue.
Chak De India (10-08-2007)	Chak De India talks about religion, sexism, India partition, regional prejudice, emotions and a lot more through field hockey.
Taare Zameen Par (21-12-2007)	The film beautifully captures life of *Ishaan*, a dyslexic kid

	who struggles everyday to do simple things of life, a simple as tying a shoe lace. It spreads a message to all those families who want their child to excel in everything – every kid is different and has different needs.
3 Idiots (25-12-2009)	The film gives a message that education doesn't require money, uniform, big schools and colleges, all it requires is the strong will to study. The story also focuses on how the education system should look beyond high grades and should focus on what a child wants to do.
Swades (17-12-2004)	The film inspired a lot of NRIs to come back to the roots and work for the country. The film gives a message that a little help from the fortunate and educated ones can help the underprivileged to a great extent.
Prem Rog (31-07-1982)	The film focuses on the sensitive topic of widow remarriage. At that time in a conservative India, when widows were boycotted from the community and were expected to spend the rest of their lives in misery, the film comes as a breath of fresh air and portrays a better life for a widow.
OMG! Oh My God (28-09-2012)	Without being preachy and boring, the film teaches us how we should not look for God only in idols and be blind-folded by those who try to play with people's emotions in the name of God.
Damini (30-04-1993)	The story is of how a woman fights against society for justice. The film portrays the role of a strong woman who fights against her own family, protesting the rape of the house maid.
Achhoot Kanya (1936)	This film deals with the social position of Dalit girls and is considered a reformist period-piece. The story depicts a love story of a Brahmin Boy and a *Harijan* (Untouchable) girl. At the time when people were discriminated on the basis of their caste, this film sets a good example of how every human being is equal and that love knows no boundaries.
Pakeezah (04-02-1972)	The film focuses on prostitution as a career and has

	changed the way people look at the profession. It tried to show the inside world of sex workers and their lives and tragedies in a different era from today, when they were looked at very differently.
Kya Kehna (19-05-2000)	The film dealt with the taboo issue of pre-marital pregnancy and the views of society. No matter how much the country progresses, there are certain things which still cause to raise eyebrows. And pre-marital pregnancy is one of those issues. The movie spreads a message of how unmarried pregnant girls should be given equal love, respect and support in the society.
Vicky Donor (20-04-2012)	This film touched upon a less talked about topic of sperm donation and its implications. The story revolves around Vicky's life and how his life takes interesting twists and turns when a fertility expert persuades him to donate sperms.
Lajja (31-08-2001)	This film is based on the plight of women in India. The film satirizes the honour with which women are placed in society and the restrictions on them. The four women's names (Maithili, Janki, Ramdulaari, and Vaidehi) being all versions of *Sita*, the ideal Hindu woman's name, is a message in itself. The film showcases victory of women against all the bad that society has done to them.
My Brother Nikhil (25-03-2005)	The film deals with the stigma associated with HIV/AIDS as well as the coming out of a closeted gay relationship.
Mother India (14-02-1957)	Dealing with the social and cultural changes taking place in India shortly after independence, Mother India had a powerful impact on the citizens of India. The film focuses on the power of "good" as the mother kills her own son when he crosses the line and goes on a wrong path.
Manthan (1976)	The film traces a small set of poor farmers of Kheda district in Gujarat who had the vision and foresight to act in a way that was good for the society and not for the self alone. It is set amidst the backdrop of the ***White Revolution of India (Operation Flood)*** which started in 1970, ushering in an era of plenty, from a measly amount of milk production and distribution.

A complex set of knowledge, belief, art, morals, laws, customs, other capabilities and habits acquired by man as a member of society is known as culture. As we know, a poet is the creator of culture. We can take names of *Ved Vyas, Valmiki, Tulsidas, Kabir, Mira bai, Rumi, Malik Muhammad Jayasi* etc. One of the best examples of culture is their literary

contribution. We have many films based on our ancient literature. This cultural context of the film has a significant impact on the society. Thus it can be revealed that, there can be a long list of the films which have a significant impact on socio-cultural aspects of the society. On the basis of the critical analysis of such films and their various aspects, one can realize that the films are a mirror of our society.

❑   **Educational context of the films :**

Education in all societies is basically crucial to the attainment of its goals. As one of the Millennium Development Goals (MDGs) is to combat with HIV / AIDS / Malaria and other diseases, it is essential for the human being to develop the ability of living a long, meaningful and healthy life. But how can one lead such a life if one is ignorant about some diseases pervading in the society? At the hour when the nation looks forward for achieving Millennium Development Goals (MDGs) through education, how can Bollywood be lagged behind? Also it is equally interesting to know that how far it has succeeded in supporting the education system?

A careful analysis of the released films in the Bollywood shows that most of the films were based on cultural values, societal norms, human relations and some related issues. But during the period of 1991 to 2009, Bollywood has clicked on some films based on different diseases. The list of such films is mentioned in the table below:

Name of the Film	Year	Highlighted disease
Anjali	1991	Autism
Koi Mil Gaya	2003	Developmental disorder
Maine Gandhi Ko Nahin Mara	2005	Dementia
Black	2005	Alzheimer
Alagh	2006	Telekinesis
Bhool - Bhulaiya	2007	Dissociative identity disorder
Tare Zameen Par	2007	Dyslexia
Ghajini	2008	Short – term Memory loss
Paa	2009	Progeria

After knowing about these films the common man may realize that such diseases have come in the light just because of such films. Thus, this powerful medium has proved its strength in creating awareness in the society about the unknown diseases. Since a film is woven within its story and plot, it may be difficult to derive the detailed information of the diseases. But at least it motivates us to know something more about the same from various other sources. It reveals that Bollywood has been actively producing such films mainly for creating awareness in the society. Apart from this, to rouse sympathy in the society towards the sufferers of such diseases is also one of the important aims of making such films.

❑   **Educational Implications :**

It is a fact that such films can't be produced effectively without having sound educational inputs. The existing technological advancement has proved to be a facilitating factor for the success of these films. It is clear that in the process of film making, the factors like enriched educational inputs are required for the skilled professionals from various disciplines establish the crucial role of education. Therefore, education is only the means which satisfies the various needs of film making process. This necessitates the need of introducing more and more professional courses to facilitate the film industry.

Now a days, one can't any more reject the ' films ' as a medium. In the context of their use in education, one can realize that it is the strongest medium for effective transaction of textual matters as well as hidden curricula. One really can not undermine the basic assumptions about the films, mentioned as below:

> ➢ "A picture is worth a thousand words", and based on this saying film as a medium thrives on the visual component. As we live in a visual world, our mind interprets and easily comprehends the visual description in the forms like pictures, diagrams, graphics, animations, cartoon, models etc. Such things are interwoven in the films, creatively.
>
> ➢ A film has the possibility of encompassing the entire spectrum of arts (literary, performing and visual) and it is therefore a versatile and complete art form in the true sense of the word.
>
> ➢ It is a medium through which one can stimulate one's imagination, narrate a true story or fictionalize.
>
> ➢ Music in the films is an element, which is used to convey an environment or mood - happy, sad and somber.
>
> ➢ It may be realized that a film song would be any time more effective than an hour long lecture. It may offer not only life values but life skills, too.
>
> ➢ Children, adolescents, youth and elders are under tremendous long term impression or mental effect which is created through films.
>
> ➢ Education and information dissemination can also be promoted through this medium. It is possible well, via local languages.

It seems on the basis of the above assumptions that if one develops films that are artistic, original and have a creative flavour; then only this choice makes them worthy of watching and interpreting. Considering all above as the postulates and base, the author has also developed some educational films with a view to study their efficacy in the field of education and to sensitize the learners at all levels. The present paper is an effort to justify the role of the developed educational films as the threshold of multiple avenues of communication.

❑ **Development of educational films :**

Any creative idea requires a creative presentation. To fulfill this requirement, the "V.H.F. Support" has been considered as the presentation tips or criteria for the developed films. These tips are given in the following Table:

Presentation Tips : V.H.F. Support

Sr. No.	Support	Tips
1.	**V**ISUAL AIDS	➢ Show pictures, graphics, slides, video clippings ➢ Use few words, attractive colours ➢ Introduce humours ➢ Change medium frequently
2.	**H**EARING SUPPORT	➢ Use recorded sound and songs ➢ Use melodious background music ➢ Use poetries in the lyrical form ➢ Slow down and articulate well
3.	**F**EELING SUPPORT	➢ Give frequent examples and anecdotes from the world of viewers ➢ Use parables and analogies ➢ Evoke emotions of pride, belongingness, team-work, unity, brotherhood, self esteem etc. ➢ Appeal to sense of touch, taste, inner feelings etc.

❑ **Brief description of the developed Educational Films :**

▪ *A video film on "Concepts of Life" :* It highlights different 'concepts of life' emerged through film songs, which was considered - a base for Life Skills Education (LSE). This film is a melodious harmony of script, songs and poetries, slogans and quotations, visual images, video clippings, sound and music. It was developed on the basic principle of *'LSE through Edutainment '*. The script of the film includes various cultural aspects like songs, poetries, literature, slogans, quotations, mythology, philosophy etc. The combination of all the above communicates the various aspects of our society and great cultural heritage.

▪ *Jagte Raho (Collection of Three short films) :* This is a collection of three short educational films namely; **(i)** *Nai Roshni***, (ii)** *Parivartan* **and (iii)** *Aaghat nahi Aadhar***.** They have been produced with a view to achieve the objectives: (i) to create awareness among the school students about some national issues and (ii) to disseminate knowledge and information among the students through educational films. These films were developed focusing on national issues and problems, *Vyashan Mukti* and social awareness towards AIDS education. These films were developed with the support of school students, teachers and teacher educators.

❑ **Educational Films : the threshold of multiple avenues of communication :**

The developed educational films reflect the various socio-cultural aspects and very effectively sensitizes the learners at all levels. The film on "Concepts of Life" provokes an individual to think on the following questions:

> ➢ What is life?
>
> ➢ How to live better life?
>
> ➢ How and why to live for self?
>
> ➢ How and why to live for others?
>
> ➢ How to live together?
>
> ➢ How to face the challenges in life?
>
> ➢ How to solve the problems of life?

The reflective thinking on the above questions enables one to live his/her life meaningfully. It also helps an individual to understand the philosophy of life and importance of life skills for the wholistic development. The scripts of developed three short films communicate the concepts viz. social issues, socialization, social mobility, social change, individuals' social consciousness and the need of different agencies for the effective process of socialization. It also communicates the socio-cultural dimensions in varied forms to understand the needs of the society and individuals role for the progress of the society and nation.

While production of the stated films, the author has attempted to classify the process related and product related educational skills. The taxonomy of educational skills which are integrated systematically in the process of production of the films are arrived at as follows.

- **Process related skills: (Production Skills)**

(i) *Skill of scripting*: It covers many sub-skills which are necessary to justify the work of script writing. These sub-skills are; selecting theme, theoretical thinking, visualization of the theme, type of the film, characterization, dialogue writing, imagination and creativity, elements to be interwoven (literary touch, humour, entertainment, message and information etc.) and deciding the structure and relevance.

(ii) *Skill of direction*: It requires a variety of sub-skills which are necessary for making a good film. Such sub-skills are; characterization, costumes' selection, set designing, selection of the location, background music, sound and voice, esthetic sense, time management and team building.

(iii) *Acting*: An actor requires various sub-skills for better acting like; voice quality and intonation, performance, facial expression, emotional attachment and coordination with the co-actors.

(iv) *Cinematography*: It needs skills of shooting and filming techniques (related to light, camera and action).

(v) *Editing*: It requires skills related to editing - visual mixing, sound effect, audio-visual clarity, special effects, (creating virtual realities) etc.

(vi) *Management skills*: Skills related to time management and financial management.

As a result of the process, the films (product) were produced. It was assumed that the target group will be sensitized towards the national issues. Also the students may acquire some product related educational skills, discussed as under.

- **Product related skills:**

There was a better scope for the learners to be sensitized towards achieving some of the educational skills after watching these films. Such skills are as under;

(i)   *Thinking Skills*: Self awareness, creative thinking, logical reasoning, critical thinking, decision making, problem solving

(ii)   *Emotional skills*: Coping with emotions, coping with stress, empathy, assertiveness

(iii)   *Social skills*: Interpersonal relationship, adjustment, effective communication

It can be revealed that the above educational skills lead an individual towards the overall human development.

The developed films are also being used for pre-service and in-service teacher education nationwide. The multidimensional nature of the stated films justifies them as the threshold of multiple avenues of communication.

❑   **Conclusion :**

The success of such an artistic endeavour of production of educational films opens the new horizon in the field of education. Still there is optimum scope for the development of educational films on various themes. It further necessitates the empirical studies on effectiveness of such films.

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Lahiri's *The Namesake*: An Archetype of Bengali Culture

Dr. Darsha Jani

Principal, Smt. S.R.Mehta Arts College, Navgujarat Campus, Ahmedabad

Language & literature is directed towards developing and understanding the constructed nature of meanings generated by language and the function of content in the process. The study of texts produced in a language is central to an active engagement with language and culture and, by extension, to how we see and understand the world in which we live. The present paper attempts to assess the consequences ensued due to the cultural amalgamation of two generation of characters in Jhumpa Lahiri's novel *The Namesake*. The first immigrants - Ashoke and Ashima transmit the Bengali culture to their US born children Gogol and Sonia who in turn, transmit the American cultural patterns to their parents. The psychological writhe of the Indian mother Ashima trying to adjust herself in the American culture and endeavoring to inculcate the moral values archetype of India into her children, is the primary focus of the novel. The paper centers on the reflection of Jhumpa Lahiri's own inclination for Bengali culture and cultural hybridity through a variety of characters painted by her in the novel *The Namesake.*

Key Words: *annaprashan, payesh, Durga Pujo, bhalonam, daknam, luchis, Shashti, Saptami, Ashtami, Navami, Shakal Bela, Bikel Bela, Ratrir Bela, Basanta Kal, Barsha Kal, Marwaris & Lungi.*

Environmental Influences on Acquisition of Language & Culture :

A major proponent of the idea that language depends largely on environment was the behaviorist B.F. Skinner. He believed that language is acquired through principles of conditioning, including association, imitation and reinforcement. Moreover well-known linguist Noam Chomsky opines that biological influences bring about language development since human brains have a language acquisition device (LAD), an innate mechanism or process that allows individuals to develop language skills. Lahiri has depicted the Bengali culture in *The Namesake* ranging from the dress, food habits, festivals, customs, religious ceremonies, music and patterns of behavior of the first generation immigrants in America who unremittingly strive to transmit them to the second generation individuals.

Influence of Jhumpa Lahiri's Bengali Upbringing :

Jhumpa Lahiri, a Bengali-American author, born in London in 1967 is the daughter of Bengali middle class Indian immigrants. Her family moved to the United States when she was three years old. Lahiri's mother wanted her children to grow up knowing their Bengali tradition and culture; therefore the family often visited relatives in Calcutta. Lahiri's writing frequently draws upon her own experiences as well as those of her parents, friends, acquaintances and others in the Bengali communities. She examines her characters' struggles, anxieties, and biases to present details of immigrant psychology and behavior. Her characters drift between their native culture and the culture of the host country resulting in their cultural hybridity. They deal with a troubled relationship that suggests a lack of acceptance of new culture, the sense of rootlessness and the search of identity which can result from displacement and cultural diversity.

First Generation Couple - Ashima And Ashoke Ganguli :

In Lahiri's *The Namesake,* Ashima and Ashoke Ganguli is the first generation couple who gets married when Ashoke is pursuing his doctorate in Electrical engineering at MIT, United States. After a brief period of marriage, Ashima becomes pregnant. Though barely two weeks remain for her delivery, she relishes the concoction of 'Rice Krispies' combined with

peanuts, chopped red onion, salt, lemon juice, thin slices of green chilli and mustard oil – a bengali *"snack sold for pennies on Calcutta sidewalks and on railway platforms throughout India, spilling rom newspaper cones."* (Lahiri:1) When Ashima feels a terrible pain in her abdomen, she calls out her husband Ashoke but doesn't say his name. It is customary in Bengal not to call the husband by his name. Ashima therefore utters the interrogative in Bengali language which translates roughly as *"Are you listening to me?"* (2) A taxi is called and she is taken to Mount Auburn Hospital where she is asked to remove her Murshidabad silk sari and asked to wear a cotton gown which to her embarrassment only reaches her knees. When the obstetrician Dr. Ashley tells her after examining her that labour can take twenty hours or more, she gets upset since there is nobody to console her at this difficult hour. She remembers the Indian tradition of daughter going to her parents' house on her first delivery. But in America, she is troubled at the thought of delivering the baby *"so far from home, unmonitored and unobserved by those she loved."* (6) She starts going through the tattered copy of *Desh* magazine which she had brought to read on her plane ride to Boston. Though she has read it a dozen times, she does not want to throw it away simply because *"the printed pages of Bengali type are a perpetual comfort to her."*(6)

When the child is born at five past five in the morning without presence of even a single grandparent or relative, Ashima pities her child as *"she has never known of a person entering the world so alone, so deprived"*. (25) Ashima is brought up in Calcutta in a joint family, therefore she is used to be surrounded by many relatives, but in America, she is feeling lonely and detached. The thought of raising the child alone in a foreign country makes her feel more miserable. She emphatically tells her husband, *"I want to go back"*. (33) But it is not possible for Ashoke to abide by his wife's wishes as he is pursuing his engineering and so he has to stay in America.

Bengali Tradition of Naming the Child :

When a son is born to Ashima, she waits for a letter from her grandmother mentioning the name of the child. Though the grandmother has mailed the letter containing one name for a girl, one for a boy a month ago, it does not reach America. In India, parents take their own time in naming the child. But in America, the child has to be given a name before it is released from the hospital. So the problem of choosing the name of the child arises for Ashima and Ashoke. Mr. Wilcox, compiler of hospital birth certificates informs the couple that in America, a baby cannot be released without issuing a birth certificate and "*that a birth certificate needs a name*." (27). He suggests to the couple to name their child after one of their ancestors. But this tradition doesn't exist in India; people do not name their son after father or grandfather and a daughter after mother or grandmother. "*This sign of respect in America and Europe, this symbol of heritage and lineage, would be ridiculed in India.*" (28)

Suddenly Ashoke remembers the fatal train accident he had met many years back and the way he was rescued with a page of Russian author Nikolai Gogol's book of short stories crumpled in his fingers. Since the book of this author helped him save his life, he has great reverence for him and his name. He suggests the name "Gogol" for his son and Ashima approves it. For Ashoke, Gogol signifies a beginning and a survival. So the name fills him with joy and a ray of new life. Gogol Ganguli is the name that is registered in the hospital's files of Boston. Gogol would be the *daknam* (pet name)and parents would think of *bhalonam* (good name) of their son at a future date.

It is significant in Bengali culture that every single person has two names, one pet name (*daknam)* and another good name (*bhalonam).* It is always the pet name by which the children are called by friends, family and other inmates at home. Even Ashima and Ashoke have pet names –Monu and Mithu respectively. Good names are meant for the identification

in the outside world; they appear on "*envelopes, on diplomas, in telephone directories and in all other public places.*" (26) Good names represent dignified qualities; Ashima means "*limitless*" and Ashoke means "*he who transcends grief*".

The "Annaprashan Ceremony" – First Rice Ceremony :

The "Annaprashan" means "*the consumption of solid food*"; it is a ritual in Bengali culture to mark an infant's first eating of food other than milk. When a child is six months old, friends and relatives are invited. The mother prepares a variety of food especially *payesh*, a dish made up of milk, sugar and rice. The child sits in the lap of *mama* (mother's brother) who feeds him/her a spoonful of the *payesh* for the first time. Then the child is offered a plate containing the objects such as bangle, a symbol of wealth; a book symbolizing learning; a pen, a symbol of career and a clay pot containing soil, symbolizing property. Among all, what the child picks up, marks his future. There is no baptism or the naming ceremony of the child in Bengali culture but it is *annaprashan* ceremony of the child which is of prime importance. When Gogol's *annaprashan* is conducted, he is dressed "*as an infant Bengali groom, in a pale yellow pajama Punjabi from his grandmother in Calcutta*". (39) The food is arranged in ten separate bowls. "*Ashima regrets that the plate on which the rice is heaped is melamine, not silver or brass or at the very least stainless st*eel."(39) The last bowl contains *payesh,* a rice pudding. When Gogol's feeding begins, a handful of women start ululating - the tradition typical of Bengal. The child is given *payesh* three times. Then he is offered a plate "*holding a clump of cold Cambridge soil dug up from the backyard, a ballpoint pen and a dollar bill to see if he will be a landowner, scholar or businessman.*" (40) But Gogol touches nothing. Celebration of *Annaprashan ceremony* in America entails great importance for Ashoke and Ashima because such ceremonies mean a lot for them in a foreign land.

Cultural Influence on Ashima :

Ashima is fond of practicing Bengali culture and traditions at home. She is an Indian mother who is ready to sacrifice everything for her children. Though Ashoke dresses like an American, Ashima continues to wear Indian costume sari; cooks Indian food and takes care to keep her household meticulous. As her children grow up, she becomes more flexible and adopts new things. She periodically arranges parties on occasions of several festivals like *Durga Pujo* at her house; invites Bengali friends; serves them Bengali cuisine and tries to preserve the cultural identity of her Bengali family. At these parties, the Bengali people sit on the floor; play various games of cards, sing songs of Bengali poets like Nazrul and Rabindranath Tagore and create an atmosphere replete with Indianness.

Fieldhouse rightly suggests, "*Food habits are an integral part of cultural behavior and are often closely identified with particular groups*" (Fieldhouse: 41) On the occasion of the fourteenth birthday party of Gogol, Ashima throws a party conforming to the Bengali cultural identity. She prepares "*lamb curry with lots of potatoes, luchis, thick channa dal with swollen brown raisins, pineapple chutney, sandeshes molded out of saffron-tinted ricotta chees*e". (72) Gogol's school friends are also invited at the party. Ashima finds it very stressful to feed "*a handful of American children, half of whom always claim they are allergic to milk, all of whom refuse to eat the crusts of their bread*". (72) For the sake of Gogol and Sonia, Ashima celebrates "*the birth of Christ, an event the children look forward to far more than the worship of Durga and Saraswati*" (64). At Gogol's insistence, Ashima makes him an American dinner once a week as a treat, "*Shake'n Bake chicken or Hamburger Helper prepared with ground lamb*". (65) While in America she has become a culture hybrid struggling to maintain her Bengali cultural traditions and trying to adopt the American ways of life for the happiness of her children.

Subsequent to the death of her husband, Ashima decides to stay for six months in India and other six months in America. Ashima remembers when she first stepped in America, she missed India just as she now missed America after shifting to India after leading life as a wife and a mother of two children. For Ashima, both Indian and American homes turn out to be alien to her. During her life of thirty three years in America, she missed her life in India, now when in India, she misses her life in Pemberton Road.

Amalgamation of Indian and American Culture in Gogol :

Gogol is an American born Bengali child and in spite of his parents' continuous effort to enculturate him, he is not at ease with Bengali culture. Ashoke and Ashima speak to Gogol in Bengali even if "*he's been lazy, addressing* [them] *in English*" (75) They are of opinion that their son will be able to learn the language of the host country when he moves out in the outside world, but the only way to learn the mother tongue is to speak it at home. When Gogol is to be admitted in the kindergarten, his father Ashoke convinces the principal of the school saying, "*My son is perfectly bilingual*" (58) He enrolls Gogol as Nikhil Ganguly in the school. But Gogol does not want a new name. He is "*afraid to be Nikhil, someone he doesn't know*". (57) His parents tell him that all Bengalis have two names, one is a pet name used by family members and the other good name is used at formal occasions. His father consoles him saying, "*Don't worry, to me and your mother, you will never be anyone but Gogol*" (57) When Gogol is in third grade, his parents send him to Bengali language and culture lessons every other Saturday, held in the home of one of their friends. But Gogol hates it because he misses the Saturday morning drawing class he is enrolled in at the suggestion of his teacher. Gogol's attitude towards the culture of his parents and that of his American school mates and teachers makes him a cultural hybrid Indo- American hovering between speaking Bengali at home and English at school, consuming American food like hamburgers at school and Indian food like rice, dal and fish at home.

By the time Gogol is ten, he is taken to Calcutta three times, twice in summer and once during *Durga Pujo*. As he grows up, he desires to relate himself to American milieu but his name poses an obstruction in his way. Nikhil replaces Gogol when he enters Yale University.

> "It is as Nikhil that he loses his virginity at a party at Ezra Stiles, with a girl wearing a plaid woolen skirt and combat boots and mustard tights. By the time he wakes up, hung-over, at three in the morning, she has vanished from the room, and he is unable to recall her name" (105)

Even though he changes his name, "*he does not feel like Nikhil*" (105). In fact people who know him as Nikhil do not know that once he used to be Gogol. He feels as if he is playing the part of twins in a play, though identical to the naked eye, still fundamentally different. He experiences a feeling of being in-between. He is considered by Americans as 'ABCD' "*American Born Confused Desi.*" Though he considers himself an American, the American society says, "*But you're Indian*" (157). He has an affair with Ruth and Maxine but he does not want them to meet his parents. He strives to be truly American, yet he fails to eradicate Gogol. But the death of his father produces a sea change in him. He understands that he cannot abandon the importance of either of the cultures – American and Indian, but must try to fuse the two. He experiences "*a sudden reconnect with lost Bengali rituals; this desire to return culminates in marriage to an Indian American woman*" [Moushumi] (Friedman: 115) After so many years, Gogol had learned that "*it was a Bengali son's duty to shave his head in the wake of a parent's death.*" (179) For ten days after his father's death, he, his mother and Sonia eat a mourner's diet, forgoing meat and fish. They eat only rice, dal and vegetables, plainly prepared without much spices. On the eleventh day, friends are invited to mark the

end of the mourning period. It is a religious ceremony conducted on the floor in one corner of the room; Gogol is asked to sit in front of a picture of his father, as a priest chants shlokas in Sanskrit. Immediately after the eleven days of mourning, Gogol breaks up with his American girl friend Maxine Ratcliff and decides to marry Moushumi, a Bengali American girl chosen by the family. The arranged marriage intends at binding Gogol and Moushumi together as a Bengali couple to ensure the promotion of Bengali culture. But a short time after their marriage, Moushumi starts an affair with a French man Dimitri Desjardins and when Gogol comes to know about it, it is "*for the first time in his life,* [that] *another man's name upset Gogol more than his own."* (283) Gogol and Moushumi are separated. Now "*Gogol is thirty-two years old, already married and divorced.*" (284) Lahiri has expressed the incessant struggle of Gogol, a man of cultural hybridity trying to find solace by experimenting with various American ways of life and at the same time, trying to adopt Bengali culture practiced at his house. The end of the novel is in fact the beginning of the life of Gogol when in isolation, he remembers the moments spent with his father who is now no more and starts reading the book *The Short Stories of Nikolai Gogol* gifted on his fourteenth birthday by him.

Apparels Reflecting Bengali Culture :

In order to preserve the cultural identity of Bengal, Jhumpa Lahiri makes her characters wear Bengali costumes at several occasions. Ashima continues to wear "*saris and sandals from Bata.*" (65) On the occasion of the celebration of Gogol's fourteenth birthday, nearly forty guests from three different states visit Ganguly's house. "*Women are dressed in saris far more dazzling than the pants and polo shirts their husbands wear*". (73) On the wedding of Gogol and Moushumi, Ashima brings for him "*a parchment-coloured Punjabi top that had once belonged to his father, a prepleated dhoti with a drawstring waist, a pair of nagrai slippers with curling toes.*"(220) Ashima wears a pretty pale green sari, and a pearl necklace; Sonia also wears a sari with silver embroidery. Moushumi is dressed in a sari with a perfect make up of a Bengali bride. In this way, Lahiri has imparted the Bengali cultural identity to her characters by infusing in them the love for wearing Indian costumes.

Extensive Usage of Bengali Words :

Jhumpa Lahiri has made enormous use of Bengali words in the novel *The Namesake.* She uses the words *'ma'* for mother and *'baba'* for father - Gogol and Sonia address their parents as *ma* and *baba.* Also the words like *pishi, mashi, mesho, kaku, dida, didi, jamai, Boudi, maima, jethu,* etc.- the native expressions, are used by the author. Lahiri says,

> "There are endless names of Gogol and Sonia must remember to say, not aunt this and uncle that but terms far more specific: *mashi* an*d pishi, mama* and *maima, kaku* and *jethu,* to signify whether they are related on their mother's or their father's side, by marriage or by blood." (81)

There are other words such as *pajama, Punjabi, salwar-kameez, desh, chappal, daknam, bhalonam, kathakali, channa, ajowan, chanachur, nagrai, Tangail, Shashti, Saptami, Ashtami, Navami, Shakal Bela, Bikel Bela, Ratrir Bela, Basanta Kal, Varsha Kal, Marwaris*, *Lungi* etc employed by the author which are the typical coinages of Bengali culture. Gayatri Spivak opines that language allows us to make sense of ourselves, as language produces identity. Through language, one translates himself – from their Indian self to their American peers and from American to their Indian families. Lahiri uses specific words to represent Indian society in America signifying all its sensibilities, rituals, traditions and superstitions. The words like *sari, bindi* etc. stand as an epitome of Indianness and they even suggest the holiness of Indian way of life. It is to be noted that using English terms for specific Indian

words that depict Indian experience would be committing an act of violence, since there are no equivalents for them in one's own language.

Conclusion :

Though Jhumpa Lahiri belongs to second generation Americans, she has the first-hand experience of Indian customs, Bengali language and Bengali locale. She herself admits that many of her stories are influenced by her repeated visits to India and are based on her own experiences. Lahiri has set her fiction *The Namesake* in Calcutta, the city she knows perfectly well. The depiction of Bengali culture in the novel reveals her affection and bonding for Bengali culture. Through the character of Gogol, Lahiri has revealed her own quest of identity and cultural hybridity. In spite of the Bengali-oriented education children receive from their parents, they get integrated to the standard American culture by schooling, university education and other extracurricular activities fundamental to American culture. They are caught between two conflicting realities – one of the host country through the socio-cultural surroundings and the other of the cultural patterns of the country of their parents. In the process, they get entangled between their native culture and the American culture resulting in cultural hybridity. Through the behavior of Ashoke and Ashima as well as that of Gogol and Sonia, Lahiri points out that Gogol and Sonia are more American than Ashoke and Ashima with respect to the language spoken and their behavior patterns.

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Impact of Gandhian Thought on Indian Novels

Dr. Chaitanya J. Desai

M.T.B.Arts College, Surat.

As Taine has said, 'Literature is the product of race, moment and milieu.' By race we mean human race, mankind, moment focuses on the factor of time, the age or epoch in which it is produced and milieu is the environment prevailing at the moment of creation. All these formative factors function reciprocally on one another. An individual is influenced by the time factor and socio-cultural, economic-political environment in his growth and development. In the same way literature grows from social soil, fanned by the brain-waves of epoch-making figure and watered by the sensitive souls, called creative writers.

The towering being of Mahatma Gandhiji and his ideology has very well influenced 'the race, moment and milieu of Indian Literature. Almost all the Indian languages and Gandhian thought, from Kashmir to Kanya kumari and from Kolkata to Kutch the storm of Gandhian ideology was spread wildly in our pre and post independence era. It was the second inning of Gandhiji's experiments of his values, and ideas. Having spent twenty youthful and enthusiastic years of his first phase of life in South Africa, experimenting the values of non-violence and truth, pursuing social justice, and individual self-esteem, Barrister Mohandas K. Gandhi set his foot on Indian soil with self-confidence courage and deep rooted faith in his ideology.

From his very childhood the seeds of Indian culture and spirituality were sown in his psyche. Later on they got sprouted with his reading of literature of John Ruskin, Henry David Thoreau, *The Bhagvad gita*, Srimad Rajchandra, Arnold, Carlyle, and so on. And the Almighty gave him good opportunity to put his ideals into practice. Very luckily we got a successful leader like Gandhi who prayed, preached, practiced and propagated his ideology which contained gems like – truth, social justice, non-violence, untouchability, celibacy, fearlessness, 'Swadeshi', 'Sarvodaya' religious equality, communal harmony, rural upliftment by small-scale and cottage industries, self reliance, importance of cow in our socio-economic set up, women empowerment and their involvement in freedom struggle, faith in God and so on. All such ideals were not new, but the way in which they were preached and practiced was truly Gandhian. The entire country was under the spell of him. He has created an air, a storm, a hurricane that has blown the minds of millions., the writers were no exceptions.

Ramanlal Vasantlal Desai (1892-1954) a noted lawyer, social worker and an author created the character of Ashvin in his novel in four parts '***Gram laxmi***', devoted to Gandhian principles. Raja Rao created Moorthy-a miniature of Gandhi, who percolated Gandhian values in his village, ***Kanthapura***. Premchand in his '***Godan***' reflected exploitation of farmers and place of cow in rural economy. S.L.Bhairappa, in 'Godhuli' also echoed the cultural conflict between the east and the west.

In the novel '***Gramlaxmi***' (part 1-4) Ramanlal dealt with the issues of untouchability, widow- re marriages, rural cleanliness, Hindu-Muslim communal harmony and village upliftment etc. His other novels are also reflecting Gandhian thoughts like serving of the down-trodden in '***Purnima***', (1932) swadeshi movement, Freedom movement, processions and 'Satyagraham in '***Divyachakshu***' (1932). The English life style of the aristocratic but orthodox Indian is mirrored in it. They were suspicious about Gandhiji's activities and his principles, and had no faith in contemporary movements, but the writers, novelists have shown the victory of Gandhian ideology of non-violence over violence. On the other hand, the youngsters, as characters in the novel are shown idealistic and ready to leave luxuries for

the service of the nation. Their love-triangles, conflicts with family and orthodox society, the mysterious past of the elderly characters and their fidelity to the British rule, but ultimately Gandhian values win, which leaves a lasting impression on the readers. Other novels by R.V.Desai like '***Saundarya Jyot***' (1951), '***Snehsrushti***'(1953), '***Bharelo Agni***' (1940) were also discussing Gandhian views in the contemporary situation.

In '***Kanthapura***', a noted Indian English writer Raja Rao, purposefully delineated the period of our Freedom Movement dominated by Mahatma Gandhi from 1916 to 1947. The impact of Gandhiji in some form or the other was perceptible on almost every Indian. He became extremely popular with the common mass, farmers, laborers, intellectuals, social workers, Political leaders, men-women and children like a legendary figure.

Gandhiji was not a poet, novelist or dramatist, but still the influence of his philosophy, simplicity, transparency of personality was tremendous. His words could create electrifying effect on the mass. His social philosophy was intended to curb social evils, make people fearless, self reliant strong for the freedom of the Motherland. The favorable impact of Gandhian philosophy on Indian life echoes in Venu Chitale's '***In Transit***' (1950), K.A.Abbas's '***Inquilab***' (1955), Kamla Markandaya's '***Some Inner Fury***' (1955), Mulk Raj Anand's '***Untouchable***' (1935) and '***Coolie***' (1936). R. K. Narayan's '***The Vendor of Sweets***' and '***Waiting for The Mahatma***' and so on.

In ***Kanthapura***, Raja Rao has made an effective literary transcript of the Gandhi myth. The spirit of Gandhi pervades the entire story. The hero, Moorthy is called a 'Gandhi Man' an ardent follower of God-beaming Gandhiji. He organized 'Harikatha' which turned to be 'Gandhi-Purana' describing Gandhiji as the holy avatar of Shiva. Despite the physical absence of Gandhiji, in the novel, the entire action of the novel is sustained by his spirit. Moorthy translates Gandhiji's preaching into practice- Khadi, spinning -wheel, living with Pariah community, uniting laborers at Coffee Estate against their exploitation, non-violent congress movement, eradicating social evils, etc.

Munshi Premchand, a noted Hindi novelist, considered himself to be the disciple of Gandhiji. Being rooted in the rural life, Premchand was fascinated with Gandhian rural economy, the place of cow in the life of a farmer and exploitation free social structure, trusteeship principle. So he reflected these ideals in his novel '***Godan***' and '***Karmabhumi***'. He has shown that economic factor carries great weight in social transformation. The means of production and economic relations rest on the production which leads to form a social structure. '***Godan***' discusses the class conflicts, widening gap between the rich and the poor, the landlords and the labourers, feudalist and capitalist mentality which breaks villages, joint family system etc. Gandhian economy is based on rural agronomy. Hori and Dhania represent rural folk struggling hard and passing through life- long crisis.

S. L. Bhairappa, a Kannad novelist has presented the cultural conflicts between the East and the West in his famous novel '***Godhuli***'. The hero of the novel, Namha Kaling was born and brought up in agrarian rural culture. He does believe in harmonious co-existence of human being and nature. He has faith in the relationship between God and man as Gandhiji preached in his evening mass prayers. His approach in rearing cows is not commercial but humane. He was kind to cow and the animal world, but he came under the influence of his American wife Hilda, who adopted commercial and consumerist attitude.

To conclude, it could be said that various writers, novelists have grasped Gandhian ideology on which they based their works of art, as they had breathed the contemporary air filled with Gandhian virus.

Bengali as a Language Emerging Trends and Concerns

Monali Chatterjee

Language reflects the life of a community. A language can be studied by tracing its evolution in order to gain a better perspective of social, cultural and economic forces that function in a specific community or society during a certain phase of time. Language is not merely a channel of communication but it is a world view of a particular community. Hence the extinction of a language may spell the disappearance of an epistemic system. This, in turn, may cause depletion in the diversity of the cultural heritage of the world.

India is a country of diverse languages. Bengali has been one of the most widely spoken languages in the world. It has been a channel of a large body of world renowned literature that has been in turn, translated in many other languages of the world to reach and be appreciated by more readers. This paper attempts to trace the trajectory of Bengali as a language, its genesis, evolution as well as its growth and development in the present day. An attempt has also been made to deliberate upon—the future prospects of Bengali as a language in India and beyond. It also explores some of the features that make it so popular as a language. It will trace some of the detrimental influences on the language. Despite its highly popular usage its sustenance and future prospects have raised serious concerns amongst modern linguists and researchers. The paper brings out some crucial questions about several grave issues concerning the subsistence of the language.

In India alone, about 500 living languages, according to UNESCO (2016) and 447 according to Enthologue (Devy, 2014, p. 6) languages are spoken out of which Bengali is the second widely spoken language in India. It is second only to Hindi. (Ibid. 91)

Bengali is ethnographically known as Bangla (a common endonym). It is the national and official language of Bangladesh and the state language of West Bengal in India. It is regarded officially recognized as a scheduled language in India. With regard to the numbers of speakers the onset of twenty-first century witnessed Bengali becoming the sixth widely-spoken language in the world. Bengali comprises of a huge vocabulary and enormous variations in its language and register. As a result, everyday discussions, speeches and literature can be effectively articulated through this language. Hence it has a long and enriching history of belles letters through several centuries and has successfully established its literary achievements through the early development and standardization of its language. (School of Oriental and African Studies, 2017)

Bengali is spoken by nearly 230 million speakers out of whom 189 million speakers are native speakers. It is an Eastern Indo-Aryan language of the Indo-European group of languages. It is derived from Brahmi, and originated in Sanskrit. (Devy, 2014, p. 20) It is native to West Bengal in India and Bangladesh. According to Encyclopaedia Britannica, there are over 210 million Bengali speakers who use it as their first or second language. This includes about 100 million Bengali speakers in Bangladesh; around 85 million speakers exist in India, particularly in the provinces of West Bengal, Assam, and Tripura; and substantial immigrant communities in the United Kingdom, the United States, and the Middle East. (Britannica, 2017) In Tripura, 69% of the population is Bengali speaking. (Devy, 2014, p. 20)

It is closely related to Assamese, Oriya, and Maithili and have mutual similarities. (Ibid.) In general, the dialects of East Bengal and West Bengal are mutually intelligible. Nevertheless, some dialects, for instance, of Sylhet and Chittagong in Bangladesh, may not be intelligible to the speakers of the standard language. (University of Washington, 2017) There are eight kinds of Bengali dialects popularly grouped as: Northern,

Western, Eastern, South-western, Ganda, Central (or West-Central), Bahe, and Vanga. The modern version of Standardized Bengali has originated from the urban, elite, variant of the language used popularly in Kolkata. Many speakers are proficient in both the urban as well as the rural variants of the language. (Devy, 2014, p. 64) The colloquial language that the educated Bengalis speak and write is called *pramita*. (University of Washington, 2017)

Written Bengali use a type of script called alphasyllabary or an abugida that uses signs to denote consonants. There are12 vowels and 52 consonant characters in the Bengali script. (Communicaid Group Limited, 2017)

The trajectory of Bengali language and literature can be categorized and divided into three phases: old Bengali (c 1000-1350 AD), middle Bengali (1350-1800) and modern Bengali (1800-present). The vibrant literature of Bengali, dates back to tenth century known through the manuscripts of Buddhist songs, the *Caryapada* or *Caryagiti*. An enormous corpus of literature from the middle phase exists, devoted to both Hindu and Islamic themes. The *Bengali Renaissance* of the nineteenth century, brought to light many renowned modern Bengali writers, concentrated in Kolkata, the colonial capital of that time. It reached its culmination in Rabindranath Tagore (1861-1941), who won the Nobel Prize for literature in 1913 for *Gitanjali*. Literary Bengali is often termed as *sadhu bhasa*, "refined language." Although *sadhu bhasa is no longer used in* literature today, it is still employed for official documents in Bangladesh. (University of Washington, 2017)

The partition of Bangladesh from West Bengal led to a further crusade of language. The government of the Urdu-speaking country, West Pakistan intended to impose Urdu as the official language of East Pakistan (currently called Bangladesh now). The effect of Urdu almost effaced the existence of Bengali. However, this newly formed nation stood by its mother tongue, Bangla and this identity of a Bengali took a shape of the rebellion of language. Finally, through violent upheavals and Language Movement (or *Bhasha Andolan*), on 21 February 1952, Bangla became the official national language of Bangladesh. It established the race of Bengali community once again and Bengali became the national language of the country. (Mukhopadhyay, 2017, p. 8)

UNESCO has observed this date as the International Mother Language Day to encourage cultural and linguistic diversity and multilingualism. As Amartya Sen comments, "Bangladesh's separation from Pakistan was not based on religion at all, since a Muslim identity was shared by the bulk of the population in the two wings of undivided Pakistan. The separatist issues related to language, literature, and politics." (Sen, 2006, p. 15)

Thus, the Partition caused a fragment to go to West Bengal and the rest to East Pakistan. In West Bengal, more impurities muddied the water—new settlers from different cultures, languages, the influence of Hindi films (and its Bollywood culture), opportunities from the US, the dominance of English medium schools, the urge to become global. These factors made it difficult for purist Bangla to survive with the competing languages for sustenance. Hindi and English have continued to encroach upon the spaces of Bangla as a mother tongue.

Bengali has some unique features that are peculiar to this language :

As a language it shows no gender discrimination in terms of inflections or pronouns.

Compound letters assume a new identity in the script.

It is a non-phonetic language. Unlike most Indian languages wherein the pronunciation closely follows the script, Bengali evinces a marked disparity between the written and the spoken word. In most cases it follows post-Saussurean linguistics which

proposes that "the process of matching verbal icons to signify semantic units by a given speech community itself is entirely arbitrary. (Devy, 2014, p. 20)

Certain emerging trends and issues have impacted the language rather drastically.

As a community that has tried to adopt an eclectic approach in various walks of life and is concerned with the holistic advancement of human beings, it has engaged in the self-reflection and evaluation of its cultural legacy and heritage. Several linguistics and litterateurs have raised concerns about the depleting degrees of fluency of Bengali as an oral language in order to suit several kinds of immediate conveniences, thereby foregoing long term damage to the culture that is supported by the language. It is often feared that this highly popular language may be soon on the verge of extinction. Their diatribe often centres on two major concerns: the frequent usage of non-standard variant of the language (which is often ungrammatical) and blending Bengali with other popular languages like English, Hindi or other regional languages or dialects for bringing in a casual variety in the conversation or not having the right vocabulary to one's command.

There are various perspectives of viewing the situation. **Naira Khan,** Professor of **Linguistics, University of Dhaka is convinced that:**

The concept of purity in any language is a fallacious one. Variants such as Banglish are simply another step in the evolution of Bangla. In fact, Banglish can be considered a city based urban dialect of Bangla. We should revel in the fact that a new variety has arisen in our own city amongst a particular age group through access to media, which in itself reflect interesting social factors. (Khan, 2016)

There are several factors adversely affecting Bengali. Jay Goswami, a renowned modern poet comments that nobody prevents us from learning another language. However, without mastering the mother tongue or any difficulty in expressing through the mother tongue without using Hindi or English words too often and randomly is not a sign of language proficiency. This is certainly not the best path towards a sound and holistic education. As a result, justice is done to no language, particularly the oral language which centres on neglect of the mother tongue and a faulty system of language education. **(Goswami, 2017, পৃ. 23)** Under the effect of the postcolonial conditioning, the current generation of parents are prompted to believe that studying in a school in which the language of instruction is Bengali is below their dignity and may impair their social reputation.

Ganesh N. Devy further observes,

The stress caused by the rapidly increasing use of a mega-language (such as English) or a major national language (such as Hindi) and by the tacit social pressure to increase one's engagement with those languages in order to ensure one's livelihood is being experienced not just by the 'minor languages' but also by 'major languages' having their own scripts and well-established literary history. (Devy, 2014, p. 8) Needless to mention, Bangla is one such 'major language'.

Devy also laments:

One notices now in India and in other Asian and African countries an overpowering desire among parents to educate their children through the medium of English, Spanish or French in the hope that these languages will provide a certain visibility to the younger population when they enter the international market of productive labour. Their desire has affected the schooling pattern in favour of education through an international language, which was not witnessed in any previous era. (Ibid. 9)

Goswami further points out that some parents also tend to think that their children will not be able to progress or prosper much in life if their medium of instruction in school is Bengali or if they expend their time and interest to Bengali as their mother tongue. Many Nursery schools instructing through English language have mushroomed in every locality. On one hand it is compulsory for children to learn and speak English in school; on the other, even at home, they are made to practise the same. Additionally, mixed languages used on TV are also learnt by the children. So whatever Bengali he acquires is a random blend of various languages. Without a mix of Hindi or English the children cannot complete a single sentence. According to the Indian Constitution, the provinces were formed according to the language people spoke. So in education, language learning is also imperative. However, three factors should be kept in mind. It is necessary to know 1. the language of the province 2. A pan Indian language or a language spoken all over the country 3. An international language. (Goswami, 2017, পৃ. 23)

In order to acquire knowledge, or develop it, teaching through the mother tongue is essential. Nowadays, usually in order to earn an educational degree in a foreign country, it is necessary to learn the mother tongue of the place. Recently, the West Bengal Government has mandated studying Bengali from Grades one to ten in all the schools of the province. The practice of laying an excessive stress on English language has only taken the children away from language but also from the culture of Bengal. Bengali race is getting detached from its roots. (Bandopadhyay, 2017, p. 83)

On November 1, 1956 in Manbhoom and May 19, 1961 in Silchar, Assam, eleven Bengalis have sacrificed their lives to protect their mother tongue. This sentiment towards Bengali language has helped the world to recognize this language in a new light. Yet, the speakers of Bengali language have developed a certain inferiority complex towards their own language. Many critics believe that side lining or pushing Bengali to the periphery has an economic reason. However, it may have more than mere economic reasons and may be even more deep rooted. Since the 1990s a new wave of globalization has taken over the world. The contact with rest of the world has become inevitable. This intermingling has been made by the MNCs and the blend of all the cultures of the world. On one hand there is an increase in the opportunities of studying and working abroad; on the other, the active involvement of the social media—all these use only a single language and that is English. People have to learn the official language of a workplace—in this case English. In this case, it cannot be resisted or opposed. Parents too, driven by the keen desire to secure their children's future quickly have become desperate to turn them into the citizens of the world/ On the other hand, another body of teachers and academicians show their deep sentiments on the occasion of International Language Day. Yet, they tend to express the same in English language alone. They get their children admitted to an English Medium school to secure their future. This neglect of the mother tongue is dragging us towards a certain cultural instability or void. The entire race of native Bengali speakers is growing rootless. The enlightenment of individual personality, brought about by mastering the mother tongue, has not received its due importance in our society. Gourdas Basak has received a letter from Michael Madhusudan Dutt: "I should scorn the pretensions that man to be called "educated" who is not the master of his own language." (Versailles, 1865) He too became immortal after returning to his mother tongue through his literature. (Bandopadhyay, 2017, p. 83)

After the British invasion, the Bengalis were among the first to learn English language. The Bengalis were still the first to imitate the British, the people of the westernized civilization. However, this boomerangs back to them with a shock, when they settle abroad in countries like Australia or America. Their children are schooled in such a way that they follow the Latin or Austro accent in their speech. (This has been portrayed very closely by

eminent writers like Jhumpa Lahiri and Romen Basu who wrote about expats and diasporic Bengali Settlers.) However, when such children blindly imitate the Western culture—including free sex and an independent lifestyle, their parents suffer from a severe culture shock. This causes a wide generation gap. Many such Bengali immigrants have suffered from this. However, some Bengalis who do not stay abroad also try to re-create the ambience of an immigrant even in India. They often claim that their children cannot read or write Bengali—often with pride as though they spent so much time and effort reading and learning English or other Western languages that they had no time for Bengali. This is an ostentatious display of intellect. Studying and reading Bengali as a language seems derogatory to them since it is only a regional language.

On certain occasions, Bengalis sporadically observe their New Year according to the Bengali calendar—inaugurate their annual account books, welcome the New year and sing songs by Tagore. (Otherwise being a Bengali has now become a course of a lip service). (Mukhopadhyay, 2017, p. 8)

Measures to Rejuvenate Bengali as a Language :

The Government of West Bengal has tried to take some important decisions to enable Bengali to survive at least in the province in 2017. It has proposed that not only the government schools and the government aided schools but other Educational Boards should have Bengali as a compulsory course. According to Jay Goswami, this is a commendable decision. It is hoped that this initiative may help students to be exposed to their mother-tongue right from their childhood and they may grow to love and respect it.

Recognizing the fact that Bengali is not the mother-tongue of all the children, people from many other communities have settled in West Bengal, other languages are also included in the course curriculum of these schools. This is aimed at developing the language skills of the students since their early childhood when they grapple with less technical subjects. The use of appropriate learning aids and techniques with due encouragement from their respective families can make such language learning an exciting and fruitful experience. (Goswami, 2017, প. 23) The government's decision is right and responds to the needs of the present day. The decision will resurrect this dying language. (Bandopadhyay, 2017, p. 83) Extensive research has proved frequently that individuals who are proficient in their own mother tongue tend to be able to learn other languages with greater ease and receptiveness than those who cannot use their mother tongue very well. However, the scope of this paper does not offer any space to give evidences of the same here

Limitations of this study:

This research has several constraints which future research in the same area may hope to eliminate. Several of statistical data may not be recent due to unavailability of the relevant census data. Several newspaper and periodicals have published articles (some of which have been quoted here) recently have discussed about the dwindling number of enrolments in the Indian universities for graduating or post-graduating in Bengali language and literature. However, the exact figures are not available. Yet it is clear that a large number of students get more attracted to professional courses, social sciences or other disciplines that promise a more lucrative career immediately after the end of the course. Secondly, although the paper describes how Bengali may make its way to extinction soon, the paper is written in English in order to reach a wider audience of readers.

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India's Ancient Libraries and their Role in the Development of Education and Society

Dr.Rakesh D Parmar

Email:@rakesh_parmar4 yahoo.com, (M) 9924477840

Introduction:

Since ancient times India has been the country devoted to pursuit of knowledge, where learning and scholarship have been held in high esteem. The Vedas, Upanishads, Sutras and Epic, coupled with the Philosophical works of great sages and the considerable body of Buddhist literature, reveal that there was a great progress made in learning in ancient India and the libraries of that time had been playing a great role in preservation and promotion of cultural heritage in India. An assessment of libraries of ancient India is also significant in order to understand the impact of the libraries on the social and cultural life of the people of that time.

Civilization in India is one of the oldest in the world. From ancient times it has been a center of intelligence of higher learning and libraries. Historically libraries were part of Indus-valley civilization. Those libraries are called 'Pustakalayas'. According to the Archeological research department, evidences of ancient Indian libraries are available from 2500-1500BC. The students of the library assembled resembled a large hall that contained of many shelves for the collection of scrolls that scholars used.

Learning and teaching were traditional works done in India since ancient times. Ramayana and Mahabharata are the two great epics which prove that point. As rightly pointed out by Dr.Sarvepally Radhakrisnan- "In the olden days teachers of India were themselves librarians and they were held in higher esteem". So, they are also known as 'mobile libraries' and 'memory libraries'.

There are many ancient libraries in India which tell us about how our teaching and learning skills use to be there and how their knowledge was rooted into their minds. There exist three kinds of libraries in India,

Libraries in Ancient India :

The concept of a library is not new, though many differences exist between the libraries of ancient India and the libraries of modern India. Interestingly, the basic idea does not show any big difference. In the ancient period, owing to the absence of printing, only hand-written books or manuscripts comprised the library. The basic principle of learning was Sruti-Smriti.

The role of memory was significant, as everything worthy of knowing had to be acquired by the ear and retained through learning by heart. The Vedas, the Upanishads, the Puranas, the Shastras and canons of art, culture and philosophy survived in either thought or the 'Kantha' i.e. the entire knowledge was stored in the memory of the scholars. Having one of the largest educational systems in the world, India today can boast of a large network of libraries as direct descendants of the ancient libraries and academics.

Mohan-jo Daro and Harappa :

The discovery of Chalcolithic civilization at Harappa (in the Montgomery district of the West Punjab in the present day Pakistan) and Mohan-jo Daro in the Larkana evidence to refute the much publicized thesis of the late emergence of civilization in India.,supplied an incontrovertible proof of the hoary and highly original nature of the Indian culture. It also established the prevalence of wititing in the then Indian Civilization.

The discovery of the Harappan civilization is, in fact is linked with unknown inscription in 1875. Although the script of the Harappan civilization is yet to be deciphered, the very fact of its existence points to a high level of that culture's development. So far over a thousand seals with inscriptions have been unearthed and, in addition to seals, inscriptions were done mainly on seals, yet it is possible that characters were inscribed also on materials that were easier to write on, such as, palm leaves. The latter should have been extremely perishable and this would explain why they have not survived. In view of this, the discovery of a clay inkwell is of a particular interest.

Magadhan and Mauryan :

The age of the Magadhan and Mauryan kings was a period of rapid cultural development. To judge by the Ashokan inscription, found in many regions of India, and also in the territory of modern Afghanistan, writing would appear fairly widespread as early as the third century B.C. The Ashokan inscriptions were in the Brahmi script, though Indian inscriptions are also available in the Aramaic, the Greek, and the Kharosthi scripts, the last having evolved from the Aramaic under the influence of the Brahmi. Most of the inscriptions, however, were in the Brahmi. According to a report by Nearchus, the ancient Indians in the period of Alexander's Indian campaign wrote on cotton fabric. It is possible that the most widespread material for writing was the palm leaf, but as has already been mentioned, because of the damp climate those written records have perished. The only testimony to the epistolary art of that era is provided by the Ashokan edicts inscribed on rocks, pillars and cave walls. Thus, in the third century B.C., the Brahmi was already a script with a long history behind it.

Jainism and Buddhism :

Jainism and Buddhism laid emphasis upon the systems of organized brotherhood accommodated in Rock-cut halls, Viharas or monasteries. The Brahmanical systems also followed suit with similar institutuions like Mathas and regular colleges. In contrast to the Brahmanical tradition in the Jain and the Buddhist schools, the art of writing received encouragement and writing and reproduction of scriptures came to be considered as a religious duty. The Buddhists used it generally and we have the testimony of the Chinese travelers, Fa-Hiren and It-singh, who visited India between the 4th and the 7the centuries A.D. in this connection. They carried away with them on their return, a large number of manuscripts copied by them, clearly an indication that the written materials available in the Buddhist institutions were not in substantial numbers. Viewing the picture as a whole, there is, thus evidence to show that traditional oral teaching and learning continued to be in favour and fashion, and as, one witer puts it there were more of 'living manuscripts' than 'written manuscripts'.

The availability of written material from the 4th century B.C. points out to the definite existence of places for 'storing' and making manuscripts accessible to the class of users. The Buddhist system of education and learning indicates the essential requirement of libraries. It centred around monasteries. The unit of Buddhist educational system was the group of young Bhikshus or monks living under the guardianship of a common teacher, the Upacharya or Acharya.

While the Brahmanical culture depended upon the system of individual schools and ideal successions of teachers and disciples, the Buddhist culture was the product of confederations of such schools in larger monastic institutions and pupils partaking of a wider collective academic life with its own advantages as an educational and adductive agency in the true sense of the residential universities of the modern days. The Buddhist Viharas at

Nalanda, Ordantapuri and other similar centres were de facto universities in those days, and each one of them possessed adequate library facilities.

The Chinese pilgrims, who came to visit the Buddhist monasteries and studied as well as copied manuscripts thereat, have left useful descriptions of the history of the early Indian libraries.The accounts of **Fa-hein**, **Hiuen-tsand and I-tsing,** being the first hand evidences, can be considered as authentic and original in this reargd. The main purpose of Fa-hien's visit to India, in 399 A.D., was not only to pay homage to the holy Buddhist places but also to collect the Vinaya texts for the restoration of the practices of the Budhhist monasteries in China. His account shows that writing and copying of texts were an intellectually recognized activity in India in the 5th century A.D.; it was therefore natural to the intellectual occupation of the religious order that libararies were maintained by the important Mahayana monasteries, Fa-hien worked in such libraries of the Patalipitra and the Tamluck monasteries. After Fa-hien, Hiuen-tsang was the next important Chinese traveler who visited India in 629-45 A.D. His long stay, for sixteen years, in India was intended "to see its far-famed shrines and all visible evidences of Lord Buddha's ministrations- to procure these books in the original languages and to learn the true meaning of their obtruse doctrines from orthodox Pundits in India. The monasteries, then were seats of learning where scholars not only taught but also composed their own books. In order to facilitate these scholarly wokrs, libraries were maintainde. Besides these, kings are also mentioned to have had their personal libraries. Hiuen-tsang worked for two years in the royal library of Kashmir. In 665 A.D during the reign of the T'and emperor Nadi, a Sramana of central India reached China with a collection of more than 1,500 of the Mahayana and the Hinayana texts. From the above, one can reasonably infer that ancient India had a proud record of libraries at such centres.

As pricipal seats of learning and culture the Buddhist monasteries enjoyed an all-India or even an extra-territorial reputation in those days. There are enough of References : to the grants made to the Viharas for the maintenance of libraries and purchase of equipments and additional manuscripts. Monastic libraries generally house the special and characteristic literature of the particular seat of learning which they belonged to. Hence, it is apparent that the study and propagation of the different faiths and sects depended very much on manuscripts and the writings of the great sages and patrons of the sects, stored in the form of book in manuscripts, in the libraries attached to the different institutions.

Hiuen-Tsang left India in of about 645 A.D. and It-sing came in about 672 A.D. The number of literary collections that It-sing carried home from India comprised some 400 different texts of the Buddhist works with abut 500,000 Slokas. All this meant more or less thorough ransacking of the rich and rare collections of the texts housed in the libraries of the monasteries.

Impact of Libraries on Education :

A change reflecting the impact of library activities on the growth and development of libraries is evident in the Gupta Period (A.D. 320-615) when in the wake of Hindu-Renaissance, the provision of library facilities was officially encouraged. The library, in the Gupta period was planned and it seems to have housed both the Buddhist and the non-Buddhist literarture.

From the third century A.D. onwards, the Brahmancial temples, the Buddhist monasteries, the Vaishnava and the Shaiva mathas etc, played a significant role in the cultural and educational life of the Indian people, for these institutions performed socio-economic as well as religious functions. The education was available both in the Brahmanical institutions and the Buddhist monasteries. Buddhist monasteries took students for only ten years, but

those wishing to be ordained as monks had to remain for a longer period and thus to be exposed to the concerned library facilities.

In 400 A.D.,there came into being one of the biggest known universities, the Nalanda university, which by 450.A.D. became a renowned seat of learning, it's fame spreading beyond the boundaries of India. Nnalanda near Patna grew to be the foremost Buddhist monastery and an educational center. Most of what we know of the Nalanda university during the 6th and the 7th centuries A.D. is due to the account left by Hiuen-tsang , who lived in the institution for three years in the frist half of 7th century, and I-sting who also stayed there for ten years toward the latter part of the same.

Information on the Nalanda university library is also found in the Tibetan accounts , from which we understand that the library was situated in a special area known by the poetical name the 'dharmaganja', (piety mart) which comprise three huge buildings , called the ratnasagara was a nine-storied building and housed the collection of manuscripts and rare sacred works like 'prajnaparamita sutra' etc. the library at Nalanda had a rich stock of manuscripts on philosophy and religion and contained texts relating to grammar, logic, literature, the vedas, the vedanta , and the samkhya philosophy, the dharmasastras, the puranas, astronomy, astrology and medical . It may easily be inferred that some very effective arrangement either based on a system of classification according to subjects or otherwise, must have been impossible to trace out the requried manuscripts whenever they were needed and it would have caused a chaos.

The University of Nalanda and its library flourished down to the 12th century A.D. until Bakhityar Khalji sacked it in 1197-1203 A.D. and set afire the establishment of Nalanda. The world famous universities, such as, the Vikramasila, the Vallabhi and the Kanchi were coming up in other parts of the country during the period from the 5th century A.D. to the 8th century A.D. All these universities possessed rich libraries (pustaka-bhandaras) and in hall containing such books, there used to be an image of the goddess Sarawati with a book in her hand.

Nalanda and Vikramshila Universities

The Nalanda and Vikramshila universities were under the control of the king Dharnapala. He founded the Vikramshila monastery in the 8th century A.D., it had a rich collection of texts in sanskrit, Prakrit and the Tibetan languages, regarding the library of the university, the Tabaqat-i-Nasiri informs us that "there were great number of books on the religions of hindus (buddhists) there ; and when all these books came under number of hindus that they might give them information regarding the import of these book; but the whole of the hindu community had been killed in the war. Muslim vandalism caused the disapperance of the excellent collection at Vikramashila.

Jaggadal Vihara :

The Jaggadal Vihara in Varendrabhumi was also an important centre of learning with considerable collection of the reading material. It was established by the king Rampala, who ruled from A.D. 1084 to 1130. The provision of facilities for reading, writing, editing, and translating manuscripts shown that this library was in no way less than its contemporary libraries in importance. Though not as large as the library of Nalanda, it abounded in private collection of texts. Likewise, Mithaila had been famous for its scholars since the days of Rajrishi Janaka had a rich collection of various commentaries on different branches of the Hindus Shastras. The library of its university played an important role in teaching and learning. A needle (Shalaka) was pierced through the manuscript on the subject of the student's specialization and he was expected to explain the last page pierced. In this way the

student's all round mastery of the subject was tested. Mithila continued to enjoy its all India importance in the field of learning till the end of the 15th century A.D.

The university as Sompuri, like that of Vikramshilla, occupied a significant position since the days of Dharmpala (A.D. 769-867). Like Nalanda, this university also had its own library. Atisa Dipankar, a noted scholar, lived there. With the help of other scholars, he translated into the Tibetan the Madhyamkarantnapradipa of Bhavaviveka. This university was destroyed by fire in the middle of the 11th century A.D., efforts were made by the monk Vipulsrimitra to renovate the university but it could not regain its past glory. At a time when Nalanda was famous for its Mahayana courses of study, the Maintraka Kings (A.D. 475 to 775) provided their patronage to the Mahavihara of Vallabhi. The university was famous for its Hinayana studies. The fact that this university had a good library, is supported by a reference in a grant of Guhasena, dated 559 A.D., wherein a provision was made out of the grant for the purchase of books for the library. This important seat of learning at Kanheri, on the west coast, flourished during the reign of Amonghavarsha In the 9th century A.D., the library occupied a significant position within the establishment, and the donors provided money to buy books for the library.

The last of the famous seats of learning in Eastern India was Navadwipa in the West Bengal. It reached its height of glory from A.D. 1063 to 1106 as a centre of intellectual excellence as well as its rich library facilities, when Lakshman Sen, a king of Gauda, made it his capital. However, this library too was destroyed along with the centre by Bakhtiyar Khalji.

Situated in South India at Amaravati, on the banks of the Krishna, the Nagarjuna Vidhyapeeth flourished about the 7th century A.D. Its library was housed in the top floor of the five storied building of the university,it had an enormous collection on the Buddhist philosophy, particularly of the Mahayana school that Nagarjuna had founded, science and medicine. There is enough archaeological evidence that supports the existence of this 7th century university and its library. The enormity of the collection in this library is borne out by the fact that it not only had works on the Buddhist literature and the Tripitakas, but also works on several branches of scientific knowledge, such as, Botany, Geography, Maineralogy, and Medicine. It was a great attraction for scholars from the different parts of India and from countries like China, Burma and Ceylon.

To sum up it can be stated that the libraries are as old as world wide civilizations and India is no exception to it. The above paper unravels the inroads as a sage of information culture in ancient India. The paper may help people to know where was India standing in her ancient time with regard to education, culture and civilization and also to understand the dynamic role that can be played by the libraries in fostering the culture and civilization in the society in particular and overall development of the society in general.

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Morphological Analyzer for Sanskrit Language

Jaideepsinh K. Raulji

[1]Lecturer, Ahmedabad University, Ahmedabad, Gujarat, India.

[2]Research Scholar, Dr. Babasaheb Ambedkar Open University, Ahmedabad, Gujarat, India

Email: jaideepraulji@gmail.com

Dr. Jatinderkumar R. Saini

[1]Professor & I/C Director, Narmada College of Computer Application, Bharuch, Gujarat, India

[2]Research Supervisor, Dr. Babasaheb Ambedkar Open University, Ahmedabad, Gujarat, India

Email: saini_expert@yahoo.com

Word level processing requires knowledge of structure and formation of words. The branch of linguistics which is concerned with formation or creation of words in a language from morphemes in a systematic way is termed as Morphology. Sanskrit is a predecessor of most Indian languages and also a family of Indo-European branch. Knowledge of Sanskrit language may help to understand structure and architecture of other Indo-Aryan languages spoken widely in Indian sub-continent. Here morphological analysis of Sanskrit words through its strong feature of postposition and preposition markers is carried out in a lucid manner. After tokenizing Sanskrit sentence, the retrieved words are compared to indeclinable and pronoun database. The remaining unmatched words are looked up for post and pre position markers for identifying verb forms and then noun forms. The generated results definitely form basis for understanding surface structure of sentence and can be utilized for further improvement of related systems like Information Retrieval, Part of Speech Taggers, Machine Translation etc.

Keywords :

Morphology, Inflection, Declension, Subanta, Tinanta.

1. INTRODUCTION :

Sanskrit belongs to Indo-European family of languages and is considered as a primary language of Vedic civilization. It is one of the 22 languages listed in the Eight Schedule of the Constitution of India. The literary work on Sanskrit grammar – *Ashtadhyayi* is a treatise from *Sage Panini*. In Linguistics, morphology is a branch that deals with word formation, analysis and generation. Computational Morphology (CM) is an application of morphological rules in the field of computational linguistics. Morphological analysis is vital for building any basic NLP application and for an inflectionally rich language like Sanskrit, it provides ample information of word with its syntactic and semantic role played in a sentence. Grammatical information like gender, number, person, tense, etc is marked through the inflectional suffixes.[4]

Computational Morphology deals with the processing of words in their graphemic and phonemic forms. Its most basic task can be defined as taking a string of characters or phonemes as input and delivering an analysis as output.

Sanskrit has two fold morphology, nominal (*subanta* forms) and verbal (*tinanta* forms). Sanskrit is rich in inflections. Due to inflection morphology two kinds of padas viz *subanta padas* (nominal words) and *tinanta padas* (verbal forms) are formed. The Paninian analysis for Sanskrit has categorized each and every usable word under these two categories(*subanta*

and tinanta). With respect to inflection no clear difference between nouns and adjectives is identified.

2. RELATED WORK :

Sanskrit, being a free word order language; its syntacto-semantic relations solely depend on word inflections. Hence for analysis of Sanskrit syntax dependency parsers are more suitable by Pawan G, et al[1]. Not being strictly positional, sentential discourse requires strong morphological analysis. To develop algorithm for Sanskrit parser Shashank S and Raghav A[2] used Morphological Analyzer as Sanskrit words have rich case endings. They converted Devanagri format to ISCII format. Using DFA, root word along with its attributes are retrieved. Each word is checked against *avyaya*, pronoun, verb and noun tree sequentially. The whole analysis is done on basis of paradigm table. Amba K and Devanand S [3] graphically represented Sanskrit morphology described by Panini. They built FST for analyzing Sanskrit inflectional forms. Namrata T and Suresh J [5] built a rule based POS tagger, where rules are stored in the database and the word is compared to database after suffix stripping. They also introduced parsing of Sanskrit sentences using Lexical Functional Grammar [6][8].   Akshar B, et al [8] built morphological analyzer using modular approach of programming paradigm and included modules for *Sandhi - Samasa* analyzer and formation, *Subanta*, *Tinanta* and *Kridanta* Analyzer. Morphogical and comparative study of Sanskrit and English was carried by Promila B[9], et al in their framework for English to Sanskrit MT. A survey by Sulabh B [12], et al, on Sanskrit Tagsets, Part of Speech tagging methods, techniques and issues in implementing statistical methods due to scarce availability of Sanskrit corpora is discussed. A survey focusing on Sanskrit Grammar, models that are used for POS tagging, NLP analysis methods is done by Sharadha, A, et al [15]. A nice piece of work is carried out by Girish Nath Jha, et al [20] in analyzing inflections morphology. The recognition of *avyayas* is with the help of *avyaya* database, recognition of verb is with verb database wherein most common 450 verb root's inflectional forms are stored in verb dictionary for matching and *subanta* recognition through database pattern matching [20].

3. SANSKRIT MORPHOLOGY :

Natural Language Processing is a scientific study of languages with computational perspective[17]. Panini's grammar consists of nearly 4000 rules divided into 8 chapters. It describes entire Sanskrit language with all detailed structure of grammar. It is a peculiarity of Panini's word formation that he recognizes derivation by suffixes only.

Even Panini's grammar begins with the alphabet arranged on scientific principles.

Morphology also refers to grammatical information hidden in the word. Inflections with words are inbuilt, hence in most scenarios auxillary verb is not required. In Sanskrit, word with complete inflection is independent of expressing itself to various grammatical units.

Sanskrit is rich in inflections. Due to inflection morphology two kinds of *padas* viz *subanta padas* (nominal words) and *tinanta padas* (verbal forms) are formed.

3.1 NOUN FORMS / SUBANTA PADA :

Inflectional forms or Declension of Nouns, Substantive and Adjectives are considered as *Subanta's* in Sanskrit Language. Morphologically nouns and adjectives behave in similar way. The basic form of noun is called a *Pratipadika*. A noun has 3 genders namely masculine, feminine and neutral and 3 numbers namely Singular (only one), Dual (only two), Plural (more than two). There are 8 cases in each number namely Nominative, Accusative, Instrumental, Dative, Ablative, Genitive, Locative and Vocative. The case markers remain almost same for substantives and adjectives as nouns. Case Markers (*Vibhakti*) for a verb

gives information about Tense, Aspect and Modality (TAM). *Vibhakit's* are so important to nouns endings that though word sequencing is changed the meaning remains same. But if case markings are changed the whole sentence semantics is altered. Hence the *vibhaktis* are crucial in determining the semantic roles. *Karaka* defines relationship between Nominal and Verbal root.

There are 3 persons in Sanskrit

1.   *Uttam Purush* (First Person) : It refers to myself eg (अहम् गच्छामि) I am going.

2.   *Madhyam Purush* (Second Person) : It refers to yourself eg.(त्वम् गच्छसि) You are going.

3.   *Pratham Purush* (Third Person) : It refers to they. Eg. (सः गचछति) He is going.

Following are the case markers (*Karaka System*) for Nouns forms.

Table 1 (below) – Nominal Case Markings for Gender - Masculine

Vibhakti [Cases]	Masculine		
	Singular	Dual	Plural
Nominative	◌ः, ◌ा, ◌ूः, ◌ैः, ◌न्	◌ौ, ◌ी, ◌ू,	◌ाः, नः, ◌ः, यः, वः
Accusative	म्	◌ौ , ◌ी , ◌ू,	◌न्, न् , ◌ीन् , ◌ून्, ◌ः
Instrumental	◌ेन, ◌ेण , ◌ा , ना ,	◌ाभ्याम् , भ्याम् , याम् ,	◌ैः , भ्यः , भिः
Dative	◌ाय , ◌े , ये	◌ाभ्याम् , भ्याम् , याम्	◌ेभ्यः , भ्यः , यः
Ablative	◌ात् , ◌ः , ◌ेः , ◌ोः	◌ाभ्याम्" , भ्याम् , याम्	◌ेभ्यः, भ्यः , यः
Genitive	स्य , ◌ः , ◌ेः , ◌ोः , नः ,	योः , ◌ोः , वोः , नोः ,	◌नाम् , ◌णाम् , णाम् , नाम् , ◌ीनाम् , ◌म्
Locative	◌े , ◌ि , ◌ौ , नि , व	योः , ◌ोः , वोः , नोः	◌ेषु , षु , क्षु , सु

Table 2 (below) – Nominal Case Markings for Gender - Feminine

Vibhakti [Cases]	Feminine		
	Singular	Dual	Plural
Nominative	ा , ूः , ैः , ौः , उः	े , यौ , ौ , ू,	ः , यः , ठः , वः
Accusative	म्	े , यौ , ू, ौ,	ः , ूः
Instrumental	या , याम् , वा , ा	भ्याम् , याम्	भिः , िः
Dative	यै , ये , वै , वे , े	भ्याम् , याम्	भ्यः
Ablative	याः , ेः , ौः , वाः , नोः	भ्याम् , भ्याम	भ्यः
Genitive	याः , वाः	योः , वोः	नाम् , ाम्
Locative	याम् , ाम् , ि	योः , वोः , ोः	सु , षु , क्षु

Table 3 (below) – Nominal Case Markings for Gender - Neutral

Vibhakti [Cases]	Neuter		
	Singular	Dual	Plural
Nominative	म् , ि , ठः , ु	े , ी , िणी , णी , नी	ानि , णि , रीणि , नि , न्ति , ि
Accusative	म् , ि , ु,	े , िणी , नी	ानि , णि ,

			णि , नि , , न्ति , ि
Instrumental	न , णा , ना ,	भ्याम् , भ्याम	: , भिः
Dative	य , णे , ने	भ्याम् , भ्याम	भ्यः
Ablative	त् , णिः , नः	भ्याम्	भ्यः , भ्यः
Genitive	स्य , णः , नः	योः , णोः , नोः	नाम् , नाम् , णाम्
Locative	े , नि , णि	योः , णोः , नोः	षु , क्षु

3.2 PRONOUN

All categories of Pronoun (Personal, Demonstrative, Relative, Interrogative, Reflexive, Indefinite, Correlative, Reciprocal, Possessive, Pronominal) with their cases, numbers and genders are directly added to pronoun database; initially the tokenized word is compared to pronoun, if it is positive(true) it is declared the same without continuing further in the algorithm.

3.3 INDECLINABLES or AVYAYAS :

A word whose form remains same in all genders, numbers and cases is Indeclinable (*Avyaya*). The indeclinables consist of Prepositions, Adverbs, Particles, Conjunctions and Interjections. In the implemented system all indeclinables are added into database and they are directly compared after tokenization process.

3.4 VERB FORMS / TINANTA :

Verbs, based on moods are divided into 10 conjugational classes. For implementation purpose, here it is identified in only two categories viz 1st, 4th, 6th and 10th in first and remaining in second category. In Sanskrit there are two kinds of Verbs namely Primitive and Derivative. There are 6 tenses and 4 moods. Tenses and Moods are referred to as *Lakaras* in Sanskrit. Tenses are namely Present, Aorist, Imperfect, Perfect, First Future, Second Future. Moods are namely Imperative, Potential, Benedictive, and Conditional. There are two personal terminations too namely *Parasmaipada* and *Atmanepada*. *Parasmaipada* are the verbs where fruits of the action does not go to one who acts ie other-serving verbs. *Atmanepada* are the verbs where fruits of the action go to one who acts ie self serving verbs. Here in the implemented system, verb endings are extensively covered in software with its Casses, Tense, Moods and Personal terminations. Voices are not implemented in the system. Based on inflectional endings the listing is as follows.

Table 4 (below) -Verbal Conjugational Classes Group 1 –Verbal Classes 1st ,4th ,6th and 10th.

Present Tense[Parasmaipada]			
	S	D	P

Present Tense[Atmanepada]			
	S	D	P

FP	मि	वः	मः
SP	सि	थः	थ
TP	ति	तः	न्ति

FP	े	वहे	महे
SP	से	ेथे	ध्वे
TP	ते	ेते	न्ते

Imperfect (Past) [Parasmaipada]			
	S	D	P
FP	अ..म्	अ..व	अ..म
SP	अ..ः	अ..तम्	अ..त
TP	अ..त्	अ..ताम्	अ..न्

Imperfect (Past) [Atmane ada]			
	S	D	P
FP	अ..े	अ..वहि	अ..महि
SP	अ..थाः	अ..थाम्	अ..ध्वम्
TP	अ..त	अ..ताम्	अ..न्त

Imperative Mood [Parasmaipada]			
	S	D	P
FP	०नि	०व	०म
SP	-	तम्	त
TP	तु	ताम्	न्तु

Imperative Mood [Atmanepada]			
	S	D	P
FP	०ै	०वहै	०महै
SP	स्व	थाम्	ध्वम्
TP	ताम्	०ताम्	न्ताम्

Potenti l Mood [Parasmaipada]			
	S	D	P
FP	ेयम्	ेव	ेम
SP	े०ः	ेतम्	ेत
TP	ेत्	ेताम्	ेयुः

Potential Mood [Atmanepada]			
	S	D	P
FP	ेय	ेवहि	ेमहि
SP	ेथाः	ेथाम्	ेध्वम्
TP	ेत	ेयाताम्	ेरन्

Table 5 (below) - Verbal Conjugational Classes Group 2, Verbal Classes 2nd ,3rd ,5th ,7th ,8th ,9th

Present Tense[Parasmaipada]	S	D	P
FP	मि	वः	मः
SP	सि/षि	थः	थ
TP	ति	तः	न्ति

Present Tense[Atmanepada]	S	D	P
FP	े	वहे	महे
SP	से	ेथे	ध्वे
TP	ते	ाते	ते

Imperfect (Past) [Parasmaipada]	S	D	
FP	अ..म्	अ..व	अ..म
SP	अ..ः	अ..तम्	अ..त
TP	अ..त्	अ..ताम्	अ..न्

Imperfect (Past) [Atmanepada]	S	D	P
FP	अ..ि	अ..वहि	अ..महि
SP	अ..थाः	अ..ाथाम्	अ..ध्वम्
TP	अ..त	अ..ताम्	अ..त

Imperative Mood [Parasmaipada]	S	D	P
FP	ानि	ाव	ाम
SP	-	तम्	त
TP	तु	ताम्	न्तु

Imperative M od [Atmanepada]	S	D	P
FP	ै	ावहै	ामहै
SP	स्व / ष्व	ाथाम्	ध्वम्
TP	ताम्	ाताम्	ताम्

Potential Mood [Parasmaipada]	S	D	P
FP	याम्	याव	याम
SP	थाः	यातम्	यात

Potential Mood [Atmanepada]	S	D	P
FP	ेय	ेवहि	ेमहि
SP	ेथाः	ेथाम्	ेध्वम्

TP	यात्	याताम्	युः

TP	ेत	ेयाताम्	ेरन्

First / Periphrastic Future [Parasmaipada]			
	S	D	P
FP	तास्मि	तास्वः	तास्मः
SP	तासि	तास्थः	तास्थ
TP	ता	तारौ	तारः

First / Periphrastic Future [Atmanepada]			
	S	D	P
FP	ताहे	तास्वहे	तास्महे
SP	तासे	तासाथे	ताध्वे
TP	ता	तारौ	तारः

Second Future [Parasmaipada]			
	S	D	P
FP	ष्यामि	ष्यावः	ष्यामः
SP	ष्यसि	ष्यथः	ष्यथ
TP	ष्यति	ष्यतः	ष्यन्ति
ष्य can also have forms like क्ष्य / स्य			

Second Future [Atmanepada]			
	S	D	P
FP	ष्ये	ष्यावहे	ष्यामहे
SP	ष्यसे	ष्येथे	ष्यध्वे
TP	ष्यते	ष्येते	ष्यन्ते
ष्य can also have forms like क्ष्य / स्य			

Conditional Mood [Parasmaipada]			
	S	D	P
FP	अ..ष्यम्	अ..ष्याव	अ..ष्याम
SP	अ..ष्यः	अ..ष्यतम्	अ..ष्यत
TP	अ..ष्यत्	अ..	अ..ष्यन्

Condit onal Mood [Atmanepada]			
	S	D	P
FP	अ..ष्ये	अ..ष्याव हि	अ..ष्यामहि
SP	अ..ष्य थाः	अ..ष्येथाम्	अ..ष्यध्व म्
TP	अ..ष्यत	अ..ष्येताम्	अ..ष्यन्त

		ष्यताम्	

ष्य can also have forms like क्ष्य / स्य

ष्य can also have forms like क्ष्य / स्य

Perfect (Past) [Parasmaipada]			
	S	D	P
FP		व	म
SP	थ	थु:	-
TP	-	तु:	ु:

Perfect (Past) [Atmanepada]			
	S	D	P
FP	े	वहे	महे
SP	षे	ाथे	ध्वे
TP	े	ाते	िरे

Aorist (Past)[Parasmaipada]			
	S	D	P
FP	अ..म्	अ..व	अ..म
SP	अ..:	अ..तम्	अ..त
TP	अ..त्	अ..ताम्	अ..न्

Aorist (Past)[Atmanepada]			
	S	D	P
P	अ..म्	अ..वहि	अ..महि
SP	अ..ः	अ..थाम्	अ..ध्वम्
TP	अ..त्	अ..ताम्	अ..ु:

Benedictive [Parasmaipada]			
	S	D	P
FP	यासम्	यास्व	यास्म
SP	याः	यास्तम्	यास्त
TP	यात्	यास्ताम्	यासुः

| Benedictive [Atmanepada]			
	S	D	P
FP	षीय	षीवहि	षीमहि
SP	षीष्ठाः	षीयास्थाम्	षीध्वम्
TP	षीष्ट	षीयास्ताम्	षीरन्

षी can also have forms like सी

4. METHODOLOGY IMPLEMENTED

The four pillars of NLP can be considered like Lexical (Word Analysis), Syntactic (arrangement of word), Semantic (Meaning of Word) and Discourse (World Knowledge

Resolution) Analysis[17]. Here we have tried to implement the basic pillar of NLP viz; Word Analysis or Morphological Analyzer. The text encoding used is UTF-8 Devanagari script. The implementation flows in the manner as follows

1. Build Indeclinable (*Avyaya*) and Pronoun database.
2. Input raw Sanskrit text.
3. Normalize inputted text. Normalization process covers removal of unwanted spaces, punctuation marks, foreign letters/alphabets.
4. Tokenizing the text by spaces, hence converted to words.
5. Compare each word with pronoun database, if it matches, it generates appropriate results, otherwise forward it to next module.
6. If the word does not match as pronoun, the same is matched to indeclinable database. if it matches, it generates appropriate results, otherwise it is forwarded to verb forms rule base.
7. Verb forms (*Tinanta*) are processed by Regex pattern matcher affixes developed and added manually in Verb form rule base as shown in Verb forms table.
8. If verb form matching fails, then word is matched with *Subanta* (Noun form) through Pregex pattern matcher affixes.
9. It is compared in Sanskrit dictionary if all the rules fail.

Fig 1. Architecture of Morphological Analyzer
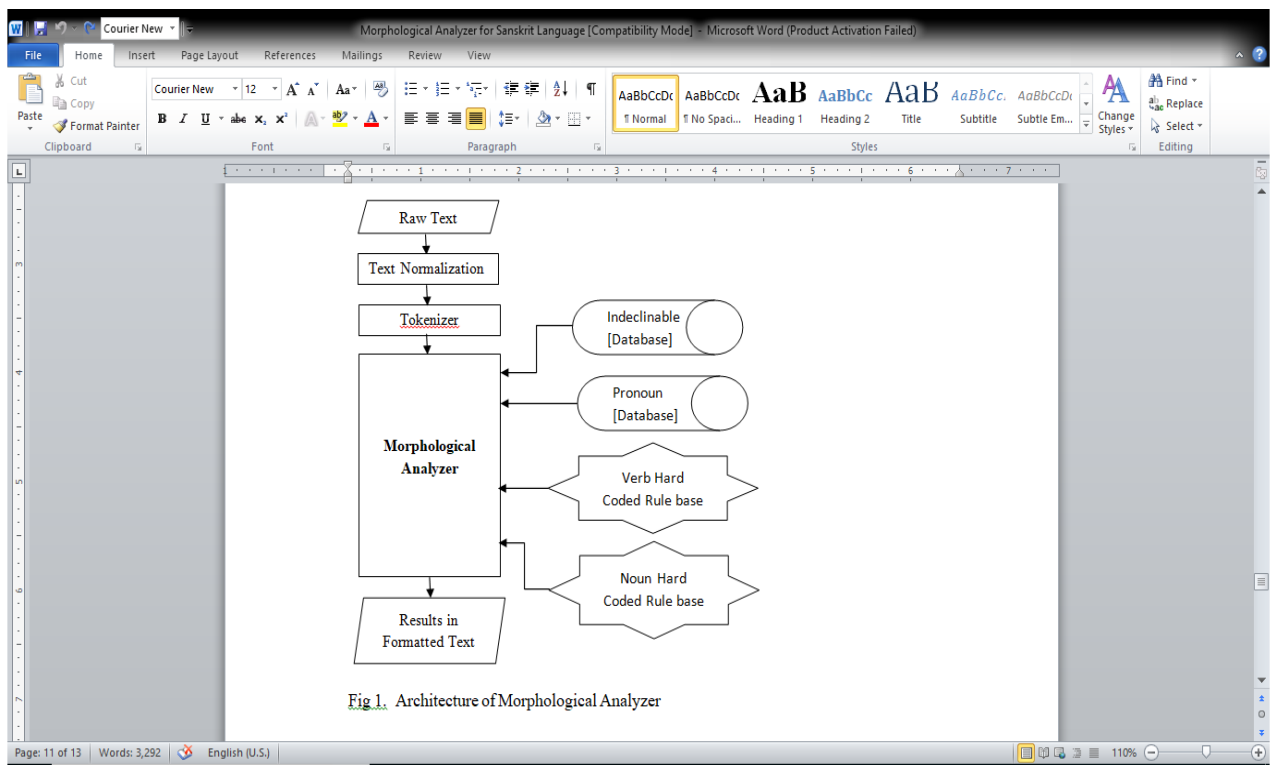
5. CONCLUSION :

The algorithm and its implementation is designed for *Sandhi* free text. The result for compounded word will be based completely on inflectional affixes. Hence efficiency of the tool can be increased by adding compound dissolution module. The system works great for pronoun and indeclinables. There are case marking for noun forms (*subanta*) which remains same for 2 or more cases or with numbers. Also the inflectional markings are replicated in verbal forms (*tinanta*) for 10 conjugational classes and personal terminations like *atmanepada* and *parasmaipada*. Hence it is ascertained to get multiple taggings for single verb forms and noun forms. But still performance of the tool is rectified by incorporating morphologically rich dictionary. It is possible to store all the inflected forms of words in

dictionary but size of dictionary might increase to unmanageable level and it also defeats the concept of linguistic generalization.

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Perspectives of Rehabilitation, Legal Rights, Supports and Acts of Disability

Dr. R.K.Chocha

Shree G. K. and C. K. Bosamia College, JETPUR

Rehabilitation describes specialized healthcare dedicated to improving, maintaining or restoring physical strength, cognition and mobility with maximized results. Typically, rehabilitation helps people gain greater independence after illness, injury or surgery. Rehabilitation plays a critical role in healing, repair and recovery in a wide range of injuries, illnesses and conditions: Improves speech, everyday skills and mobility in stroke, head injury and other neurological disorders, strengthens bones and promotes muscular healing after total joint replacement surgery and other orthopedic surgery and many others. (Understanding the Art and Science of Rehabilitation Medicine, 2010). This study focuses on rehabilitation approaches, models, legal rights, empowerment issues, social benefits and supports from government to strengthen the services of disability.

Keywords: disability, rehabilitation, legal rights

World Health Organization (1981) 'Rehabilitation' includes all measures aimed at reducing the impact of disabling and handicapping conditions and enabling the disabled and handicapped to achieve social integration.

Rehabilitation aims not only at training disable and handicapped persons to adapt to their environment but also at intervening their immediate environmental and social background as a whole in order to facilitate their social integration.

According to Medical Dictionary (2012) Rehabilitation is the process of helping a person who has suffered an illness or injury, to restore lost skills and to regain maximum self-sufficiency.

According to Business Dictionary (2012) Rehabilitation is the restoration of an entity to its normal or near-normal functional capabilities after the occurrence of a disabling event.

Rehabilitation is a treatment or treatments designed to facilitate the process of recovery from injury, illness, or disease to and normal condition as possible (Wolbring, 2009).

Therefore rehabilitation is a holistic and multi disciplinary approach which requires different inputs from different professionals to gain a complete recovery of the patients.

Approaches to rehabilitation :

According to Human Rights-Based Approach to Disability (2012) :

The medical approach :

One view is that disability is a health problem. Persons with disabilities are by implication "sick" because disability is perceived as a sickness. In turn, the cause of the problem is seen in the individual person and the corresponding solution is "fixing" this person. When this medical approach is adopted, the medical profession is assumed to bear the responsibility for persons with disabilities. In the area of labour, legislating from a medical approach is often provided for quotas. Quotas have been the subject of considerable debate in that they may promote the view that persons with disabilities must be given preferential treatment because they are "less competent" than their colleagues without disabilities.

Social approach :

The social approach emphasizes identifying, exposing, examining and removing the barriers that physical and social environments place on persons with disabilities such as:

• Legal barriers e.g. discriminatory laws

 • Physical barriers e.g. preventing access to the physical environment

• Communication barriers e.g. lack of Braille, sign language

  The social approach to disability is complemented by the human rights-based approach to disability. This approach is based on principles of human rights, as embodied the United Nations (UN) Universal Declaration of Human Rights and other international human rights documents.

Human rights-based approach

In a human rights-based approach to disability, limitations imposed on persons with disabilities by the social and physical environment are regarded as violations of their basic human rights. A human rights-based approach acknowledges that if something is necessary for a person to live in dignity, then it is a right that can be claimed and the government can be held accountable.

Intervention and models in Rehabilitation process:

According to Department of Veterans' Affairs (2009)

Psychosocial interventions may include measures such as:

• General psycho social counseling, adjustment/family/relationship counseling, parenting support, anger management.

• Basic life skills training.

• Involvement in community support services, self-help or chronic disease/illness support groups.

• Health/fitness and exercise regimes.

• Drug and alcohol management programs.

• Lifestyle programs.

• Financial counseling, and

• Attendant care, home support and accessing accommodation services.

Physical therapy

Physical therapy helps the patient restore the use of muscles. bones and the nervous system through the use of heat, cold, massage exercise and other techniques. It seeks to relieve pain, improve strength mobility and train the patient to perform important everyday tasks. Physical therapy may be prescribed to rehabilitate patient after burns, cancer, cardiac disease, neurological problems, orthopedic injuries, spinal cord injuries, stroke, traumatic brain injuries, etc. The duration of the physical therapy program varies depending on the injury being treated and the patient's response to therapy.

Occupational therapy model: Occupational therapy helps the patient regain the ability to do normal everyday tasks. This may be achieved by restoring old skills or teaching the patient new skills to adjust to disabilities through adaptive equipment, orthotics and modification of

the patient's home environment. The duration of the occupational therapy program varies depending on the injury being treated and the patient's response to therapy.

Speech therapy model: Speech therapy helps the patient correct speech disorders or restore speech. Speech therapy may be prescribed to rehabilitate a patient after a brain injury, neuromuscular diseases, stroke and other injuries/illnesses. The duration of the speech therapy program varies depending on the injury/illness being treated and the patient's response to therapy, Computer programs are available to help sharpen *speech,* reading, recall and listening skills.

Other Types of therapist

- Inhalation therapists help the patient learn to use respirators and other breathing aids to restore or support breathing.
- Audiologists help diagnose the patient's hearing loss and recommend solutions.
- Dietitians provide dietary advice to help the patient recover from or avoid specific *problems or diseases.*

Legal Rights Disabled (Arindam, 2012)

- They are entitled to the same rights and privileges as other citizens persons suffering from disability of 40% or more are further entitled to specific benefits.
- Once the disability is certified, the benefits can be availed, usually as a concession in
- travel fares in the Indian Railways for the patient and an accompanying relative.
- There is provision for reservation of jobs in the Public Sector and percentage is 3%. However, this 3% is shared with other categoaries of medical illnesses which lead to disability, e.g. Blindness, Deafness, Leprosy, and Orthopedic injuries.
- There is provision for certain tax benefits for the parents of psychiatric disorders.
- It is duty of mental health professionals to apprise the patients and their caregivers of their rights and assist them to claim these benefits.

Empowerment Issues of disability (Hagner & Marrone, 1995): The result of a survey

conducted in 320 universities and schools shows that only 0.1% of disabled students

are in universities and 0.5% in mainstream schools. Clearly, a huge amount of

neglect prevails in the Least priority has been given to the education of disabled

children due to the following reasons:

The attitude of the parents, family members and the community is that, there is no use of a disabled child being educated and it is a wastage of time, money and other resources, as they think that a disabled child/ adult is not productive in any way.

When there are other siblings for a disabled child, the disabled child gets the least priority in education compared to his/her sibling, either due to poverty of parents or the attitudinal barriers in the society.

- The prevalence of architectural and environmental barriers such as inaccessible built environment, school buildings, roads, transport and so on. Many times parents will have to carry their disabled child due to the architectural and environmental barriers. They cannot use public transport and private transport is too expensive for them. Thus as the child grows older their environment is restricted to their home.

- The education system is also inaccessible for many disabled students, as the teaching methods, learning aids, the curriculum itself and the evaluation system is not disabled

friendly. (Braille books and materials, readers for students with visual impairment, sign language interpretation and teaching are not available in most schools).

- Sarva Shiksha Abhiyaan (SSA) talks of Education for all. The fact remains that many disabled people are not enrolled under this scheme due to the severity of Disability. Also teachers are not trained.

- The Persons with Disabilities Act, 1995 does not speak of reservations in Higher Educational Institutions and only talks about open universities. Many Disabled people are denied entry into professional courses like MBA, Engineering and Medicine due to their disability.

Social benefits and support from government (Meena, 2010)

Rehabilitation Policies and Act:

According to Person with disability Act (1995) Main Provisions of the Act.

Prevention and Early Detection of Disabilities.

• Surveys, investigations and research shall be conducted to ascertain the cause of occurrence of disabilities.

• Various measures shall be taken to prevent disabilities. Staff at the Primary Health Centre shall be trained to assist in this work

Education: Every child with disability shall have the right to free education till the age of 18 years in integrated schools or special schools.

Employment: Three percent of vacancies in government employment shall be reserved for people with disabilities, one percent each for persons suffering from:

- Blindness or Low Vision.

- Hearing Impairment.

- Locomotor Disabilities & Cerebral Plasy.

- Affirmative Action:

    Aids and appliances shall be made available to people with disabilities. Allotment of land shall be made at concessional rates to the people with disabilities for:

- House

- Business

- Special recreational centre

- Special schools

- Research schools

Non-discrimination:

- Public building, rail compartments, buses, ships and aircrafts will be designed to give easy access to disabled people.

- In all public places and in waiting rooms, toilets shall be wheel chair accessible.

- All the places of public utility shall be made barrier-free

- Research and Manpower Development

• Research in the areas shall be sponsored and promoted

Social Security :

• Financial assistance to non government orgnisation for rehabilitation of person with disabilities
• Insurance coverage for the benefits of the government employees with disabilities
• Unemployment allowance to people with disabilities registered with the special employment exchange for more than a year and who could not be placed in any gainful occupation.

Mental Health Act (1987)

The Mental Health Act 1987 repeals Indian Lunacy Act 1912 and Lunacy Act, 1977 (Jammu & Kashmir) and extends to whole of India.

• Psychiatric hospitals and nursing homes can be established or run only on obtaining a license from state or central authority for mental health services, and would be regulated for proper functioning and care of the mentally ill.
• Patients admitted on voluntary basis, if they request for discharge, are obliged to be discharged by the medical officer in charge within 24 hours of receiving the request, provided the medical officer in convinced that the discharge will not harm the interest of the voluntary patient.
• Admission to psychiatric hospital under special circumstances can also be made on request of a relative or friend of the patient if the patient is not in a position to express willingness for admission as voluntary patient, provided the medical officer in charge is satisfied that it is in the interest of the patient to do so.
• No person admitted on the request of another person can be kept in the mental hospital for more than 90 days unless admitted under a Reception Order. An application for reception order may be made by the Medical Officer in charge of a mental hospital, by the spouse or by any other relative of the mentally ill patient for admission to the magistrate.

• The application should be accompanied by two medical certificates from two independent medical practitioners certifying the need for admission for treatment, and that is in the interest, for personal safety ofthe patient, or that of others.

• A mentally ill patient admitted by relative or friend can also apply to the magistrate for discharge.

• Any person (other than a prisoner) admitted to a psychiatric hospital who feels he has recovered from his mental illness can apply for discharge to the magistrate, supported by a medical certificate from the medical officer incharge of the hospital.

• He can be allowed to take leave from the hospital on request of his relatives or friends for a specified period.

The Rehabilitation council act (1992)

 Objectives of the Council:

• To regulate the training policies and programmes in the field of rehabilitation of persons with disabilities.

• To bring about standardization of training courses for rehabilitation professionals dealing with persons with disabilities.

- To prescribe minimum standards of education and training in the field of rehabilitation uniformly throughout the country.

- To regulate these standards in all training institutions uniformly throughout the country.

- To recognize foreign degrees/diplomas/certificates in the field of rehabilitation awarded by University/Institution.

- To maintain Central Rehabilitation Register of professionals possessing the recognized rehabilitation qualifications.

- To collect information on regular basis, on education and training in the field of rehabilitation of persons with disabilities from institutions in India and abroad.

- To encourage continuing rehabilitation education by way of collaboration with organizations working in the field of rehabilitation of persons with disabilities.

- To promote research in rehabilitation and special education.

The National Trust Act (1999)

The objects of the Trust shall be:

- To enable and empower persons with disability to live as independently and as fully as possible within and as close to the community to which they belong;
- To strengthen facilities to provide support to persons with disability to live within their own families;
- To extend support to registered organization to provide need based services during period of crisis in the family of persons with disability
- To deal with problems of persons with disability who do not have family support;
- To promote measures for the care and protection of persons with disability in the event of death of their parents or guardians;
- To evolve procedure for the appointment of guardians and trustees for persons with disability requiring such protection;
- To facilitate the realization of equal opportunities, protection of rights and full participation of persons with disability; and
- To do any other act which is incidental to the aforesaid objects.

Schemes and project under the Ministry of Justice and Empowerment

District Rehabilitation Center (DRC) Project (Kumar, 2006); The district rehabilitation centre scheme was launched in early 1985 to provide comprehensive rehabilitation services to the rural disabled.

The aim and objectives of the DRC's include:

- Survey of Disable population.

- Prevention.

- Early detection, medical intervention and surgical correction.

- Fitting of artificial aids and appliances.

- Therapeutic services Physiotherapy, occupational therapy and speech therapy.

- Provision of educational services in special and integrated schools.

- Provision of vocational training.

- Job placement in local industries and trades.

- Self employment opportunities.

• Awareness generation for the involvement of community and family

Regional Rehabilitation Training Centre (Kumar et al, 2012)

Four Regional rehabilitation Centers have been functioning under the DRCs scheme at Mumbai, Chennai, Cuttack and Lunknow since 1985 for the training of;

 • Village level functionaries.

• Training of DRCs professional.

• Orientation and training of state Govt. officials.

• Research in service delivery and low cost aids, etc.

Apart from developing training materials and manuals for actual field use, RRTCs also produce material for creating community awareness through the medium of:

• Folders.

• Posters.

• Audio Visual.

• Films and traditional forms.

National Information Center on Disability & Rehabilitation (Baquer & Sharma, 2012): National information centre on disability and Rehabilitation was set up in 1987 to provide a database for comprehensive information on all facilities and welfare services for the disabled within the country. It also acts as an agency for awareness creation, preparation/ collection and dissemination of materials/ information on disability relief and rehabilitation.

National Handicapped Finance & Development Corporation (Employment of disable people in India, 2009): The Govt. has set up the National Handicapped finance & Development Corporation with an authorized shared capital of Rs. 400 crores to make the persons with disabilities self reliant, economically productive and to bring them into the mainstream of economic activity. The corporation provides soft loans to setup cottage industries.

United Nations International Children's Emergency Fund (2005): UNICEF India is committed to ensuring quality education for all children, especially girls. The current Master Plan of Operations (MPO) in cooperation with the Government of India (2003-2007) supports the Sarva Shiksha Abhiyan (SSA). The following key messages will be addressed:

- Achieving Education for all (EFA) depends on having enough teachers.
- Teachers need to be professionally trained, adequately paid and well-motivated to achieve EFA goals.
- There must be sufficient financing for the expansion of education system.

Summery and Conclusion

This study showed that there are three types of rehabilitation approaches: Medical approaches, social approaches and human rights approaches. On the part of rehabilitation is concerned there are so many models namely: Psychosocial model, Physical model,

Occupational therapy model, Speech therapy model etc. The study reveals regarding: legal rights of disability, empowerment issues of disability, social benefits and supports from government. Moreover it also enlightened regarding policies, acts, schemes and projects which supports in rehabilitation of disabled.

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Appraisal Study of Speech Recognition EDI in Emerging Technologies

Mr. Akshay Rajput (Student – BPCCS-BCA , KSV University , akshayrajput7722@gmail.com)

Mr. Kunal Agrawal (Student – BPCCS-BCA , KSV University , kunalag55@gmail.com)

Mr. Kuldip Chavda (Student – BPCCS-BCA , KSV University , kuldipsinhchavda674@gmail.com)

Speech could be a natural mode to move with others. With speech, we are able to categorical our words to others. Speech recognition could be a method or technology wherever the statements or commands of human speech to grasp and react accordingly. Speech recognition permits machining system to show the incoming speech signals into commands through the method of distinguishing and understanding. It additionally creates the natural language operate. Main Goal of speech recognition is to attain higher language communication between man and machine. So it is a great technology of human machine interface. The paper describes the speech recognition technology development is all basic principles, strategies and classification of this technology. Accuracy of various strategies of speech technology is provided to prepared strategies with their performance side. The paper will focuses on various mobile base speech recognition technologies available with its' comparisions.

Key Words : Speech; Speech recognition; voice; machine control; human machine interaction; communication; device control

1. **Introduction :**

Electronic Data Interchange(EDI) may be a transmission technique that gives standards for exchanging information via any electronic means that.

1.1 HISTORY of EDI

Like several alternative early info technologies, EDI was impressed by developments in military supplying. The quality of the 1948 Berlin airlift needed the event of ideas and ways to exchange, generally over a three hundred baud rate teletype electronic equipment, immense quantities of information and data concerning transported product. These initial ideas later formed the primary TDCC (Transportation information coordinating Committee) standards within the USA. Among the primary integrated systems mistreatment EDI were Freight management Systems.[1] One such period of time system was the London flying field shipment EDP theme (LACES) at Heathrow flying field, London, UK, in 1971. Implementing the direct dealer input (DTI) technique, it allowed forwarding agents to enter info directly into the Customs process system reducing the time for clearance. the rise of maritime traffic and issues at Customs just like those tough at Heathrow flying field light-emitting diode to the implementation of DTI systems in individual ports or cluster of ports within the Nineteen Eighties.

1.2 Types of EDI

1).Direct EDI/Point-to-Point

Brought to prominence by Wal-Mart, direct EDI, generally referred to as point-to-point EDI, and establishes one association between two business partners. During this approach, you connect with every business partner severally. It offers management for the business partners and is most ordinarily used between larger customers and suppliers with lots of daily transactions.

2) EDI via VAN or EDI Network Services supplier

an alternate to the direct EDI model is associate EDI Network Services supplier, which, before the web, was brought up as a added Network (VAN). several businesses like this network model to protect them from the continued complexities of supporting the variable communication protocols needed by totally different business partners.

3) EDI via AS2

AS2 is a web protocol that permits information to be transmitted firmly over the web. EDI via AS2 delivers the practicality of EDI with the ubiquitousness of net access.

4) EDI via FTP/VPN, SFTP, FTPS

FTP over VPN, SFTP and FTPS area unit commonly-used communication protocols for the exchange of EDI documents via the web. Any of those are often wont to hook up with business partners directly (Direct EDI) or via associate EDI Network Services supplier.

5) net EDI

not like EDI via AS2, net EDI conducts EDI employing a normal net browser. Organizations use totally different on-line forms to exchange info with business partners. net EDI makes EDI simple and reasonable for small- and medium-sized organizations and corporations that have solely occasional ought to utilize such a service.

6) Mobile EDI

Users have historically accessed EDI by a non-public network like a VAN or the web so as to send and receive EDI-related business documents. Mobile EDI has had restricted adoption, partially attributable to security issues with mobile devices across associate EDI infrastructure, however in the main attributable to restrictions with the mobile devices on the market. The screen quality and size of devices has been unsuitable, however there's a growing business developing computer code applications ('apps') for transfering into mobile devices therefore it's solely be a matter of your time before you'll be ready to download provide chain and EDI connected apps from personal or company app stores. [2][3][4]

7) EDI Outsourcing

EDI Outsourcing (also brought up as B2B Managed Services and B2B Outsourcing) may be a invasive choice that permits firms to use external specialist resources to manage their EDI surroundings on a every day basis. This can be partially driven by firms desperate to integrate to back workplace business systems like Enterprise Resource Planning (ERP) platforms. several firms don't need to use their internal resources to undertake this current kind of work in order that they source it instead.

2.   <u>SPEECH RECOGNIZATION IN EDI</u>

Speech recognition is that the ability of a machine or program to spot words and phrases in voice communication and convert them to a machine-readable format.

How It Works:

To convert speech to on-screen text or a pc command, a pc must undergo many complicated steps. after you speak, you produce vibrations within the air. The Analog – To – Digital Converter (ADC) interprets this analog wave into digital information that the pc will perceive. To do this, it samples, or digitizes, the sound by taking precise measurements of the wave at frequent intervals. The system filters the digitized sound to get rid of unwanted noise, and generally to separate it into totally different bands of frequency. It conjointly normalizes the sound, or adjusts it to a continuing volume level.[5][6]

Figure 1.1 : Flow Chart How It works
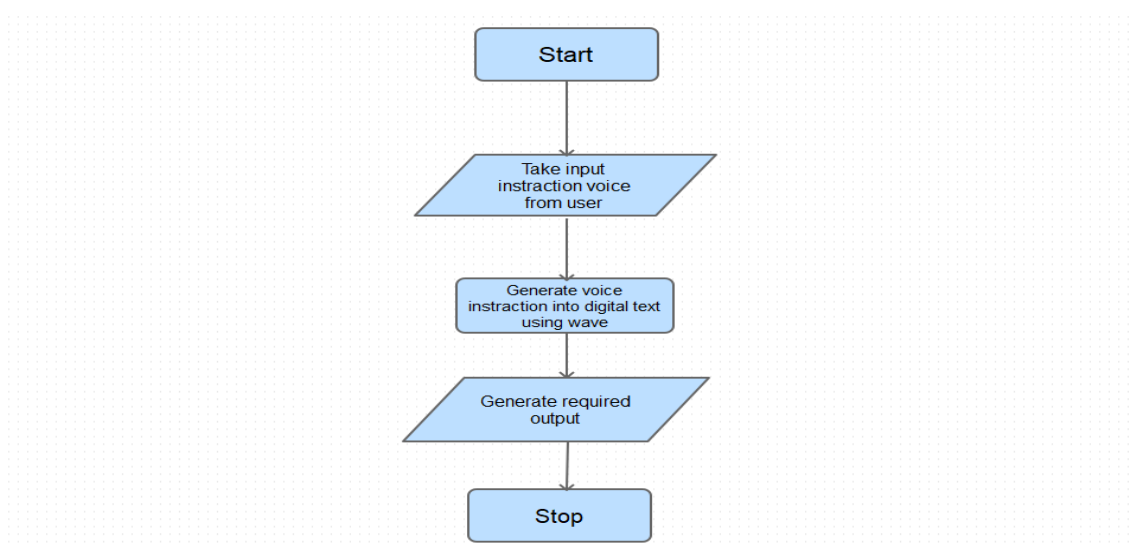

Figure 1.2 :Technical exposer of Speech Recognition

1. **Speech Recognition Technologies**

1) IPhone "Siri"

 it's voice recognized practicality that is embedded in Apple phones that takes instruction as a voice from user and convert it into the system intelligible language victimization wave and it will come back output.
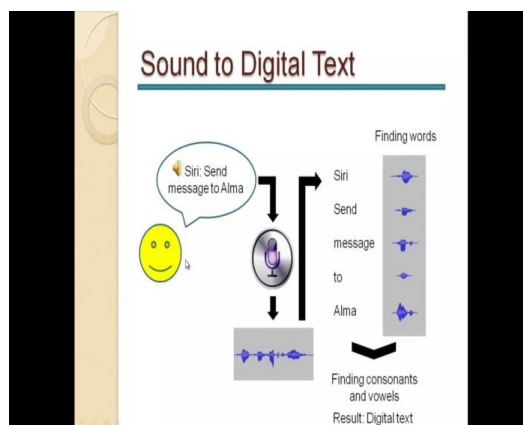

Figure 1.3 : Block Diagram of "Siri"

2) Amazon Echo:

It is the device that is developed by Amazon. The devices connect with the voice-controlled intelligent personal assistant service Alexa that responds to the name "Alexa". This "wake word" are often modified by the user to "Amazon", "Echo" or "Computer".The device is capable of voice interaction, music playback, creating flutter lists, setting alarms, streaming podcasts, taking part in audiobooks, and providing weather, traffic and different real time data. It can also control several smart devices using itself as a home automation hub. [7]

Figure 1.4 : Amazon Echo

3) GOOGLE HOME:

Google house is a sensible speaker developed by Google. It had been declared in 2016 and free within the us in November 2016. Google Home allows users to talk voice commands to act with services through the Home's intelligent personal assistant referred to as Google Assistant. An oversized variety of services, each in-house and third-party, area unit integrated, permitting users to concentrate to music, explore videos or photos, or receive news updates entirely by voice. Google Home additionally has integrated support for home automation options, belongings users speak commands to the device to regulate good home appliances

Figure 1.5 : Google Home with "Speech Sensor"

4) SPEECH TEXTER

It is net |the net} web application that provides practicality as rather like MS-Office word. it's wholly speech recognized internet application that takes the instruction from user and send it

within the editor window and it will keep information in continues manner in editor as outlined in following figure:
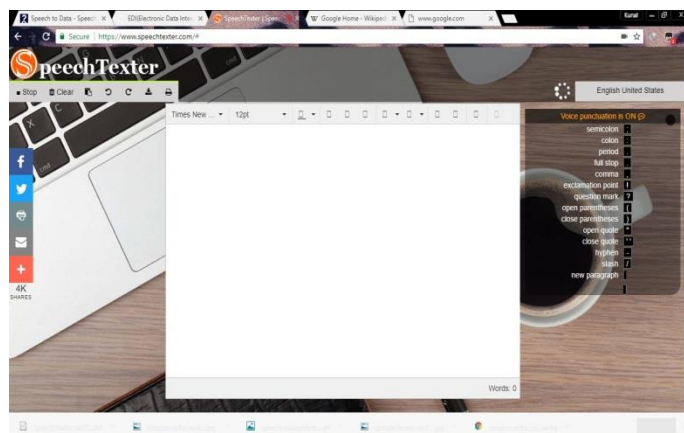

Figure 1.6 : Speech Texter : A Web SToT(Speech to Text)

PROBLEM AND BENEFIT:

• In Speech Texter there are a unit therefore me issues that the recognition of this net application isn't so sensible and it doesn't settle for troublesome words simply and it will sort totally different words.

But it's useful for a few user United Nations agency don't need to jot down numerous words. So, by this will they can they'll speak the sentences and this net application will sort it so the user can simply put it aside.

5) JIO PHONE:

The Jio Phone may be a 4G-ready feature phone which will embody support for voice input and also the whole host of Jio apps. This phone factory-made by Reliance Infocomm LTD. This phone can become be a awfully known phone at now.

According to the society the Jio Phone is known as a result of it's value low-cost in cost and it's several options principally "Speech Recognition" and different options simply same as several mobiles.

We heard that there's additionally a Hotspot facility in Jio Phone however really it's not 100 percent right.

There area unit some differing kinds of models factory-made by Reliance Team that the feature of Hotspot aren't obtainable in every and each mobile however in some models the Hotspot feature is obtainable. If we have a tendency to see as a IT field Team then the Jio phone isn't standard attributable to it's worth and options, there area unit some additional awe-inspiring options that was provided by Reliance team and it's necessary that everybody is aware of it.[8][9]

Firstly, the Jio phone does not want any third party application to run or support "Voice Command". This Phone features a nice feature that it simply ought to unlock the phone and provides command. In the other phone there's no facility like this except IPhone.

Then, the Jio Phone has done a superb work that they compress and install all the Jio apps during this tiny phone that has no such a lot RAM capability. Really the scale of all Jio apps is therefore massive which all Apps area unit simply put in in Jio phone it's superb.

Then, the Jio phone has additionally a pleasant service of languages and it's recognition is incredibly nice. It support Hindi Language additionally. It is terribly spectacular Phone.
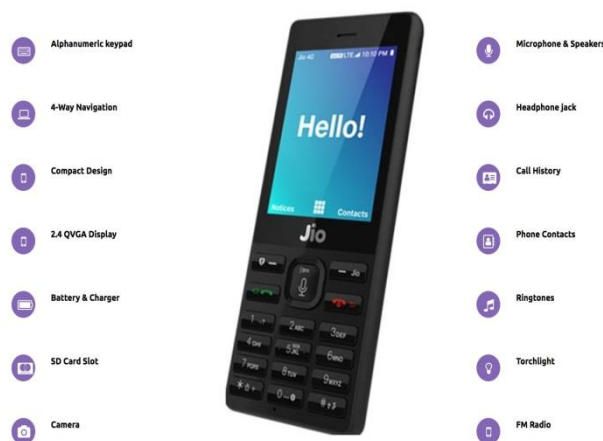
Figure 1.7 : Jio Phone Speech Recognition

6) Lyra VIRTUAL ASSISTANT:

As a bit like Jio Phone we have a tendency to got one mobile application "LYRA" the virtual assistant.

As we all know Jio has several feature however as same as Jio Lyra application has conjointly those all options like Speech Recognition. But we are going to see that Lyra has such a lot a of additional options than Jio Phone, Lyra is absolutely terribly user interactive.

There area unit several options in Lyra like: Jokes, Weather, Math, Play music, notice Video on YouTube, Search on Google.....etc.

Lyra has an additional glorious feature that it does not want any third party Browser to look something. It has it's own Browser that is built-in. It has it's own Alarm facility, business facility , Message causing facility, flutter notes facility, Reminder facility...etc

There has E-mail causing facility during this however it's some downside by that it cannot settle for excellent E-mail. So, there will be downside to send a E-mail to anyone. For user facilitate Lyra provides the list of all options and commands by that user will simply operate it.

If we have a tendency to compare Lyra, Jio Phone, Siri then the Lyra are best compare to any or all

Figure 1.8 : A Very New your Personal Assistant "Layra"

4.COMPARISION OF ALL VOICE RECOGNIZATION DEVICES AND APPLICATIONS

TITLE	Google Voice Search	I-PHONE SIRI	Google Home	Amazon Echo	Speech Texter	Layra Android App	JIO Phone
Useful for human daily Utility	5	4	3	3	2	4	4
Searching Information	5	0	3	2	0	3	2
Useful for Historic Data Fetching	5	0	3	0	0	3	2
Best for Communication	0	4	3	4	0	4	4
Useful for Data Sharing	0	1	0	0	4	4	5
Useful for human Interaction	4	5	3	4	3	5	5
all types of knowledge data	5	1	3	0	0	4	4
TOTAL	**24**	**15**	**18**	**13**	**9**	**27**	**26**

5. Conclusion :

In this paper, given a review of Speech recognition. The area of Speech recognition is regularly dynamical and improving. Speech recognition technology is capable to make possible to speak with disabled persons. It makes management of digital system. In future, huge prospects to enhance the world of speech recognition technology. By enhancing of speech recognition will give higher services for disable persons. Speech recognition will give a secure atmosphere to our system by voice authentication. Different strategies and their accuracy conjointly tabulated that shows the employment of HMM and ANN model is far wider used strategies for continuous speech recognition method. In the future, the correctness for speech recognition and also the Quality of speech are going to be additional improve that's makes communication really easy and reliable for everyone including disable persons. Future systems should be additional efficient and capable compare to ancient systems. Future scope: the globe of Speech recognition is speedily changing and evolving. Early applications of technology have achieved variable degrees of success. The promise for the future is considerably higher performance for nearly every speech recognition technology space, with

more robustness to speakers, background signal etc. This will ultimately result in reliable, strong voice interfaces to each telecommunications service that's offered, thereby creating them universally offered.

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"Bondage between M-technology with Culture-Heritage Assets"

Dr. AbhijitsinhJadeja(BPCCS , KSV University , Gandhinagar)

Prof. Jaimini Kulkarni (BPCCS , KSV University , Gandhinagar)

The main objective of this paper is to provide information about the role of technology towards preserving the Indian Cultural Heritage. Modern technologies have capturedall regions in the market even heritage areas also. Today's Technologies have kept India's heritage values still intact.Virtual 360 degree images of monuments, landmarks, natural wonders and museums are developed. These images are accessible by everyone with an internet connection.People can visit these places through their computer system without even visiting to the physical locations.

Keywords:

M-Technology, Google Maps ,Playstore , Indian Cultural Heritage, Preserving Indian Heritage, Emerging Technology, Retaining Indian Culture, Google Street View, Google Culture Institute.

Introduction:

India is the crib of the human race, the birthplace of human speech, the mother of history, the grandmother of fable and great grandmother of ritual. Our most valuable and most constructive materials in the human history are esteemed up in India only.The culture of India is the way of living of people of India. The Indian culture is also known as aunification of several cultures. Many rudiments of India's assorted cultures such as Indian Religion, Indian Philosophy and Indian cuisine have had a profound impact across the world. India is one of the world's oldest civilization. As we all know India is popular for its cultural heritage values, but with age these values are fading away.

As we are losing these precious values because of aging problem, technology is holding them intact for us. Technology is playing a vital role in preserving the cultural heritage of India. Now a days Google Inc. has proven itself for preserving these values. Google has invented Google Street View, Google Cultural Institute and Google Play Store Applications which gives user a virtual tour of monuments, buildings, places, museums and many more. People can experience heritage values of any country with the help of these emerging technologies.

Current trend:

Google has made some services that keep intact the advantages factors of Cultural Heritage.These services work correspondingly by sustained, so that people could get good service. Some of these service that are useful in preserving the cultural heritage of India are as follows:

1. **Google Street View:**

Google Street View is a technology featured by Google Maps and Google Earth that provides panoramic views from positions along many streets in the world. It was launched in 2007. Google Street View displays panoramas of stitched images. Most of the photography for the images is done by car, but some is done by trekker, tricycle, walking, boat, snowmobile, and underwater apparatus.

Google Street View is available as a component of Google Maps, as a web application, and as a mobile application for Android and iOS. Google Maps used Adobe Flash for Street View. Data for Google Street View is captured with the help of following components:

- Cameras.
- R2.
- R5.
- R7.
- Positioning.
- Laser Range Scanners.
- Vehicles.

Above mentioned devices captures data for Google Street View and develops a virtual tour of the particular place.

Car

R5 Droid

R7

Droid

Laser Range Scanner

Google Street

Google Street View
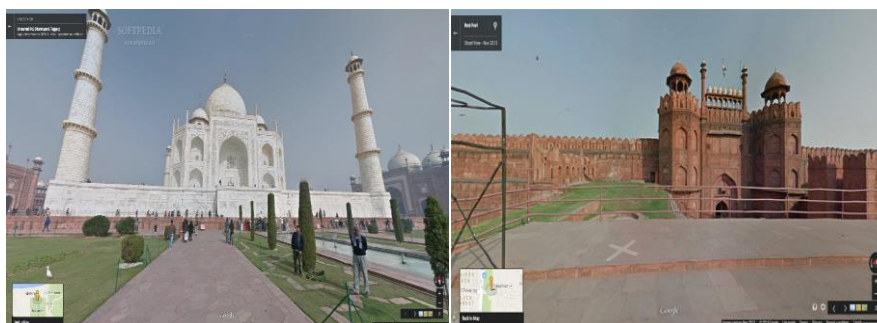
View of TajMaha and Red Fort

2. **Google Cultural Institute:**

   Google Cultural Institute is an initiative unveiled by Google following the 2011 launch of Google Art Project. The Cultural Institute was launched in 2011, and put 42 new exhibits online. It is an effort to make important cultural material available and accessible to everyone and to digitally preserve it to educated inspire future generations.

The Cultural Institute includes the Google Art Project, which features high-resolution images of artworks from museums in over 40 countries; the World Wonder Project, which presents three dimensional recreations of the world heritages sites, and archival exhibitions, many in partnership with museums around the world.

The Cultural Institute has kept India's most of the heritage valuable still intact. The Cultural Institute has India's 316 Exhibitions, 38,577 Heritage items, 37,530 Heritage photographs, 311 Museum views, 5 3D items and many more valuable information. The Indian Exhibition on the Cultural Institute include the timeline of monuments, Art Galleries, Myths, Heroes, Independence Day Celebration, Indian Music, Indian Theater, Folk Music, Well-known Personalities andThe Journey of India.

Heritage items includes 7000 Museum: A Project for Republic of India, An Air Indian Plane (1950), Quit India Moment (1942), View of TajMahal (1887), India Gate (1931), India Partition (1947) and many relevant information regarding India. The Cultural Heritage Institute contains virtual museum of Mahabalipuram, Mumbai City Museum, Hampi, Gateway on India, Jama Masjid, QutubMinar, Forts of Chittorgarh, TajMahal, Caves of Ajanta and Ellora Caves and many well-known heritage places

People can visit Indian cultural heritage place without physically going there. There is a benefit of preserving these details digitally. Any person outside of India can effortlessly take tour of these monuments, museums and streets of India
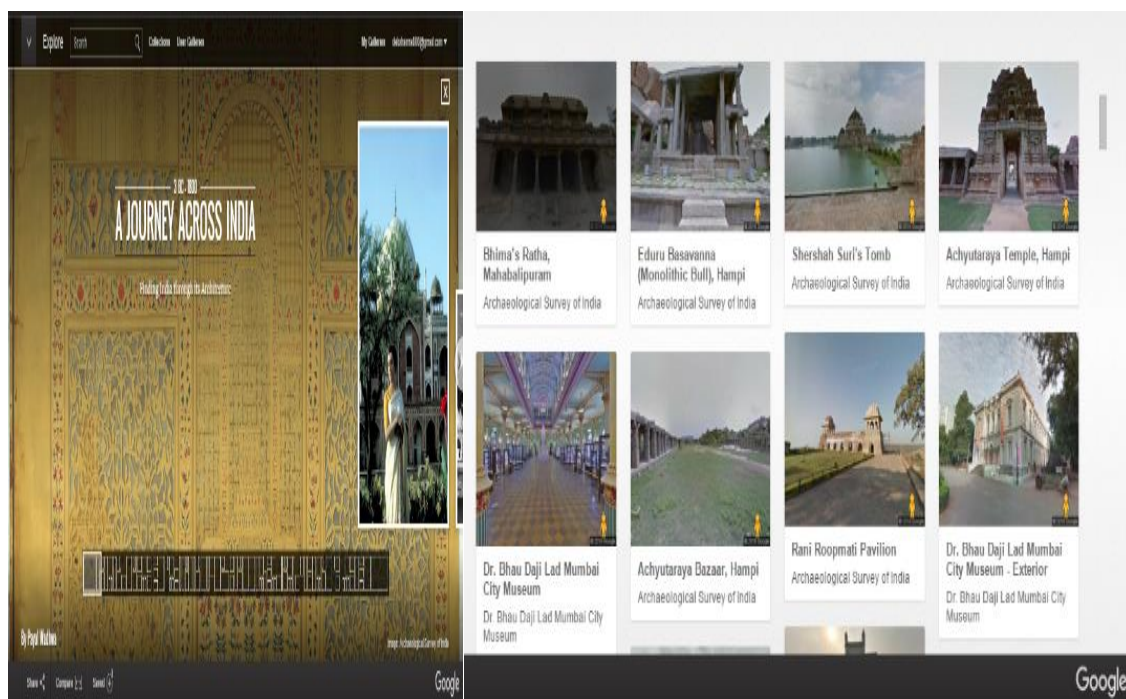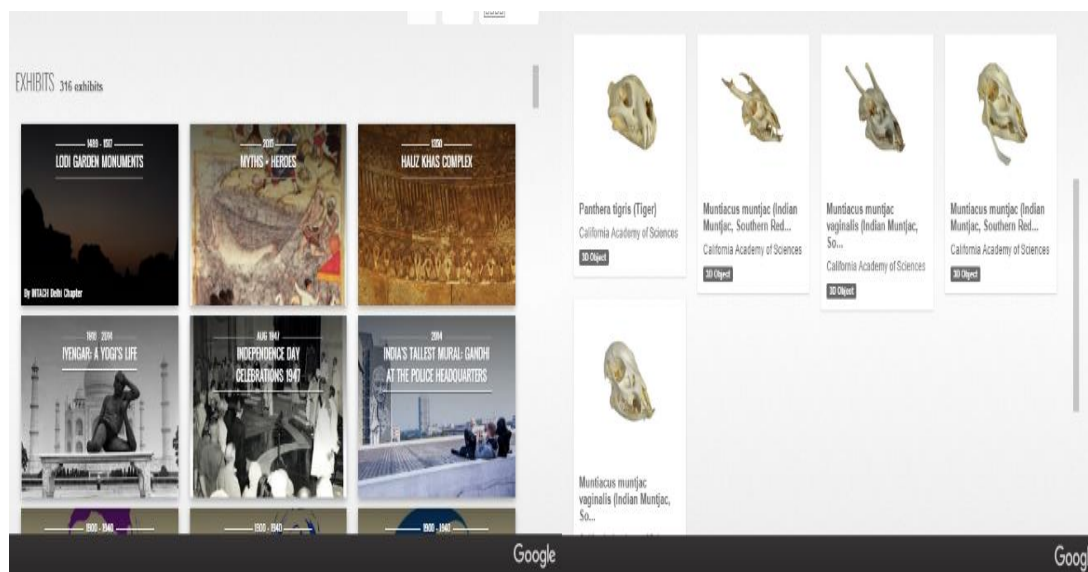
The Role of Technology in Preserving the Heritage of India

3. **Play Store Applications:**

Google Play or Google Play Store is a digital distribution platform operated by Google. It serves as the official app store for the Android operating system, allowing users to browse and downloadapplication developed with the Android SDK and published through Google. Google Play Store also serve as a digital media store offering music, magazines, books, movies and television programs.

Google play store keeps many applications that made to share informationabout the Cultural Heritage of India.There are many digital books and videos available on Play Store that spreads information about India. These applications containsinformation about various monuments, history, sculptures, religions, states, cities and well-known personalities of India. These kind of application have preserved the Cultural Heritage of India intact.

Some applications on Play Store are developed for respective city itself. It means they contain information about a particular city only. Some application are developed for a specific state itself. They contain information about that respective state. These application are much useful and helpful in preserving and maintaining the cultural heritage of India digitally. Users can easily download these application to their smart phones or tablets and they can access the information beneath it. There are enormous applications on internet but some of them, which retain India's Cultural Heritage are described below:

Application Areas:
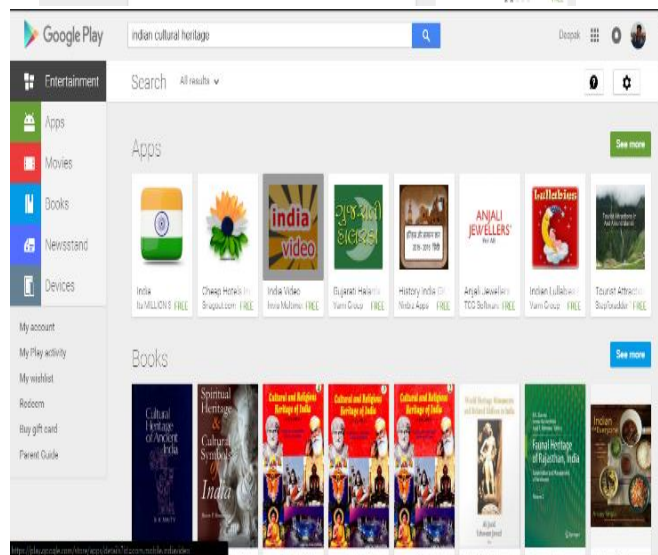
Websites.
Maps.
Tours.
Virtual Tours.
Monuments Experience.

Review of Literature

The Rigvedic Sanskrit is one of the oldest attestations of any Indo-Aryan language, and one of the earliest attested members of the Indo-European language family. India is one of the world's oldest civilizations.The Indian culture, often labeled as an amalgamation of several various cultures, spans across the Indian subcontinent and has been influenced and shaped by a history that is several thousand years old.Throughout the history of India, Indian culture has been heavily influenced by Dharmic religions.They have been credited with shaping much of Indian philosophy, literature, architecture, art and music.Greater India was the historical extent of Indian culture beyond theIndian subcontinent. This particularly concerns the spread of Hinduism, Buddhism, architecture, administration and writing system from India to other parts of Asia through theSilk Road by the travelers and maritime traders during the early centuries of the Common Era. To the west, Greater India overlaps with Greater Persia in the Hindu Kush andPamir Mountains. During the medieval period, Islam played a significant role in shaping Indian cultural heritage Over the centuries, there has been significant integration ofHindus, Jains, and Sikhs with Muslims across India.

The first sculptures in India date back to the Indus Valley civilization, where stone and bronze figures have been discovered. Later, as Hinduism, Buddhism, and Jainism developed further, India produced some extremely intricate bronzes as well as temple carvings. Some huge shrines, such as the one at Ellora were not constructed by using blocks but carved out of solid rock. Indian architecture encompasses a multitude of expressions over space and time, constantly absorbing new ideas. The result is an evolving range of architectural production that nonetheless retains a certain amount of continuity across history. Some of its earliest production are found in the *Indus Valley Civilization* (2600–1900 BC) which is characterized by well-planned cities and houses. Religion and kingship do not seem to have played an important role in the planning and layout of these towns.

Current working of technology:

Graphical Model:

Capturing   Merging   Web Uploading   User Access
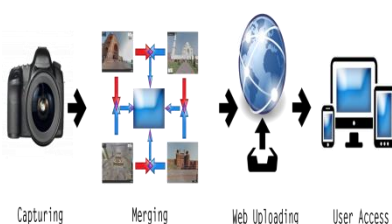
Process Explanation:

We can see the whole working process of technology for creating a virtual tour of a respective monument or a place in the image displayed above. In the first phase images of monuments, museums, places, sculptures and buildings are captured with the help of Cameras, R2 Droids, R5 Droids, R7 Droids, Laser Range Scanner or Camera Mounted Vehicle. These images are captured in a high definition end for an effective and premium usage. When all the images are captured, then these image are rendered and merged into a single 360^0 degree module/image with the help of an application software.

When the merged 360^0 image is ready with the help of application software then the final outcome image is uploaded to the internet for universal access. Now any person from

any corner of the world is able to access these 360^0 images having an internet connection to his/her device.

Future Enhancement or scope:

The current technology is very advanced that it had covered most of the features required for maintaining and preserving the cultural heritage of India. The future enhancement in this technology can be like live satellite streaming of monuments, museums, places and sculptures of India. With the implementation of this technology people will be able to get the live feed of any heritage site in India.

In the current technology the images are still but in the future it may be possible that 360^0 degree videos are introduced to the world. This will be bringing an excitement to the people, who are accessing it. Live feed from the heritage places will be informing everyone person with the latest updates of respective sculpture, monument or museum.

Result and Analysis:

A Tourism survey was conducted to undertake the reports of a tour made by tourists from different parts of the world to visit India. At what cost they visited India, for how many days they visited, from which country they were and how many people referred the type of travel should be done. All these details are describe below in this table.

Travel Type	Expense	Duration	From Country	Referred By
Physically	Rs. 2,19,435	10 Nights	United States of America	45.63%
Physically	Rs. 45,990	5 Days	Dubai	52.84%
Physically	Rs. 89,990	7 Days	Singapore	59.19%
Physically	Rs. 64,300	6 Days	Hong Kong	61.68%
Virtually	Free	Unlimited	Anywhere from World	83.51%

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4) www.slideshare.net/simrankohli152/cultural-heritage-of-india-24202450
5) www.slideshare.net/rdryan1234/indian-art-culture-heritage

6) The Indian Heritage Culture.
7) https://www.google.co.in/intl/enGB/maps/streetview
8) https://www.google.co.in/intl/en-GB/maps/streetview/#india-highlights

E-Governance: Contests for State Level Model

Dr. Abhijeetsinh Jadeja (Asst. Prof. BPCCS-BCA ,KSV University)

Prof. Vishal M. Patel (Asst. Prof. S.K. Patel Inst. Management & Computer Studies , KSV University)

Prof. Kinjal V. Patel (Asst. Prof. LDRP-MCA , KSV University)

By the mean of E-governance this informative research paper focuses on general trait and main criteria of challenges in front of services provide by government. When we deliberate about Information and Communication Technology (ICT) E-governance is a part of it and it provide convenient application on citizens and government. We accept India is in list of growing country; E-governance is an important key element for both citizens as well as government to increase transparency between Government–to–Citizens(G2C). Same when we talked about E-governance we must focus of some focalchallenges for it as primary level in this research paper contest is devided in categories like – Environment – Social – Economical – Technical part to build E-governance as successful model it leads to the Gross Domestic Product (GDP). Before proposed model for E-Governance we must contemplate some major aspect and challenges for the same.

Keyword: Information and Communication Technology (ICT), Government – to – Citizens (C2G), Gross Domestic Product (GDP)

1. Introduction

E-Government can be defined as the use of information and communication technologies by government to improve the range and quality of information and services to citizen, business, society organization and other government agencies in resourceful, gainful and useful manner to make government process more transparent. The main objectives that follows delivery models named Government-to-Citizen (G2C), Government-to-Business (G2B), Government-to-Government (G2G) and Government-to-Employee (G2E).
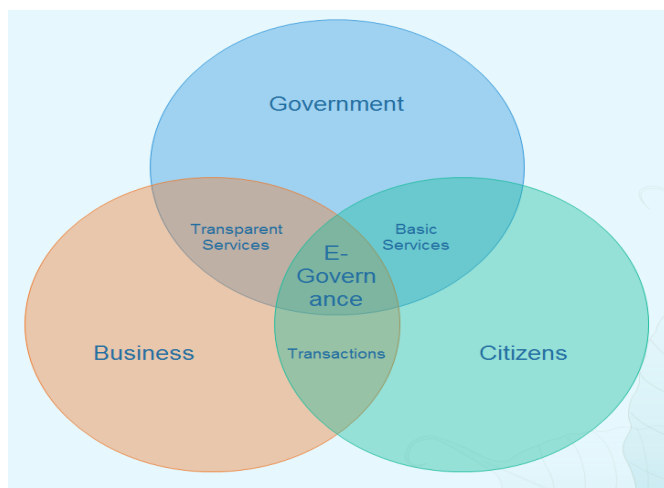

Figure 1.1 Target Agents and Services of E-Governance

1.1 Government-to-Citizens (G2C)

First if we discuss about G2C, it is the most basic and an important role played by the government for the citizen of the States. Likewise Baby birth - Medical

Services - eliminatory, Secondary and college level quality education services not only this but motivate the citizens to convert to employee or an entrepreneur.

1.2 Government-to-Business (G2B)

Than we focus on G2B, government will help to business and non-profitable company for transactions such as contract bids, data collection and grants. Government should provide transparent services wherever business owners should pay liabilities and taxes to government. Government should announce various beneficiary schemes for small to MNC level business.

1.3 Government-to-Employee (G2E)

An employment is directly effect to Gross Domestic Product (GDP) of any country, according to this it is decide other country is in developing and developed phase. This process indicates G2E. An employee responsibility and liabilities are to pay tax to the government with 100% transparency; by the collection of this tax government should provide basic services to the citizens and senior citizens. For this same any government should provide user friendly and portable tax paying system to all the employers.

1.4 Government-to-Government(G2G)

Finally the growth of government that converts to E-Governance is depend on depth study and pilot testing of existing E-Governance model of other states. This G2G process meets and discoveries benefits and challenges face by other E-Governance states, if we take example Gujarat as E-Governance is in developing phase and same as other side government like Bangalore, Tamil Nadu had already established E-Governance system for their state.

To any Government to E-Governance first we face so many challenges. In this research paper we find main domain challenges like Environmental and Social Challenges – Economical Challenges and Technical Challenges.

2. Environmental and Social Challenges

2.1 Languages

Gujarat State has around 6 Core populations. This population scattered into 27 districts, all these districts have various languages as pronunciation in Gujarati. Most of people do not know English language. So Government has big challenges to understand common popular languages which will worldwide be accepted. For this English language popularity is must.

In against of facing this issue we found literacy ration of Gujarat state, however everyone knows Gujarati as mother tongue in compare to English speaking language. So it is necessary to focus literacy ratio of Gujarat State.

2.2 Literacy and IT- Literacy

As per National Information Centre (NIC) statistics shows recent data of Gujarat literacy is 79.31 % since 2011, among them rural area literacy is just 73% as compare to urban area it is 87% hence it is desirable to promote rural area education as fast for E-Governance system. Out of this population most of people do not have knowledge of computer and Information Technology. So here is a big challenge for the Government for IT awareness in each district for successful implementation for E-Governance system.

2.3 Struggles for Changes

Literacy and IT Literacy is a key factor for E-Governance setup model among this IT Literacy has different types of criteria like general users of IT, developer level users of IT, expert level of users in IT. Out of this E-Governance model should be develop like that general users of IT can accept – utilize – service benefit – analysis (admin level). Main issue is general users' struggles how to utilize E-Governance service. In some state it is existing as a part of website – web portal, but as per general survey it comes out

people/citizens are not interested – they are not getting portability – depend on internet services…etc. Factors for struggling and facing a lot problem to accept changes for the better service.

It should be desirable that E-Governance model should provide services by most famous and immerging technology like "mobile app" development. By this suggestion we can come out from such struggle and changes and people will easily accept this service at 24x7 level.

2.4 Population

India is considered as big number of population country, among the different state if we considered as a pilot project in Gujarat State which has nearly 6 Core population. Out of this if we considere factors like literacy – IT Literacy and then after we suggest most useful E-Governance service on Mobile app. But we still face some problem like – Unique Citizen – Identification – Citizen Authentication – Genuine Data filling by Citizen – Keep Record of each Citizen – Citizen Assets Data. To manage these problem Government require more skilled and technically sound staff for various types of services.

3. Economic challenges

To drive E-governance Economical or financial is an important obstacles for successful setup of an E-governance model. For this we found some important aspects of challenges as below.

3.1 IT Infrastructure

For every services of E-Governance we require authenticate data in proper format. To manage these huge data government need to setup big data centre at different places. To manage Centre government need expert IT Engineer, Big Data Analytics and Developers. If we consider to setup Data Centre for top to bottom level services, government need to centralize all the authenticate data and connectivity between all Villages – Taluka – District and then all data collect to the Central level State Administration department. As we know national level we already established National Informatics Centre (NIC), we need to suggest State Information Centre (SIC) to provide maximum services by E-Governance. Internet is a key resource for IT Infrastructure for that Gujarat State had already established GSWAN (Gujarat State Wide Area Network). State Government has already establish services like Core Applications – Common Applications – Departmental Applications – Knowledge Management Applications – File Management Applications – Workflow & Organization Model – Securities & Access Control etc. If we consider all these aspects it is completely administration level, but as a key factor for end user beneficiary it recommend to build IT Infrastructure to setup   Wi-Fi and best service of internet service provider (ISP) by government only.

3.2 Portability of Applications

To enhance the work flow and work efficiency government should provide specific device to the central administration as well as to all department and government offices which is connected with E-Governance service. For that government has big challenges for purchasing huge number of such device for their staff. So we suggest to make each services of E-Governance must have dashboard to analyze the work of their department so one can check the workflow from device anywhere - anytime. Application Portability can enhance the work efficiency and transparency. Citizen will get the advantage of Application Portability in term of time to time response from government.

3.3 Maintenance

When we talk about huge IT Infrastructure and device portability these all means digital devices – Gadgets – Networks – Data Servers – File Servers and many more. To maintain this assets government should require Technically Skilled Staff. To reduce the economic cost it is require regular maintenance and setup with minimum

cost. For the individual users data security government should establish backup server also. Maintenance in sense of hardware and software as well as when emerging technology comes update themselves for better performance of E-governance model.

3.4 Limited Financial Resource

When we think about Economic challenges one should focus on Gross Domestic Product (GDP) is one of the measures of national income and a country's economy. GDP is defined as the total market value of all final goods and services produced within the country in a given period of time. GDP of a country is the measure of its financial strength. India has limited financial resources so as to implement and maintain the e-Government projects properly. If we can complete government project and new manufacturing units will increase the ratio or GDP.

4. Technical challenges

For successful working of an E-governance model the most important and key factor is Technical Challenges. By providing proper solution only we can come out from the following challenges of Technical level.

4.1 User Friendly

When we consider huge number of beneficiary, we must focus on system design part so the users of system can easily access the services. Government should give proper guidance to the users for accessing the services as well as to complete their transaction in right way. If the system is User Friendly maximum number of business, people and Citizens will proceed with E-Governance.

4.2 Security

To implement E-Governance the major aspect we consider is security. For the widely availability of users data government should enhance the security for Data Centre data access. We must work out on persons personal data like Income sources – medical data – Financial data privacy, so no one can access and modify others data. For that we have to apply some measures to protect individual data.

4.3 Scope of Applications(Web Service & App base)

For the successful implementation of any application or app, the first step to identify the scope of application in desire manner. The application which provided by the government, it should first describe their scope so that the application implementation will be accurate.

4.4 Multi-Language Functionality

When we try to implement application for general people or citizen for the state we must have to give language option to the end user, so the citizen will not face language barrier to use the application and government service. Using Multi Language Functionality will attract more number of users to use the system as well as government services.

5. Conclusion

Usage of Information and Communication Technology (ICT) is making large number of efforts behind E-governance. Many Indian state spending lots of money behind but still it is not complete by any state of India. Before taking any action on E-governance and it's service there is need to focus on some main challenges and its aspects. The challenges like social – economical and technical attention on key issues like literacy – population – infrastructure – user authentication – data storing and security. When any state government properly make survey and find apposite solution for the same.

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Dr.Babasaheb Ambedkar's *The Buddha And His Dhamma* : A Biography of Buddha Par Excellence

Dr. Umesh B. Bansod –Assistant Professor–Department of English

[**Research Scholar**] J.M.Patel College , Bhandara [M.S.]

Dr.Hitendra B.Dhote -Assistant Professor– Department of English

[**Research Supervisor**] Adarsh Arts and Commerce College , Desiaganj ,Wadsa.-Distt : Gadchiroli [M.S.]

[Cell-9860156526 umeshbansod526@gmail.com]

Preface :

Dr. Ambedkar's profound study, great industry and conquering intellect has given new dimensions to the Indian English Literature through his writing. *The Buddha and His Dhamma* is the Magnum Opus of Dr. Ambedkar and culmination of his writing . It is a treatise on Buddha's life and Buddhism , was last work of Indian statesman and Scholar Dr.B.R.Ambedkar . He started writing his book on 14 October 1951. On evening of 5th December.1956 the last night of his life ,he asked Rattu ,his personal secretary , to take out a few his books including the preface and introduction to *The Buddha and His Dhamma* and keep them on the table besides so that he could work on them during the night . He worked on the preface of *The Buddha and His Dhamma* and fell asleep by keeping his hand over the book. In the morning he was found dead in the same position .He departed from this world on 6th December 1956. It was finally published in 1957 after his death.

The book is entirely a different creation of Dr. Ambedkar. He has shown entirely different façade of his writing style ,temperament and approach while handling the saga of Gautama Buddha. But at the same time a well disciplined writer and logically equipped lawyer in him is conscious while entering in various enquiries related to Buddha's life and teaching . He clears his intentions of the book in the introduction itself. This books is one of the most important books ever written by Dr. Ambedkar .In this book he not only glorified the life of Buddha but also raised many questions and traditional problems and tried to answer them most logically and historically .

There are other problems related to four Aryan Truths , the doctrine of soul , of Karma and rebirth and also about the Bhikkhu . This book helps the readers to understand the life of Buddha in proper manner . Dr. Ambedkar has tried to resolve contradictions about Buddha's life and teachings.

Dr. Vijay More ,[Mumbai] an activist professor in his paper "Dr. Ambedkar's the Buddha and His Dhamma:Historcial Importance" states that *Buddha and His Dhamma* is a unique contribution to modern Buddhist writing. This book is essence of the established Buddhist text. Dr.Ambedkar wrote *Buddha and His Dhamma* absolutely scientifically and tested by the accepted rules of evidence . It needless to mention here that he was a genius barrister too.

Especially Dr. Ambedkar realized the relevance and importance of the 'Dhammapada'[1] from which he had quoted 170 select verses and had re-arranged those under 13 headings in order of their significance. The Buddhist way of life is entirely based on this 'Dhammapada'. Dr. Ambedkar used some non-canonical literature also to substantiate his theory.[1]

Though Dr. Babasaheb Ambedkar wrote *Buddha and His Dhamma* as Bible for his people , it does not minimize its importance as a literary work . The form in which the book   comes to us is primarily a literary book. It is a true biography of Buddha ,fit to the modern age , a reflection of Indian constitution , appeals to the intellect and invites logic, rationalism and scientific temperament . There may be many books on the similar topic but Dr. Ambedkar's *Buddha and His Dhamma*   has its own place and importance. In the series of literature of Modern Buddhist writings undoubtedly it will be ranked the first.

Here Babasaheb's highest intellects , profound knowledge ,. superb command on English, undefeatable arguments of trained Barrister, lucidity of language, poetry in the form of prose reflect in *Buddha and His Dhamma.* Most of the time it feels that he speaks through Buddha's mouth. Some people also say that it is not *Buddha and His Dhamma*, it is *Ambedkar and His Dhamma.* But more or less it is treated as religious document and read in the same direction. It has curtailed literary beauty of the book. It is equally unfortunate part of Indian intelligentsia that the book is still non-canonical for scholars of English Literature.

In the interlocution of '*The Buddha and His Dhamma'* Dr. Ambedkar makes it clear to the readers that anyone who is not a Buddhist finds it extremely difficult to present the life and teachings of the Buddha in a manner which would make it a consistent whole. Depending on the Nikayas, not only the presentation of a consistent story of the life of the Buddha becomes a difficult thing and the presentation of some parts of his teachings becomes much more so. Indeed it would not be an exaggeration to say that of all the founders of religions in the world the presentation of the life and teachings of the founder of Buddhism presents a problem which is quite puzzling if not baffling. Therefore ,Dr. Ambedkar is very careful in using proper and better narrative technique which would help the readers to enter into the historical story with mythological background and argumentative explanations. He not only tells a story to the readers but also reconstructs it with logical interpretations which are new, surprising , logically sound and thought provoking . This effort of reconstructing the story helps the readers and intellectuals to re-understand the Buddha and his life events in the light of logic.

It may not be the exaggeration to say that the present new generation among literate Ambedkarite families grow reading *The Buddha and His Dhamma.* Forwarding the same then chairman of People's Education Society   R.R.Bole writes," The book is not only Dr.Ambedkar's monumental work but also his memorial enshrining the noblest fruit of his massive intellect .This book has taken its shape after his much arduous study and research ."[1]

Why is *The Buddha And His Dhamma* a biography par excellence ?

Dr.Ambedkar has started the biography targeting the misconception of the people have in their minds about Buddhism. Starting from the birth the entire story spun around the life of Buddha . In the Forwarding of *The Buddha and His Dhamma* then chairman of People's Education Society R.R.Bole writes" This book has taken its shape after his much arduous study and research .This is his precious offering to Siddharth. The writing of this work a veritable labour of love to Dr.Ambedkar who came under the compelling influence of Siddhrath , the apostle of reason .This book therefore can be fittingly remarked as the culmination of his labours on this earth."[1] He further writes, " Before writing this monumental work, Ambedkar traversed numerous fields of thought and action .He digested various concepts of different religions , the more was convinced that the basic and ideal foundation of our present society should be on the basis Buddha's Dhamma…he unfolds his Dhamma by telling the life of the Siddharth in simple .clear and dignified language". D.C.Ahir states ,"*The Buddha and His Dhamma* is a true guide for all the Buddhists. It is the best basis for propagating the Dhamma,at least in India."[1]

Dr.Ambedkar in contrast to all other scholars of Buddhist literature who gave more importance to the religious, philosophical aspects, Dr. Ambedkar emphatically put forward its socio-political importance. His approach to Buddhism is social and ethical rather than philosophical and metaphysical (mystical). Nanak Chand Rattu once asked Dr.Ambedkar regarding his interpretations , and how these were different from those stated by the learned Bhikkus .Dr.Ambedkar replied , " The Bhikkus would be annoyed , but 'Never Mind'.The Buddhist Bhikkus abused me over this ,but but why should the truth be hiding for all time to come".

The Buddha and His Dhamma   is a different book because Dr.Ambedkar rejected conventional explanations of Buddhsim   as often contradictory and attempted to replace them with arguments based on humanism   and science. Yet, although the Dhamma is intended as an explication of Buddha's teachings, it is Dr.Ambedkar's political voice that pervades the text and establishes its historical importance. Dr.Ambedkar develops   his interpretation of religion by taking the reader through the life of the Buddha and selecting those events in Gautama's life that most effectively communicate Ambedkar's own political message. Ambedkar thus speaks through Gautama and politicize the Buddha's philosophy as he theologizes his own political views .In a very real sense , the text represents Ambedkar's Dhamma as much as it does the Buddha's.[1]   Some believe that Dr. Ambedkar wanted Protestant Buddhism and his book *The Buddha and His Dhamma*   is its reflection .

Dr. Ambedkar writes many critical issues eloquently   and there are no myths in his writings. He also rejects the possibility of any angels approaching Buddha and blab la stories. *The Buddha and His Dhamma*   is an objective and scientific historical text on Buddhism .While speaking about the books , Dr. Ambedkar himself pointed," books to be examined and tested by the accepted rules of evidence without recognizing any distinction between the sacred and the profane and with sole object of finding the truth".[1]

The another important feature this book is that Dr.Ambedkar's religion , politics , philosophy, literature , nationalism and many aspects go hand in hand. That is why Buddhist critics say that the Dhamma preached by Dr. Ambedkar is not Buddhism but Ambedkarism, and rightly so. His Dhamma preaches the necessity to kill if needed and his message to India is that Indians should be determined to defend the independence if this land to last drop of their blood.

Dr.Ambedkar's *The Buddha and His Dhamma*   is different because the grounds for Buddha's renunciation and redefined them. His major reinterpretation involves the Buddh's renunciation of worldly life[1], The four noble truth which present gospel of Buddha a gospel of pessimism Dr.Ambedkar reframed as gospel of optimism , the life is full of suffering this noble truth   becomes, Second Postulate" and is converted into concern for human relationship[1]. the ambiguity about no-soul ,karma and rebirth is also removed and presented the monks purpose clearly This illustration takes a proactive stance towards radical change. He was comfortable in the role consciously reconstructing his chosen religion to meet the needs of the Dalit community he spoke for. [1]

The Buddha and His Dhamma   appeals to man's reason. Dr.Ambedkar discards the traditional "Four-sights theory of the Buddha's Parivraja or renunciation .The traditional explanation is not plausible and does not appeal to reason .He doubt whether they form part of the original   gospel , or are they a later a accretion by the monks ? or intrusion of Brahminism ? And therefore he propagate the theory based on the dispute relating to the Rohini river-water as the probable cause ,instead. There are several places , he has given evidence of his rationalistic approach. It is for the first time he   made distinction between Dharma and Dhamma .

The another important aspect of *The Buddha and His Dhamma* is that there is no place for God in the Buddha's Dhamma."Morality takes the place of God." "Morality is the essence of Dhamma .Without it there is no Dhamma.". [1]It does not require the sanction of God .It is not to please God that man has to be moral . It is for his own good that man has to love man.[1]

It is also important to note   that many of his statements find resemblance to Dr.Ambedkar's earlier attack on Hinduism. He legitimizes the use of Buddhism to oppose traditions that are unsatisfactory .[1]

The most important factor to mention here is that Dr.Ambedkar purified many adulterated aspect including use of supernatural elements in Buddha's story .He regards the Buddha as an ordinary man who happened to teach an extraordinary way to overcome human problems , the dharma as secular ,pragmatic , and ethical basis for human flourishing here and now , and the sangha as community of men and women , monastics and lay people , who support each other's efforts regardless of social or spiritual status .[1]

The another important characteristics of   *Buddha and His Dhamma*   is the Dr. Ambedkar has created a very   strong character of Buddha as well as of Yashodhara. Traditionally, she is portrayed as a passive as passive, docile housewife and without any distinctive personality of her own. Dr.Ambedkar'sYashodhara, in contrast, is a lady of great fortitude, courageous and pillar of great moral strength. In spite of future hardships in her life she encourages Buddha to take Parivraja and she is not just silent and sleeping queen as pictured by the tradition.[1]

Dr. Ambedkar lists some of the divergent interpretations of the Buddhs;s teaching – Samadhi v Vipassana ,esoteric v exoteric , metaphysical v mystical , ' selfish abstraction from the world ' v 'systematic repression of all feeling.' To him they are all irrelevant .They arose from the ' a fancy of certain things' from the that , during Dr. Ambedkar's time most writers on Buddhism were historians , not Buddhists , or even anthropologists . The only question that matters is whether the Buddha had a social message .

Conclusion :

The present paper intends not only to study what Dr. Ambedkar says in Buddha and His Dhamma but it also intends to study How does he say them in his book. The book is written for ordinary people but the book is not ordinary . It is an extra ordinary work of literature by an extra ordinary   man . It is the result of Dr. Ambedkar's three decades relentless struggle. It is the code of dignified life assumed to seventeen millions Dalits in India. It is the gem of literature remained out of canon due to ignorance ,immaturity of so called scholars. His literature is not for amusement of well paid and well fed people . But it is for half naked and half fed millions of people of India. This book is the charter of their liberation . What should be the purpose of a book ? The answer is read, "*The Buddha and His Dhmma.*"If we subtract all metaphysics ,superstitions , orthodoxy and heterodoxy from Buddhist canonical writings , what remains in the last is Dr.Babasaheb Ambedkar.

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Identity Crises: Journey of Women in Bollywood Cinema

1) Namrataba Zala (MA SEM 3)

Namratazala2707@gmail.com, **Mo. No. : 8488815309**

2) Ramiz Solanki (MA SEM 1)

Ramiz.solanki39@gmail.com, **Mo. No. : 8000717429**

Smt. S. B. Gardi Department of English

Maharaja Krishnkumarsinhji Bhavnagar University

INTRODUCTION

This paper mainly focused on representations of women characters in mainstream Bollywood movies. It is deemed appropriate to examine this issue, because women are a major chunk of the country's population and hence their portrayal on screen is crucial in determining the furtherance of already existing stereotypes in the society. It examines how a rigid ritual snatches the freedom of woman, and how these are the rapists of woman's feelings. The paper begins with a discussion on the field of feminist film criticism, and how mainstream Hindi Cinema has restricted itself to defined sketches of womanhood. It seems like even if the trend of equality is going on, for women, situations are same in all the fields. The feeling of "otherness" is constantly remaining present for women.

Here, we are trying to put emphasis on several movies which deal with identity crisis, which women are facing in mainstream Bollywood movies like, "Pinjar", "Mother India", "Water", "Highway", "Damini", "Lajja", and "Videsh".

Cinema provides an escape from the daily smashes of life. Cinema is a popular media of mass consumption which plays a key role in moulding opinions, constructing images, and reinforcing dominant cultural values. This discussion is on contemporary realistic brand of cinema and its understanding of women. A debate derives on whether mainstream Hindi cinema has been successful in portraying Indian women of different shades, in a society dominated by patriarchal values or there is also any loophole through which one can escape from reality of woman's a life.

We Indians always give respect to the woman and give them the opportunity to move forward and express their views ,thoughts, and their ideology, we always give them the equal liberty and freedom like man. But unfortunately these are just the words; these words are not concerned with the reality at all. That kind of words can be found in the speeches of our politicians and in the mouth of intellectual class of our society; such as Doctors, Professors. But we should ask question to our inner self that, are we really giving woman an equality, is our thinking/ideology really justified to our actions in the matter of women, The answer from our inner self will always say 'No' because there is much difference between our ideology/thinking and our action, Indian men always believe themselves to the superior than the woman. We cannot find even one men who can freely say that, I gave respect a woman and not see as an inferior of man in my whole life. Because every men thinks that woman cannot be equal to men or woman cannot be the best then the men, either he is the very intellectual guy or he is an uneducated pleasant. The ego of men is always one step ahead then their intellectuality in the matter of woman. And this Ego leads men to snatch the woman's freedom and liberty.This is the main cause behind Indian woman's Identity Crisis.

IDENTITY CRISIS

General Definition of Identity Crisis

A period of uncertainty and confusion in which a person's sense of identity becomes insecure, typically due to a change in their expected aims or role in society.

Definition of Identity Crisis for English Language Learners.

A feeling of unhappiness and confusion caused by not being sure about what type of person you really are or what the true purpose of your life is

Medical Definition of Identity Crisis

Personal psychosocial conflict especially in adolescence that involves confusion about one's social role and often a sense of loss of continuity to one's personality.

Identity Crisis in Indian Woman

Tradition is very strong in India and dictates many aspects of our lives. In India, regardless of religious differences, caste, class or regional location, tradition makes particular demands on the way women live their lives – from the clothes that they can wear, to their mobility, the kinds of jobs they take up and so. Psychologists have observed that as young girls grow into adolescence and womanhood, they comply more and more with the feminine roles demanded of them. For instance, it is well known that girls are better achievers at the school level and often are rank-holders and toppers in Std X exams. Their performance, however, falls considerably once they are in Pre-degree, in entrance exams and in professional courses. Some people may argue that girls are unable to cope with the rigor of advanced studies but studies conducted abroad suggest that women are subtly conditioned to feel that over-achievement is an "unfeminine" trait.

The definition of identity crisis shows that this is a psychological disorder. When one person feels that his/her ideas, ideology and thoughts are completely in vain, that's why he/she always compare his/her works and thoughts with others and find that other's works are far better than him/her then he/she suffering from the feeling of identity crisis that my thoughts and ideas are in vain.

But if we analyze the definition of identity crisis with a special reference of Indian Woman, we will clearly find that it is not a psychological disorder in Indian woman but these seeds of disorder are planted by the traditions and rituals of India. I think in India, it is not a woman/girl who really feels the uncertainty about her identity, but a man who feels fear about his thoughts and his superiority on woman, that if females will be more intellectual and if a woman will be more successful than us then what will happen to us and our ideology. That's why men always prevent woman to express her thoughts, because they have a fear that if a woman will be like a man; then this contemporary male dominant society might become female dominant society and in future, females can be superior. So, we can say that it is the identity crisis of man rather than that of a woman, but our bad luck is that man always transfers his identity crisis to woman, through the medium of our traditional values and rituals; that say that a woman should not work outside, they must do household works only, and that a woman must leave their passions and hobbies after marriage. So, it is seen in our society that, woman/female has to tolerate the humiliation and persecution, either it is from her parent or from her husband, either it is from outer society or even from her own family.

Example of Bollywood movies

Here we have taken some Bollywood movies in which we can find the identity crisis of women, and we have taken movies from 1960's to the contemporary time by which we can find that, is situation of woman in India is changing or not, or is this change progressive or regressive?

(1) Mother India (1957)

'Mother India' is a 1957 Indian Hindi-language epic drama film, directed by Mehboob Khan and starring Nargis, Sunil Dutt, Rajendra Kumar, and Raaj Kumar. A remake of Khan's earlier film Aurat(1940), it is the story of a poverty-stricken village woman named Radha (Nargis) who, in the absence of her husband, struggles to raise her sons and survive against a cunning money-lender amidst many troubles. Despite her hardship, she sets a goddess-like moral example of an ideal Indian woman.

'Mother India' movie throws the light on the character of woman in India in 60'. The name of the movie itself shows the sacrifice of a woman. In 'Mother India', it can be seen that Radha (Nargis)has to tolerate all the things; first her husband died, then she lad the responsibility to rear her two little children in a very poor situation, which came to her at a very young age. But in-spite of this kind of situations in her life, she tolerates all her life and sacrifices many things.

(2) Damini (1993)

'Damini – Lightning' is a 1993 Indian thriller film directed by Rajkumar Santoshi starring Meenakshi Sheshadri in the title roles alongside Sunny Deol, Rishi Kapoor, Amrish Puri, Tinu Anand, Paresh Rawal in pivotal role and Aamir Khan as a special appearance. The story is of how a woman fights against society for justice. The film is considered to be one of the best woman centric films ever made in Bollywood.

In this movie we find the struggle of a woman against her own in-laws, for justice. In this whole process of struggling, we can find that questioned identity of her. A woman who is married with some unknown person, leaves her house and people for that unknown person, and what she expects is only care and some love, but in this society, you must be "sheeple(people+sheep)" , which means you have to follow a certain pattern in order to live with your identity. Here we find that kind of problem that Damini faces.

(3) Lajja (2001)

The film began with this disclaimer, which said, None of the characters or situations depicted in this film are imaginary or fictional, really speaking. They are echoes of what is happening all around us in our so-called civilized society. Lajja is the story of Vaidehi (Manisha Koirala), who is trapped in an abusive marriage. When she stands up to her manipulative husband, she is shown the door. Reflecting a situation that so many women face in India, her family refuses to stand by her, fearing moral persecution. When she finds out that she is pregnant, the promise of an heir makes her husband hatch a plan to get rid of her if she doesn't comply with his wishes. Fearing for her safety, she goes on a run, and meets three strong women on the way, all named after Sita, much like herself.

First, she meets Maithili (Mahima Chaudhary), a woman being harassed by her would-be in-laws for dowry, and who fiercely stands up to them for both her own pride and her parent's honour. Then, Vaidehi meets the rebellious Janki (Madhuri Dixit), a woman who lives her life on her terms, has a job that she loves, has a pregnancy out of a wedlock, and shuts down society's slut-shaming in the most kickass way possible.

Next, she comes across Ramdulaari (Rekha), a midwife by profession, who fights patriarchy and the oppressive village leaders are hell bent on exploiting local women. There are two very feminist male characters in this film as well, who, interestingly enough, happen to be from non-privileged backgrounds, and are, in fact, on the wrong side of the law. Raju (Anil Kapoor) is a petty thief, and Bulwa (Ajay Devgn) is a dacoit, but neither has lost touch with their morality. This film successfully turned the age-old classicist narrative, that only the urban-educated men and women are capable of being heroes who save the day, right on its head.

The protagonist says once "a land where woman folk are given the exalted position of a goddess, a land where people scale mountain singing glories to the mother goddess women, a mother, was raped and burned alive and no one even brothered to enquire. Such hypocrisy of nation I was born in. I ashamed (Lajja) of that."

(4) Water (2003)

' Water' movie shows the picture of a women after their husband's death, it expresses the situation of widows in India 1940', at an ashram of Varanasi. It explores that how widows have to live in widow-house with other widows, they have to eat food without any kind of spice, they have to be bald headed after their husband's death, and the extent is that they can not even meet their children and newly married woman because it was believed that widow is inauspicious for them.

Gayatri Chakravorty Spivak, writes in her article, "Can the Subaltern Speak"?, "Between patriarchy and imperialism subject constitution and object formation the figure of women disappears not into a pristine nothingness, but into a violent shutting which is the displaced figuration of the Third world women caught between tradition and modernization." Even in Anushashan Parva in Hindu philosophy it is being said: "All her glorifications, all her fulfillment lies in sacrificing her life and happiness for the sake of man in different form – Father, Husband, and the Son.

So, in 'Water' movie the identity crisis of a woman after her husband's death been has shown.

(5) Videsh (2008)

In the movie 'Videsh', Vibrant Chand (Preity Zinta) is a young bride leaving her home in Ludhiana, Punjab, India, for Brampton, Ontario, Canada, where her husband Rocky (Vansh Bhardwaj) and his very traditional family await her arrival. Everything is new and unfamiliar to Chand, including the quiet and shy Rocky who she meets for the first time at the Arrivals level of Pearson Airport. Chand approaches her new life and land with equanimity and grace, and at times the wide-eyed optimism of hope—her first snowfall is a tiny miracle of beauty, and the roar of Niagara Falls creates the excitement of new beginnings.

Character of Chand here represents helplessness of a woman who is far away from her native land or her parents. We can compare it with Diaspora term also. She feels nostalgic about her homeland but is not able to go there. Between her homelands and abroad, between her new world of marriage and her in laws, she finds herself lost somewhere. She finds the emptiness of her own identity.

(6) Highway (2014)

In Imtiaz Ali's 'Highway', Veera, who is kidnapped, doesn't only imagine herself in love with her kidnapper, but the film ends with Veera, imagining her and her kidnapper as frolicking kids. Because apparently that's what kidnapping is: a child's play. What this ending achieved was redemption for the kidnapper. And so, we had a film with an actress in the lead,

but one that nonetheless focused its attention upon redeeming the man who behaves obnoxiously with the heroine.

Because of some set rules and norms of society, we unconsciously behave in certain pattern that girls should be aware of outer society and try to take care of themselves from the nuisance, but in this process they forget to tell that it is as well important that a girl is not protected inside of the house also. Here, character of Veera represents that identity who is harassed by her own uncle and because of societal status family does not speak up for her. So, throughout the movie she finds her own identity and her owns self.

Conclusion

These films make important statements against injustices towards women in Indian society, that are sometimes perpetuated in the name of religion. Structures of oppression are often resilient and deep rooted; the political and social changes required to extirpate them cannot be brought about by such artistic statements alone. It is said that with todays progress, discrimination against women takes place only in the backward or rural places in India. But that is a misconception. The truth is that, even in the developed urban area, even in big cities likes Mumbai or New Delhi, we see various forms of this discrimination. At homes, we see domestic violence; in the workplace, there is a blatant discrimination with the increments, or even sexual harassment.

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Media, Child Rights And Community Participation

Mr. Biranchi Narayan Seth

Guide : Dr Bharatibala Patnaik

Email ID. biranchiseth@gmail.com, Mob No. 9437193298, 9337054862

Introduction :

The children are the future builders of nation as well as assets of any country . Their rights are duty of citizens and stakeholders .Respecting children as productive citizens is a concern of any government . Their rights are much more than human rights in terms of their vulnerabilities .India is one of the signatories in range of treaties . With Child Rights , India is one of the countries in UN Convention of the Rights of the child .   The   Indian Constitution , one of the progressives , which gives importance to protection of the children as a special category. To give due importance on child rights, Government of India constituted the National Commission for protection of Child Rights [NCPCR]   under Commission for the protection of Child Rights act ,2005, an act of Parliament . The apex child rights Commission is to ensure all laws, schemes, policies, programmes and administrative mechanism for children to comply with UNCRC and Constitutions of India. But unfortunately it is frequently reported, on media in regular basis children are at risk and children are abused in cities and rural areas.The inhuman cruelities and violence against girl children are on rise despite mechanisms put in place.

  But with growing incidents against children and violation of child rights , it has become a concern for any civilized community or nation to protect them and promote their rights . It is reported that 41 percent of our population comprises under age of 18 .As many as 94,172 cases of crime against children were reported in 2015, in India. Conviction rate is only 35.6 only , according to National Crime Record Bureau .[1] Official reports said, 8800 cases of rape on children were reported across country in 2015 under POCSO. In 25.3 cases, the offenders were found to be employers and co-workers . Neighbourers are biggest abusers [in 35.8 cases] , 2015 reports said. On the other side NCRB data says, missing children which were more than half of those children in India, come from the 10 drought –hit states and especially, Madhya pradesh, Maharashtra ; the two most drought-affected states comprise one fourth of the country-wide missing figure. Even With many opportunities in Odisha, quality of ICDS service is challenged by discrimination, migration disaster and language .NITI Aayog has recently suggested as per National Family Health survey -2015-16 that the highest percentage of stunted children are found in Malkanagiri, Nabarangpur, Rayagada, Balangir,Boudh, Subarnapur, Keonjhar and Mayurbhanja districts of Odisha.[1]

    Though we claim society is advancing, but apathy and insensitivity have gone up towards children on many reported grounds . Even new born children are not out of negligence in some states, like Madhya pradesh, Uttar Pradesh and Rajasthan . In many cases in these States death of a new born is due to low birth weight and its trend is on rise. The causes are due to low birth weight/prematurity, neo-natal infections, trauma/birth asphyxia, non-communicable, congenital, injuries, tetanus, and other conditions . No of deaths as recorded in 2015, touched 370 due to low birth weight, 103 for infection, 57 due to trauma and 52, 28 ,13 , due to injuries, non-communicable and others. The study is based on Million Death Study.[1] Besides, MDS captured 94,309 child death (52,252 neo-natal deaths and 42,057 deaths at ages-1-59 months) from 2001 to 2013 . The study also observed marked variation in the trends, in mortality for prematurity or low birth weight with increase in the rates in

MP, UP and , Bihar, Punjab, Haryana but declined in Odisha, Assam, and most of the richer states.

As per Action Aid Report, India contributes 33 percent of the total number of child brides in the World. Nearly 103 million Indians married before they touched the legal age 18 .Of every 28 girls ,child marriage occurring per minute in the world was more than two in India. [1]According to Global Burdens of Disease 2015 and WHO , 1.3 million adolescents died across the world from preventable or treatable causes in 2015. In India 86,224 [age 10-14] and 1,55,154 [age 15-19 yrs], a disturbing trend threatens to hobble India's young generation as health professionals and rights activists rise to meet the challenge.[1]

Objectives :

1. Role of media in prevention of child rights violation

2] To present no. of rehabilitation schemes and projects for best interests of children, in need of care and protection, and conflict with law.

3] How to promote child rights in media under J J Act and UN CRC

4] Legal aspects on child Rights and wider understanding of media and Child Rights, need of community participation is a call of the day.

Literature Review : UNICEF has taken many steps for protection of child rights by holding several events and programmes from regional level to international level.

A 56-pg book known as *Child Rights : A Handbook for Journalists* has been prepared and written by UNICEF and Press Institute of India. The book is made with some graphics at every chapter . The book comprising, seven chapters focuses on fundamental aspects of child rights, on awareness level and legal aspects and principles of reporting on children.[1]   But less is said about community participation.

Another book is written by Roger A Hart : Children's Participation : The Theory and Practice; it is about involving young citizens community development and environment care . This book reveals about role of citizens in community development .

Children's *Participation from Tokenism to Citizenship* is authored by H A Roger, it speaks about children participation and more details .[1]

A *Handbook of Children* is about young people's participation; talks about perspectives from theory and practice by B Percy Smith and Thomas. This handbook of children and young people's participation brings together key thinkers and practitioners from diverse fields and contexts across the globe provide an authoritative overview of contemporary theory and practice around children's participation.

Interviewas (Report and surveys) on protecting rights of children, in India,Kenya and Brazil . gathers a wide range of factors which children inhibit, these three countries are also involved in promoting awareness of child rights as well as helping children to realize their rights and holding government accountable. [1]

Though Mass Media is not panacea for all maladies, but a lot may happen.

My emphasis on media and child rights is that 'a child has right to family', which media needs to understand and make it on priority especially for children in need of care and protection. According to the experts, family has no substitute or no best alternative .A lot can be done if media persons are informed about the rights of children, with legal guidelines and provision, facilities apart from boosting communities a play key role. Though media is known as fourth pillar of democracy, but I feel, now it has a reason to play as a first pillar of

Democracy in India; as the way it performs all aspects of country. When a child loses parents , thi s is very stressful to shape life unless he or she is motivated by community and family around him. So media can play an active role for non-institutional care of a special child by activating all stake holders. Children in Need of Care and Protection [CNCP] includes as many as 27 categories like missing, abused, run away, trafficked children and others.

Rights of children :

1]Right to Survival

2] Right to Development

3] Right to Protection

4] Right to Participation

Functions of media on Child Rights :

Media needs to focus more on preventive steps to promote awareness on Rights of the Children under J J Act and that intentions of Law are enacted .

2] Publication is required about various aspects of JJ Act to sensitize stake holders in different languages and suggest folk media's role.

3] To inform and educate people about importance of children in society

4} An informed , sensitive and professional journalism for promotion and protection of child rights is required to address all the major four rights of children [CNCP].

Media and child rights :

In the prevailing situation in India , media starting from local to national level, most of the reports are published and get wider space in case of violation of child rights .More sensation is felt in presentation of stories on child rights violation in different dailies . Though media facilitates enactment of new Law and introduces new facilities, but coverage on prevention of child rights is low. Undoubtedly media holds Government agencies accountable and responsible .

After Delhi gang rape incident five years ago, it was media which could activate Govt. of India machinery to introduce POCSO act [Prevention of Children from Sexual Offence] . Now it is stringent against prerprators of crime committed against children . In case of NAGADA ISSUE of Odisha , State Government has taken a lot of measures for interests of children and pregnant and lactating mothers in Jajpur and other districts. In Nagada incidents, more than 33 malnourished babies died in a month in Nagada village of Jajpur district. Govt has taken steps for construction of road in inaccessible villages. Health care facilities and opening of Anganwadi centres and other incentives were introduced. Even total policy was changed in economic aspect after media [both regional and national media] continued to exert mounting pressure on Government system and held Govt accountable.

 Besides brutal fact reflects an untold plight of children of NRIs . They marry with Indian women on contract marriage and bear children . After contract marriage expires , women and their children are facing challenges. Indian mothers are unable to take care of children and come back to India. Govt. of India has no special law to protect rights of the children for their shared parenting and safeguard children rights . Even no laws or action plan is made before their marriage was held with NRIs. Though the trend is going on against children since long, government is working on it, it is yet to take full shape. Rarely media highlights on rights of those children. If media rises to these issues , it can activate government machineries to

protect rights of children as soon as possible. In this connection laws can be made to check the menace and ensure the special children, victims of NRIs.

 However despite stringent laws; crime against children , especially against girl child in schools, house and work places is on rise even in metro cities and other states.

Presently Child Missing and Child Marriage are rampant in changing times . Action AID report says 33 percent of total number of child brides in the world . Nearly 103 million Indians get married before they touch 18.

Right of Children and Media Intervention:

In India, 21 percent of the population, it means over 240 million constitutes of adolescents . In 2013 alone, 3594 of them aged between 10-14 committed suicide. In the same year another 23,748 in the age group of 15-19 took their lives, according to LANCET Commission on adolescent health and well being.[1] The falling grades and declining health condition are symptoms of larger issues. In Odisha, academics related suicide is a leading cause of death. According to National Crime Record Bureau , the suicide rate in Odisha was 9.9 of 1 lakh people in 2014. While self harm is the front runner in adolescent mortality matter, road accident is another major factor. Reports said, 75000 youth became victims of road accident in 2014.[1]

Child sex ratio is alarming and it has touched 877 against 1000 in Dhenkanal district of Odisha, while 941 in total, in Odisha, according to 2011 Census.[1] In India, it has touched 914. In case of child marriage of every 28 child marriages are occurring per minute in the World. More than 02 take place in India. Elimination of girl child marriages, can help avoiding 27000 neo- natal death, 55,000 infant death, and 1,60,000 child death, are notes according to the data from Census 2011.

Reports indicate rural region account for 75 percent of all instances of child marriages. Seven states like Uttar Pradesh, Andhra Pradesh, West Bengal, Rajasthan, Bihar, Maharastra and Madhya Pradesh account for 70 percent of child marriages in the country.

According to National Crime Record Bureau and National Family Health Survey-03, Child marriage is a cause of concern in Odisha. With 121669 girls and 137464 boys being married off before the legal age.

New Law to handle NRI children:

Government of India needs to pass the law for children who are victims of NRI parents. Contract marriage is against Indian Laws. But many Indian women marry with NRI and face difficulties on contract marriages after contract expires . Both women and their children are facing difficulties and come back to India but child misses his/ her right to the family and is deprived of rights , misses his father and facilities, following expiry of marriage contract.

Media intervention:

In India there is a proliferation of Media [Print and Electronic , cyber media] in the largest democracy. As many as 99,660 registered publications were with circulation of 350 million copies. This apart, as many as 850 government licensed TV channels-413 hosting news and current affairs.. and 437 hosting entertainment programs. We have a total of 462 million internet user in India and the second most, number of internet users in the world after China. Media's role is very crucial to educate stakeholders and activate Government and Non-Govt. machineries on the following points.

1. Media must file stories on preventive aspect of crime/ molestation against children instead of creating sensation after incident is tokan place.

2. Media must educate stakeholders that child issues are not human rights or gender issues. They are future workforce to contribute to the GDP.
3. Media focus child issue as an economic issue.
4. In order to promote understanding about child issue, media coverage on legal aspect need to be given top priority.
5. Pro-active role of media is quite essential instead of making sensation after violation of child rights.
6. Government provisions and facilities under Integrated Child Protection Scheme [ICPS] be spread in mainstream media about entitlement of children in need of care and protection.
7. Media need to activate government machineries to launch child-specific schemes in drought affected districts in Maharashtra and other States for children who need support system and counseling as their parents commit suicide for debt burden and crop failure under National Mental Health programme.
8. Before Media generate awareness as a major stake holder & as a fourth pillar, we need to be aware about laws like immoral trafficking act,1956, cinematography act 1952, Medical termination of pregnancy act 1971, Young person Harmful publication act 1956, Indecent representation of women [Prohibition] act 1986 and Press council Act on rights of children.
9. A child is productive citizen and economic assets of country about which Media must sensitise people and society. So Media as a major stake holder and has power to empower people at various levels.

Community Participation:

Though Government is entrusted with major responsibility to safeguard rights of children and ensure their rights at all levels but community participation plays very significant role to ensure child's right to family. Govt. has introduced Integrated Child Protection Scheme five years ago , but community participation is a must to ensure child's right to family through sponsorship Programme and other related ways. With out community involvement , ICPS may bear fruits to protect children for their growth and protections. Children Home or Child Care Institution are not substitute for family system. Rehabilitation of a child in need of care and protection, not enough for inclusive growth of a child, rather child care in a family system helps to safeguard social, cultural, emotional and psychological health of a child. (Role of stake-holders is very huge.) (So in this connection, media must promote awareness about role and responsibilities of stake holders.) Apart from provision of child care under ICPS [an Umbrella scheme for Pan India except J & K] and certain rules related with, Besides Government funds is not enough , Community participation is essential to extend support to facilitate a special child's Right to Family . Social , psychological and emphathetic support are required from community sources to function the central scheme. For this, concerned agencies and government machineries should conduct massive awareness programme about non-institutional care for CNCP and child in conflict with law [CIL] and about entitlements of children and responsibility of stake holders. Rehabilitation of a child with any family or children home is not enough but his inclusive growth have paramount importance as every child is productive citizen and economic assets of a country.

Conclusion:

Child's interest should be given top priority in a family before they become victim in our society. Family has no substitute . We must take steps to give voices to them to promote values of civilized society. Promotion of awareness in regular basis through media and community participation have become essential to address minimum entitlements and their

freedom. Regular monitoring of enforcement agencies and child system mechanism, co-ordination among implementation and enforcement agencies are required to prevent violation of child rights. Besides coordination among enforcement agencies and Child welfare committee [CWC], Child protection unit , Juvenile justice board and their upper branches work with great interest for children with social more and professional spirit.

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KARMAYOGA AND ITS EPISTEMOLOGICAL MANIFESTATION IN BOOKS OF SWAMI VIVEKANANDA

THEME: SPIRITUALITY AND LITERATURE

Dr. Divya Sharma,

Associate Professor,

Indian Institute of Teacher Education,Gandhinagar, Gujarat

divyamsharma23@gmail.com,Mo. 9426726046

Spirituality is gaining importance in modern world. Hinduism defines Karmayoga (path of action), Jnanayoga (path of knowledge), Bhaktiyoga (path of devotion) as paths to attain spiritual liberation. Objective of study was epistemological study of Karmayoga emerging from books of Swami Vivekananda. It had three sub objectives and five research questions. For present study karmyoga is accepted as those work done by Swami Vivekananda which are manifested in his books and Epistemology is accepted as those statements and key words which reflects knowledge. These statements are used for directing knowledge manifested in the books. Sample of study was 6 books on Swami Vivekananda. Data was analyzed qualitatively through content analysis and grounded theory. Overall sixteen questions were analyzed for epistemology. Requisite information was collected by reading identified books thoroughly and collected information was triangulated with whatever information was available from few primary resources and expert views. Data was analyzed using grounded theory with the help of open and axial coding. It was concluded that according to Swami Vivekananda Knowledge is important because it gives renunciations, removes ignorance, is true education and feeds the soul. The characteristics of educated person is self-confidence, dutifulness, good character, altruistic, knowledge of God. The ways to achieve knowledge include instruction, all supreme powers, soul, inventions. The source of knowledge are heredity and mind. Type of knowledge includes spiritual knowledge. Thus it can be concluded that Swami Vivekananda has conformed to knowledge and values which were progressive and reformist. Bringing them into forefront will help a lot in developing the mindset of the people.

Key words: Swami Vivekananda, Epistemology, Axiology, Karmayoga, Spirituality,

Introduction :

Swami Vivekananda once envisioned that spiritual and material progress of the country and its religion is essential for the progress of the country itself. Further there is a need for Indians to realize their own greatness through realization of immensity of their own culture, religion, spirituality and epistemology. He desired to kindle dormant spiritual strength of Indians through concept of common religion. His philosophy was based on spiritualism which basically developed due to his social background and India's Spiritual Lore.

In contemporary India Western materialism and individualism are threatening spiritual basis of Indian culture and to some extent reason for this is attributed to lack of due recognition to culture in the education system. Spirituality is suddenly gaining importance in this modern world due to growing agonies and pains which exhibit themselves in different forms. Spiritual awakening is the need of the hour to reinforce the epistemological and axiological aspects of life. Swami Vivekananda's work are an ideal food for feeding the spiritual needs of the people since the methodology adopted by him is relevant, simple and practical for this world. The philosophy of Swami Vivekananda is direct and indirect manifestation of many school of thoughts mainly the *Vedanta* School

Hinduism defines several paths to attain spiritual liberation which includes Karmayoga (path of action), Jnanayoga (path of knowledge), Bhaktiyoga (path of devotion). Karmayoga is derived from Sanskrit word *kri* which means 'to do'. It is the path of unselfish action which directs the spiritual seeker towards *Dharma.*

Justification of the Study :

There is a dire need to bring to the forefront the ancient literature since it holds the utmost relevance today when the humanity due to its selfish desire to achieve everything and become supreme power is lost in materialism and dissolution.

This study was undertaken to analyze the work of Swami Vivekananda, who is considered as one of the most eminent figures of modern times since he established an association between modernity and spirituality and motivated people to awaken their inner self. He regarded faith as expression of spirituality. The significance of the study lies in emulating the epistemological and axiological manifestations because ignorance is on the rise, in spite of increasing literacy rate. Immorality is at its treacherous self and is putting the humanity at jeopardy.

Operationalization of Terms :

Theoretically *karmyoga* is ability to do the work skillfully. For the present study *karmyoga* is accepted as those work done by Swami Vivekananda which are manifested in his books. Epistemology theoretically analyses the nature of knowledge and it notion with truth and beliefs. It is the science of human knowledge. For the present study Epistemology is accepted as those statements and key words in the work done by Swami Vivekananda which reflects knowledge. These statements are used for directing the knowledge manifested in the books. Axiology theoretically is accepted as theory of values which is related to the gain in knowledge and the ability to differentiate between good and bad, right and wrong and so on.

Objectives of the Study

1. To study the epistemological manifestation of the karmyoga in the work of Swami Vivekananda.
a. To identify the knowledge based statements in the books of Swami Vivekananda
b. To identify the knowledge based statements in the books of Swami Vivekananda
c. To direct the epistemology manifested in the karmyoga in the books of Swami Vivekananda

Research Questions :

Epistemology based Questions :

1. What is the importance of knowledge?
2. What are the characteristics of knowledgeable person?
3. What is the method of achieving knowledge?
4. What is the source of knowledge?
5. What are difftrent types of knowledge?

Method of Research

It is an applied research and area of research is Educational Philosophy. Documentary study and content analysis method were used for the study.

Limitations

The study was limited to the 6 books used as sample and to the manifestation of karmyoga in these books.

Sample of the study

The sample of the study was 6 books on Swami Vivekananda,including Karmyoga, Raj yoga, Gyanyoga, Bhaktiyoga, Premyoga and Life Character of Swami Vivekananda written by Swami Dhuveshanand.

Collection of the Data

The data was structured texts since it was in the form of books and writings. It followed the method described by Kleiman (2004). The books were first read thoroughly. They were again reread slowly so as to divide the content into meaning full units. The units that were found to have similar focus were grouped together and integrated so as to develop more clarity. This was followed by the free imaginative variation wherein it was determined as to which units are essential for and are constituents of phenomenon in question i.e epistemology and axiology. Further elaboration of the finding was done and the contents were described so as to uncover the meaning of the related words. A structure was developed through the given descriptions by first identifying the related statements and then the keywords out of the description.

Data collection was done using **constant comparative analysis and theoretical sampling** Klieman has stressed on the structure of the phenomenon. During the reading process a structure was developed with a view to develop an insight for seeking answers to the research questions. The collected data was read once again to triangulate and confirmthe findings. This was followed by critical analysis which included verification of the answers sought in the previous readings. These answers were further triangulated with the views of the experts. The experts were provided with the analyzed statements and keywords derived from them.
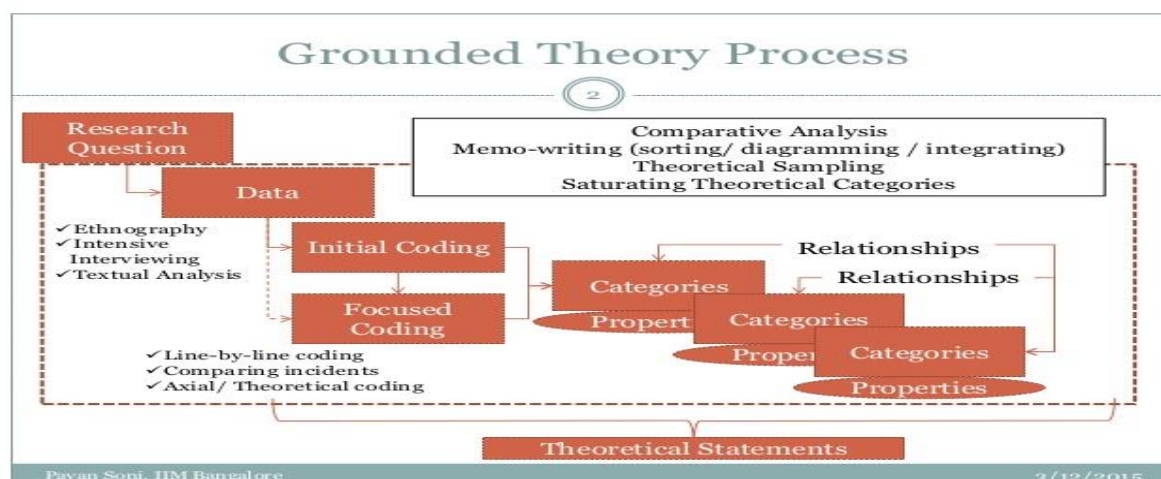
Analysis of the Data

Qualitative Data Analysis (QDA) is the range of processes and procedures whereby we move from the qualitative data that have been collected into some form of explanation, understanding or interpretation of the people and situations we are investigating. [1] The data analysis was divided into two parts: Methods and products.

Methods: Grounded theory provides qualitative researchers with guidelines for collecting and analyzing data. Grounded theory has following aspects (Charmaz, 2006):

1. Coding (labeling and categorizing) from collected data instead of relying on theories not grounded in data.
2. Social processes are discovered in the data.
3. Abstract categories are constructed inductively.
4. Categories are refined using theoretical sampling.
5. The gap between coding and writing is bridged with analytical memos.
6. Categories are integrated into a theoretical framework.

Data was analyzed using **concurrent data analysis**. Data analysis was done at the time of data collection only. Concurrent data analysis was done which means the method was fluid and changed when the data showed some new direction During qualitative analysis the meaningful and symbolic content from the books was analyzed. These were then appropriately labelled and coded. The data was analyzed using Grounded Theory which was introduced by Glaser & Strauss in 1967.The research question were addressed using the textual analyses in the first step. During this step initial labelling and coding was done. This was then followed by focused coding. Focused coding led to the identification of the

statements. This was finally followed by categorization of relationships to identify the key words.   .

Products: In qualitative analysis products include the codes and categories**. Coding** was done line by line by reading the text. During **open coding** the data was read several times, creating summaries for the data using preliminary labels related to research questions like identifying the key statements which may include the words related to Karmayoga. **Axial coding** was used to create conceptual families from the summaries like epistemology and axiology, finally **selective coding** was done. Here the families of axial coding were converted into a formal framework with a variable that includes all the questions related to that particular variable of the collected data.
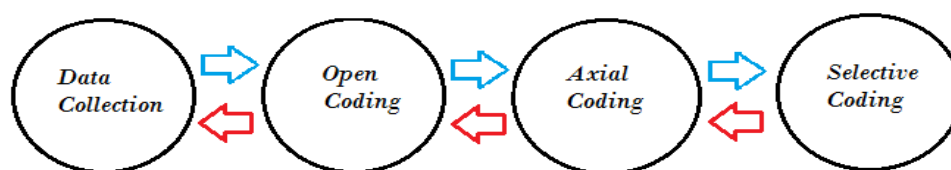
Interpretation of Data and Discussion of the Results

On the basis of the above framework overall sixteen questions were analyzed for epistemology and sixteen for axiology. For each question sixteen keywords were identified. Conclusions were drawn by identifying first the statement followed by the key words and finally their meaning and the manifested knowledge and values through them.

Table 1: Analysis of the data using Axial and Selective Coding

S.No.	Questions derived from Open coding	Axial Coding (Key words)	Selective Coding
1	What is knowledge?	Heredity, Source of knowledge	Source of Knowledge
2	What is the source of knowledge?	Mind	
3	When can an individual be knowledgeable?	outer persona, method of achieving knowledge	Method of achieving

4	What results in manifestation of knowledge?	Instruction	knowledge
5	When is knowledge discovered?	All mighty powers, soul	
6	What should be there to achieve knowledge?	self-confidence,	Characteristics of knowledgeable person
7	What can be done to achieve knowledge?	emancipation	Importance of knowledge
8	What are the characteristics of knowledgeable person?	dutiful, good character, selflessness	Characteristics of knowledgeable person
9	What should the aim of '*Grihastha*'?	knowledge about God	
10	What type of knowledge can remove all our worries?	spiritual knowledge	Type of knowledge
11	What type of knowledge provide us eternal satisfaction?	spiritual knowledge	
12	In what is true life embedded?	knowledge	
13	What is the root cause of all the sorrows?	ignorance	
14	When can the world be relieved from sorrows?	true knowledge	Importance of knowledge
15	What is the role of nature?	soul	
16	When can the knowledge about world be achieved?	truth become relative	

Results :

1. What is importance of knowledge?
   a. Helps to achieve emancipation.
   b. True life of man is embedded in knowledge.
   c. Ignorance is root of all sorrows.
   d. True knowledge helps in removing sorrows from this world.
   e. Nature is for soul.
   f. Knowledge is achieved when truth becomes relative.
2. What are the characteristics of knowledgeable person?
   a. Self-confidence
   b. Dutiful, good character, selflessness
   c. Knowledge of God
3. What is the method of achieving knowledge?

       a. By removing the outer persona of a man

       b. Through instruction

       c. Insight fullness after achieving selflessness

4. What is the source of knowledge?

       a. Heredity

       b. Mind

5. What are types of knowledge?

       a. Spiritual Knowledge

Conclusion :

It was concluded that according to Swami Vivekananda Knowledge is important because it gives renunciations, removes ignorance, is true education and feeds the soul. The characteristics of educated person is self-confidence, responsible, good character, altruistic, knowledge of God. The ways to achieve knowledge include suggestions, all supreme powers, soul, inventions. The source of knowledge are heredity and mind. Type of knowledge includes spiritual knowledge. According to him characteristics of spiritual values include to be a complete person, religion, policy, selflessness, spirituality, true love, and happiness. Personal values include being eternal, physical, truth, love, conduct, policy, morality, dutifulness, attitude, good habits etc. Thus it can be concluded that Swami Vivekananda has conformed to the knowledge and values which were progressive and reformist. Bringing them into forefront will help a lot in developing the mindset of the people.

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Dipti Tank

Introduction :

It's been exactly three year since Indian prime minister Narendra Modi launched the 'Swacch Bharat Abhiyan' or 'Clean India Mission' to honor india's independence Leader and father of the nation Mahatma Gandhi. The aim is of the nationwide cleanliness drive to clean up the country by 2019, the year that marks the 150th anniversary of the birth of Gandhi, who wanted to make sanitation a priority for India more than a century ago. The current drive aims to end the wide-spread practice of open defecation, build more toilets and improve waste management are among the other goals. Here are some of Gandhiji's thoughts on sanitation and cleanliness.

- **1-'Sanitation is more important than political independence' :**

  While leading a non-violent movement for India's independence from the British in 1947, Gandhi spoke about the need to improve hygiene and cleanliness in the country. "Sanitation is more important than political independence."

  Gandhi strongly and repeatedly condemned the Indian practice of hiring people form the lowest rings of the Hindu caste system, who were once called "untouchables", to manually clean out primitive dry latrines or collect waste form fields where villagers relieved themselves, urging his countrymen to clean up after themselves.

  Although outlawed "manual scavenging" continues to persist in India as do other infrastructure failings hinder efforts to improve sanitation in the country. Almost half the population still defecates in the open, and the practice is more prevalent in the countryside where government figures indicate that almost 70% of households don't have access to proper toilets.

- **2-Religion and sanitation :**

In 1915, Gandhi went to the Kumbh Mela, a triennial festival that rotates between four Indian cities. That year, it was held in the Hindu holy city of Haridwar in India's north, on the bank of the river Ganges.

After seeing millions of devotees take a dip in the sacred river in attempt to wash away their sins, Gandhi later wrote in "Young India," an English weekly he edited from 1919,"I had gone there full of hope and reverence. But while I realized the grandeur of the holy Ganga and the holier Himalayas, I saw little to inspire me in what man was doing in this holy place."

"To my great grief, I discovered insanitation, both moral and physical…There is defilement of the mighty stream [the River Ganges] even in the name of religion," he wrote.

"Thoughtless ignorant men and women use for natural functions the sacred banks of the river where they are supposed to sit in quiet contemplation and find God. They violate religion, science and the laws of sanitation."

Cleaning the river Ganges has been the national priority of the Indian government for years now. In May, under the leadership of Mr. Modi, "India's cabinet approved 200 billion rupees, about $3 billion," for a program aimed at cleaning the Ganga.

- **3-'A lavatory must be as clean as a drawing-room' :**

In May 1925, in an edition of "Navajivan," a weekly newspaper that Gandhi edited from 1919, he wrote about the importance of keeping lavatories clean. "I learnt 35 years ago that a lavatory must be as clean as a drawing-room. I learnt this in the West," he wrote.

"The cause of many of our diseases is the condition of our lavatories and our bad habit of disposing excreta anywhere and everywhere. I, therefore, believe in the absolute necessity of a clean place for answering the call of nature and clean articles to use at the time."

- **4-Perfect sanitation makes an 'ideal village' :**

In 1937, Gandhi received a letter from a villager living in Birbhum, a district in India's eastern state of West Bengal. The letter writer asked Gandhi how he perceived an "ideal village" and what problems he thought plagued Indian villages.

Here's his response, as it appeared in a 1937 edition of "Harijan," another weekly publication, which Gandhi began editing in the early 1930s. "An ideal village will be so constructed as to lend itself to perfect sanitation…The very first problem the village worker will solve is its sanitation," he wrote.

"If the worker became a voluntary scavenger, he would begin by collecting night soil and turning it into manure and sweeping village streets. He will tell people how and where they should perform daily functions and speak to them on the value of sanitation and the great injury caused by its neglect. The worker will continue to do the work whether the villagers listen to him or not."

- **5-Sanitation for Ministers and Menials Alike :**

In a speech in New Delhi in September 1946, Gandhi stressed the need for equal levels of hygiene in bungalows that ministers lived in as well as the servants' quarters tucked away in these massive houses. "What is so distressing is that the living quarters of the menials and sweepers employed in the viceroy's house are extremely dirty...I shall be satisfied only when the lodgings of the ministers' staff are as neat and tidy as their own," he said.

Under the title "our Dirty ways" in Navjivan on 13/09/1925 Gandhiji wrote the following :

1- Both excretory functions should be performed only at fixed places.
2- To pass urine anywhere in a street, at any place not meant for the purpose should be regarded as an offence.
3- After passing urine at any selected place one should cover up the spot well with dry earth.
4- Lavatories should be kept very clean even the part through which the water flows should be kept clean. Our lavatories bring our civilization in to discredit, they violate the rules of hygiene .
5- All the night –soil should be removed to fields.
   "If my suggestion is followed, no one would need to remove night sail, the air,would not become polluted and village would be very clean."

In his speech at a prayer meeting on 03/09/1946 in new delhi Gandhiji emphasized that servant's quarters should be cleun as minister's bungalows.

"There is no gainsaying that we have not learnt the art of external sanitation to the degree that the English have what is so distressing is that the living quarters of the menials and sweepers employed in the viceroy's house are extremely dirty this is a state of affairs the ministers of our new government will not tolerate. Although they will occupy the same well-kept bungalows, they will see to it that the lodgings of their servants are kept as clean as their servants are kept as clean as their own. They will also have to pay attention to the cleanliness of the wives and children of the staff Jawaharlal and Sardar have no objection to cleaning their own lavatories how can they have any in having the living quarters of their attendants cleaned ? a one –time harijan servant of Jawaharlal is now a member of the V.P. assembly. I shall be satisfied only when the lodgings of the minister's staff are as neat and tidy as their own."

Swachh Bharat : tribute to Mahatma Gandhi

Cleanliness was an issue very close to Mahatma Gandhi's heart. He once said that cleanliness and sanitation is even more important than political independence! He also said that an ideal village is one where there is perfect sanitation. He led the example by personally cleaning the toilets.

In the last two years, the Swachh Bharat Mission has created a tremendous impact across the nation.

After many years, cleanliness has emerged at the forefront of public discourse. There has been a historical and unprecedented change in mindset as far as cleanliness is concerned.

Individuals, groups of people, large organisations, community service organisations and media have played an exemplary role in furthering the message of a Swacch Bharat.

Lakhs of cleanliness drives, public meetings, seminars, ground level initiatives have been taking place daily across the length and breadth of the nation.

The construction of toilets has been taking place on a war footing all over India. The Government has made it a mission to create an open-defecation free India, where no citizen has to defecate in the open.

Shri Modi said, "When we are working towards a clean India, who will gain maximum from this- the poor and the marginalized. Lack of cleanliness affects the poor most adversely. Unclean surroundings are a breeding grounds for illness and diseases. A clean India is the fulcrum of a prosperous India. I spoke about this from the ramparts of the Red Fort in my very first 15th August speech. Gone are the days when the world should view India as an unclean place. Cleanliness must become a part of our lives. We have always been particular about personal hygiene. In that spirit, let us also look at societal hygiene and keeping our surroundings clean."

For the first time in 2014, a separate ministry for Ganga cleaning and rejuvenation was created. On Ganga, the Prime Minister said, "The Ganga is our Mother. In this day and age, we cannot have an unclean Ganga. A clean Ganga can bring an economic transformation in the lives of a substantial percentage of our population."

Mahatma Gandhi lived for and envisioned a clean India. The NDA Government under Shri Narendra Modi is working to make this a reality.

Swachh Bharat Abhiyan – Dream of Mahatama Gandhi :

PM Modi nominated nine celebrities, asking them to nominate nine more people to make the initiative go viral. These included Goa Governor Mridula Sinha, cricket legend Sachin Tendulkar, yoga guru Baba Ramdev, Congress lawmaker and former union minister Shashi Tharoor, industrialist Anil Ambani, actors Kamal Hasan, Priyanka Chopra and Salman Khan and the team of popular TV serial *Taarak Mehta Ka Ooltah Chashmah.* The Prime Minister also requested the people of India to involve themselves wholeheartedly in the 'Swachh Bharat Mission' and encourage others so that our country may be at top of the world in the cleanliness ranking. People across the country joined this social *abhiyaan* to fulfill the dreams of Mahatama Gandhi. This dream, PM Modi made into a mission through highly intellectual vision and endeavour. Surely, it is the real necessity of the time, looking in and around us the poorest sanitation condition of our villages and cities throughout the country both in rural and urban areas.

Mission aims at : eradication of manual scavenging, elimination of open defecation by constructing toilets for households, communities, enable private sector participation in the sanitation sector. Changing people's mindset by creating awareness among them for proper sanitation; and the most challenging task of collecting, dumping and destroying the waste material of homes and industries without pollution at the outskirts, by using the most modern scientific methods/ techniques/ equipments/ plants besides cleanliness of pious rivers, like Ganga.
In this direction, nearly 25-30 percent of the overall set plan(target), for these two years is achieved and much is yet needed to be done in all the spheres. e.g a total of 31.83 lakh toilets were built between April 2014 and January 2015 under this campaign, which is 25.4 per cent

of the target for 2014-15 . Over the next 5 years, the government plans to invest nearly Rs 2 lakh crore to construct 12 crore toilets across India.The ambitious campaign has its fair share of challenges too. An impact assessment study conducted by the National Sample Survey Organisation (NSSO) revealed that toilets built in rural areas are lying unused, as the villagers are not of the habit of using them properly. A government survey shows Delhi as one of the dirtiest Indian cities with rampant open defecation and poor waste management facilities, indicating that Prime Minister Narendra Modi's 'Swachh Bharat mission' might not have had a big impact in Delhi. On the other hand, the city of Mysuru in Karnataka was named as the cleanest city in India after the launch of Modi's 'Swachh Bharat Abhiyan.' It is well said "Good start – Half done". PM Modi started it as a mission with passion but people of the country should make cleanliness their passion to make country clean, green and paradise on the earth, which is in the largest interest of themselves, nation and coming generations.

Conclusion:

We can conclude that cleanliness is important in our life as well as for the nation. It is well known that Mahatma Gandhi personally took the effort to achieve the change that he wanted to see. It is of course too much to expect from our present day leaders to go around the cities with their rising number of slums, and initiate a genuine drive to clean-up the surrounding. It is even less probable that they will pull themselves away from their market-focused pursuits and ineffectual, exclusive pursuit of GDP growth, to focus on the task of nation-building. Teachers' and students' role is very important to create awareness on cleanliness. In today's world the role of social media is important to create awareness among the people and inculcate a feeling of nationality among them. Cleanliness is not only the responsibility of the *'safaai kaamdar'* (sanitation worker) or a local government. It is the responsibility of all the   Indians.
It is the responsibility of the Government officers, NGOs and the local community to make India completely clean. It's a need of the present; all the people should actively participate to clean India, to fulfill the dream of Mahatma Gandhi for the protection of the environment, for our safety, and for a healthy future.

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outo biography of mahatma Gandhi "satya na prayogo"

Gender Market and Media

Dr. Disha Goswami,

Assistant Professor (Economics),

Tolani College of Arts and Science, Adipur – Kutch (Gujarat)

Mob: 9727491098   Mail: sweetty1985@gmail.co.in

Introduction:

Since evolution, women in society are treated as second sex. This attitude is found deep doubted in Asia and significantly less in Western society. Sexual discrimination at large however is a common phenomenon. It is learnt that journey of development of mankind is primarily evolutionary journey of man and woman both. This nature of journey and its pace when examined by sex, history demonstrates the fact that "Man" is found more liberal in respect of choice of development. Woman is not accorded liberty as much as man. Cultural ethos predominantly has restricted the scope of women development.

There is no denial of the fact that there are glaring examples of women's contribution to the society. Cultural history of the world in general and India in particular provides illustrations of exceptional performance of women. There are certain characters whose names are regarded as the most holy, inspiring and motivating every human being irrespective of castle sex, creed, religion. Despite this fact "development" is visualized in its true term.

Concept of Development :

The term "development" as concept is evolved, examined and interpreted differently over the period of time. Changing approach and perceptions of development clearly reveal the fact that concept has undergone a change with time.

Development is to be understood examined and analyzed in 'Integrate Perspective' economic development in itself is not integrated development. Amartya Sen (2000) looked at development as freedom. Psychologists call for 'happiness' as a measure of development. Conservative socialists look towards development as culmination of hunger.

There appeared 3 major syndromes of development in the last quarter of the 20th century. All the three dimensions of "development" clearly expose the need and relevance of a "woman" in development.

Language of sustainable development seeks to promote a kind of living where in interests of future generation are legitimately considered. This has a direct link with women's psychological foundation. This implicitly expresses the need for nurturing of present generation from "motherly perspective"

'Science of Human Development propounded by Mehboob Ul Haq (1990) referred. to educational grooming of all and environment of equal opportunity to women. This reaffirmed the faith in 'need and significance of second sex'.

In 1993 International Labor Organization called for 'Inclusive Development' Besides inclusion of different deprived groups, ILO clearly expressed concern over 'exclusion' of women in work participation. Let there be more opportunities for women to have their presence in economic activities.

Current Trends

World Economic Outlook Report (2014) clearly stated that it is only 'paid work' taken into consideration which considers "male" workforce as more productive. If household work of a female is taken into consideration it would be 'female workforce', more productive then "male workforce".

In recent times (2014), Presidency address delivered by Indira Hirway at ISLE's 56th conference, was exposed with statistical evidences to focus more on economies of 'Unpaid Work.'

Given this background, plenty of literature is available which throws light on "communicational linkages and leakages observed in the development process still restricting the scope of women in diversified fields."

Helena Skenova explaining about perspectives of women in labour market holds asserted the fact that, "Women are 50% of the equation. Choosing not to work with women is like trying to progress with one hand tied behind your back."

Jasan A. Petrovick has successfully presented a case of discrimination of women at work place. She provides examples of a crude fact that how women are excluded from trade union.

Jacurol Univi (2015) provides intervening examples of a male dominated society restricting the scope of women in economic operations. She also highlighted the fact that how women are put into infomalization even in formal sector.

A Study

Given this background an attempt was made to look at the perceptions of women and their understating with regard to their active presence in the most innovated and challenging fields like media and marketing.

Being based in Adipur and Kachchh and given the time constraint, a small sample survey comprising 165 respondents was conducted in a short span of 7 days. Some major reflections pertaining to the same are tabulated as under and analyzed accordingly.

Table-1

Respondents' classification by age group - by social category

Age Group	Social category				
	SC	ST	OBC	Gen.	Total
18 to 24	11	03	21	08	43
25 to 40	08	02	19	23	52
41 to 50	05	01	19	22	47
+60	04	-	09	10	23
Total	28	06	68	63	165

As shown in the table from total 165 women respondents, 43 (26.00%) were of youngest age group 18 to 24. While 52 respondents (31.51%) were in the age group of 25 to

40. There were 47 (28.48%) respondents in the age group of 42 to 50. 23(13.94%) were mostly from +60 years of age.

Social category-wise, if respondents were classified by age group from SC's 28 women respondents, maximum 11 (39.28%) were from the youngest age group In case of 68 women respondents of OBC category percentage ratio to the total for age group was (30.88%) in 19 each in 25 to 40 and 41 to 60. i.e. (27.94%) and 9 (13.23%) were from oldest age group. This ratio for 63 of general category was found (12.70%), 36.51%, 34.92 and 15.87% for different age groups respectively.

Table-2

Women respondents classified by social category by occupation

Occupation	Social category				Total
	SC	ST	OBC	Gen.	
Household work	12	2	33	32	79
Organized employees	05	2	11	8	26
Unorganized employees	03	1	22	16	42
Other	06	1	02	07	18
Total	28	06	68	63	165

This table provides women respondents classified by different occupations. Broadly women are classified into organized and unorganized employees. Other category indicates retail part time employment. While women are not working as full time any where,working only at home; this also includes students. From 165 respondents 79 (47.88%) were simply at home not engaged in any paid work. 26 from 165 (15.76%) were found engaged in various organized field. 42 (25.45%) were found engaged as full time employees but in unorganized work 18 of total 165 (10.91%) were engaged as retail/part time workers. Looking at aggregate 79 i.e. 47.88% were not employees while remaining 86(52.12%) were found engaged in paid work.

Table-3

Women respondents classified by the level of education and by social category

Education	Social category				Total
	SC	ST	OBC	Gen.	
Less than 10	09	02	03	02	16
Up to 12	08	02	12	14	36
Graduation	03	02	36	28	69

Post graduation	02	00	17	11	30
other	06	00	00	08	14
Total	28	06	68	63	165

Looking at the above table, it is found that from 165 covered under the study, maximum number of them 61(41.82%) were found graduates, 36 (20.81%) were found having studied up to HSC. 30 of 165(18.18%) were post graduates. 16 were found to be literate but less than 10th std. (9.70%) and 14 were having some non-formal type of education (8.48%).

From social category point of view, total 69 reported graduates, maximum 36 were from OBC (52.17%). This was 32.94% to the total of OBC. From 69 graduates 28 (40.57%) were from general category this was 44.44% of the total women respondents of general category. Ratio of women having post graduates also was reported maximum from OBC and general category. From 28 women respondents of SC category, maximum were found less than 10 (9) and less 8.

Table-4

Respondents' Classified by degree of response to the perceptions

Statement	FA	PA	DA	Total
Patriarchal culture is inconducive to professional growth of women	103	39	23	165
Domestic grooming is a hindrance to professional growth	79	40	46	165
Societal taboos work as a hindrance to professional growth	83	44	38	165
Educational environment restricts professional growth of women	77	42	40	165
Economic insecurity is a hindrance to professional growth	63	48	54	165
Government's policy is a hindrance to promotion of gender in marketing	70	42	43	165
Corporate/Business policies restrict women's entry	58	39	68	165
Freedom of occupation is not at par	90	50	25	165
Work culture of media is not conducive to women	80	37	48	165
Technology is found more conducive to women's entry	100	29	36	165
Lack of communication skill restricts the scope	103	28	34	165

As shown in above table, from 165 women covered under the study, 'Patriarchal family system', lack of communication skill, lack of occupational freedom, societal taboos have been expressed as the factors having most negative impacts regarding women's entry in marketing and media.

It is important to note that all these four factors expressed here, are having most negative impact which is perceived as common across different social groups. Women from social upper-class also subscribed to the view that right from the birth; 'Motherly nurturing' is dominated more in a patriarch system. It is because of age old system that despite of little is changed formal literacy attitude towards promotion of gender, changed a littler.

Women respondents in more numbers were found positive with respect to business-house policy and role of technology. There was more part of consensus among respondents with regard to corporate/business policy towards promotion of women.

During informal talks they agreed regarding exploitation, but with stress it is neither welcomed by women nor acknowledged or appreciated at home. It is in this context that freedom of occupational choice is still much limited for women.

There is a presence of young girls on sales-counter in established show rooms and malls. Young girls are found tempted to this more because of the need of being satisfied along with a little formal status.

Women were found more helpful with positivists because of increased technological penetration. Technology introduced and applied in business and media-houses provides better work environment. They feel that negative externalities of technology are there in the field, but a caution put in this respect can lead to better ground for 'engendered development' in marketing and media.

Few dynamic young women of the country., from relatively upper middle states, passed a healthy remark that "Change if desired and welcomed by women. We women need to change ourselves. Empowering is a process having considerable transition period. Women have to inculcate "patience and perseverance" to have sound footing, legitimate state in the field of marketing. They clearly mentioned that women were treated with respect at work, and wages in media and marketing were not discriminatory.

Women respondents clearly reflected they were hesitant to have their footing in markets and media for career. They also blamed the prevailing education system. They hold the view that most of the higher education institutions do not provide professional environment to resort to household communication approach which is hardly benefitting to qualify oneself for media and marketing.

There were more implicit and less explicit feelings among women with regard to work culture adopted and followed at marketing institutions or media channels. Local media groups have their own limitations of exposure. Highly recognized professional media groups' expectations at work in many cases were found inconducive to women looking at their domestic environment.

More than 80% of women respondents categorically held the view that "economic participation at work" is still a secondary concern against house- hold work. Media and marketing invites more stress of work. Women in general are overburdened only with domestic work, hence economic participation.

Academic Writing for Effective Letter Writing at Office

Mr. Vikikumar Modi

Assistant Professor

Science & Humanities Department

Smt. S. R. Patel Engineering College, Dabhi

Ta: Unjha, Dist: Mehsana, Pin: 384170

Mo: 9033031503, Email id: vikimodi88@gmail.com

The swiftness and ease of e-mail and phone calls seem to have diminished the role of letter writing in modern life. Job seekers now transmit resumes and thank you notes via internet; family members send one another e-greetings for holidays, special occasions, or just to say 'Hi'. Indeed e-mail, pagers, text messaging, faxes, and phones or mobiles have taken the hassle and cost out of many a task.

On the other hand, the popularity of electronic communication has also given letter writing a new found privileged status. In some situations, no electronic message says, 'business' the way a signed, carefully crafted memo on official letterhead can. Nor does e-mail expresses emotion and personality the way our penmanship and personal stationery can. What we gain in formality and artistry, we sometimes lose in convenience.

How are you going to write a letter? Is your approach to start with the first line, first word, and struggle along until it's done, in basically one draft? Are you thinking you want that draft to be as close to finished as possible so rewriting won't take up even more time and energy? Many people spend entirely too much time struggling to write a perfect first draft which is an impossible task rather.

Writing a solid, well thought out letter especially when the subject is a tough one involves several advanced thinking steps. The paper deals with such sensitive issues of academic writing that of effective and precise letters at work place, and tries to give reformative, constructive and creative solutions to mitigate such hurdles. It also focuses mainly on the style, format, structure and the appropriate usage of the language in business letter.

Keywords – Academic Writing, Business Communication, Effective Letter Writing, Tips, Structure, Style.

Introduction :

Many competent and articulate business people experience a moment of panic when they are asked to write a report, memo, or letter. Faced with putting their thoughts in writing, they become confused about what to say, how to say it, and how to manage the mechanics of grammar, spelling, and format. Sometimes composing a good letter is both, the most effective and the most expedient way to express a message or get something done. What's more, a well crafted letter can allow you to express yourself more carefully and clearly than you're probably able to use any another resource of communication.

When and why is a letter the best way to communicate?

See the following example of telephonic talk of Principal in which he wants his message to be conveyed properly to HOD of the concerned department.

Principal: 'Hello! To whom am I talking?'

Mr. A.B.C. 'Good morning sir, I am Mr. A.B.C.' Principal: 'Mr. X.Y.Z. is supposed to meet me today regarding the submission of 6th semester. Mech. dummy dispatch bill of HNGU

exam. But I want him to meet me on Friday, as I am going out of station on Thursday. Please convey this message to him.' Mr. A.B.C. conveys the message to his colleague as H.O.D. is not present in the department: 'HOD has to meet Principal on Thursday, regarding the exam bill, as Principal is going out of station on Friday.' Colleague conveys the message to HOD: 'You have to meet the principal today as he will not be available tomorrow.'

To avoid such disaster of miscommunication and to save you from getting fired at work place, one has to adopt appropriate medium of communication so that the message cannot be distorted. In such situation, written communication is much more desired as well as needed rather than the oral communication. So everyone has to develop the art of effective letter writing so that the reader can only perceive the exact meaning which the writer wants to convey.

Advantages of written communication :

1. In most of the cases, regardless of the situation, no number of phone calls will result in the action you need. Government entities often require a form or a letter to document the issue at hand, prior to their taking any action.

2. A phone call can be troublesome when the information is complicated and likely to be misunderstood or lost. When a complicated situation fails to be resolved with a first or second phone call, you're typically better off putting your pen to paper or typing away on your keyboard.

3. A call can be awkward or inappropriate when someone is grieving the loss of a loved one, dealing with personal tragedy, or involved in some other private matter about which you may not be aware.

4. Call and electronic messages cannot always provide the kind of formal documentation you or your reader may want for future reference.

5. You can keep your personal relationship with your friends and relatives alive, office letter assists you in sustaining your institutional relationships with the authority and other colleagues.

6. They serve as permanent records and are a valuable repository of information, which you can refer to in future.

7. They can help one reach a large and geographically diverse audience thereby enabling one to save money on travelling and calls.

How to avoid miscommunication

Is it the message you really want to convey?

See some of the examples of blunder due to inappropriate usage of the language in written communication.

Infosys, Bangalore: An employee applied for leave as follows: "Since I have to go to my village to sell my land along with my wife, please sanction me one week leave."

Another gem from CDAC. Leave-letter from an employee who was performing his daughter's wedding: "As I am marrying my daughter, please grant a week's leave.."

From H.A.L. Administration Dept: "As my mother-in-law has expired and I am only one responsible for it, please grant me 10 days leave."

Another employee applied for a half day leave as follows: "Since I've to go to the cremation ground at 10 O'clock and I may not return, please grant me half day casual leave"

A leave letter to the Principal: "As I am serving in this institute I am suffering from headache. I request you to leave me today"

Covering note: "I am enclosed herewith..."

Another one: "Dear Sir: with reference to the above, please refer to my below..."

Actual letter written for application of leave: "My wife is suffering from sickness and as I am her only husband at home I may be granted leave".

A candidate's job application: "This has reference to your advertisement calling for a 'Typist and an Accountant - Male or Female'... As I am both (!!) for the past several years and I can handle both with good experience, I am applying for the post.

You must make sure that your message is clear. Perhaps a sentence is so cluttered that your reader can not unravel its meaning, or it is constructed in such a way that your reader can interpret it in more than one way. By being unambiguous, you can not only be concise but also be clear

Tips for drafting a good letter quickly

 A letter is needed because…….

British political scientist Graham Walls once said: "How do I know what I think until I see what I say?"

Through writing about a subject, we become clear about what we think about that subject. Like any business task, writing is managed once you break it into a series of smaller steps. Good writing is the result of *good planning* and *thinking.* So how do we go about this advanced thinking? The process we use involves four steps.

A. Clarify your purpose.

B. Analyse your audience.

C. Brainstorm your ideas on the subject.

D. Put your ideas in a proper order.

A. Clarify your purpose

Research shows that most people scan for only what's relevant to them.

1. Before you write your first draft, *write a purpose statement.*

2. It clearly and concisely states *what you want to accomplish* by writing this letter.

3. A well focused purpose statement very often describes not only the point of the communication, *but also the action you want the reader to take.*

Example 1

The purpose of this letter is to voice my complaints about problems I've had using this software **(purpose line)** /so that the manufacturer will either address these problems or refund my purchase price. **(State action reader should take)**

Example 2

The purpose of this letter is to introduce new meeting procedure **(purpose)** so that civic committee members will come to the next meeting prepared to get things done more efficiently. **(State action reader should take)**

B. Analyse your audience.

If your goal is to write a better letter; a letter more likely to get results- *take the time to analyse your audience*, even if all you can do is take good educated guesses about the person you assume will read a letter.

People in decision making roles typically value concise, direct communication and the bottom line; you'll want to get to your point quickly and go light on the details.

C. Brainstorming your ideas on the subject :
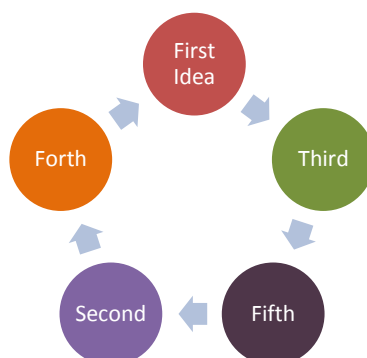
It will be fruitful for the writer to think about all of the issues that surround the main subject of the letter and the ultimate goal that he wants to convey. The decision about what to put into the letter begins with the germination of an idea or a thought. This germination process is called brainstorming**.**
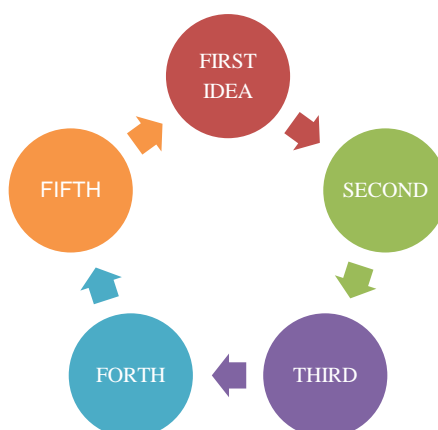
D. Final Draft :

The final draft must be the result of the many attempts of germinating and eliminating the thought process after which you arrive to the stage of forming an organic whole message.

CHARACTERISTICS OF A GOOD OFFICE OR BUSINESS ORIENTED LETTER

 A letter begins well if it…

1. Looks easy to read.

2. Seems easy to understand.

3. Speaks to the reader personally.

4. Treats the reader with courtesy.

5. Reveals immediately what it's about?

The middle of a letter works well when it…

1. Is easy to follow from thought to thought.

2. Makes the information, the reader needs most easy to find.

3. Expresses information concisely.

A letter ends well if …

1. Gives contact information.

2. Ends with sincerity, not *cliché*. (Over familiar or an obvious remark)

3. Prompt the reader to act.

4. Ends with courtesy.

Structure layout of the letter

Whether you are writing a business oriented letter or a letter written strictly for social purposes, the parts of letter are essentially the same. They share a common structure comprising various elements or parts.

Heading/Letterhead

It shows organization's name, full address, and also telephone numbers. If the letterhead is not used, the heading includes the sender's address.

For example...

Jindal Steel India Pvt. Ltd.

101, Sarswati Estate, Mumbai – 465342

Date :

This refers to the date the letter was written. It includes the date, month and the year. For international correspondence, check the accepted formate for the recipient's region.

Eg. 2-22-10 (American Style) or 22-2-10(British or Indian style) or 22nd Feb,10 or Feb 22,2010

Inside address :

This part of the letter identifies the recipient of the letter and is separated from the date by at least one blank line. A courtesy title should precede the recipient's name. It is always best to address your letter to a specific person. Immediately following the addressee's name and title, separate lines should contain the name of the company, the street, and the city and state or province with proper postal code or zip code. Eg.

Mr. Ramanlal Patel

Custom Essence

Veronica Avenue

Washington D.C, 399

USA

Salutation :

Always try to address your letter to a person by name rather than title. If you cannot find a specific name, you may choose a salutation such as:

Dear Sir:

Dear Colleague,

Dear Madam,

If you do not know the gender of the person to whom you are writing, you can write as…

Dear Mr. George Smith:

Dear Y. Pandey:

The way you address the recipient is governed by your relationship with that person.

Subject line :

Makes it easier for the recipient to find out what the letter is about and where to file the letter for future correspondence. It can be placed either above the salutation or below it. e. g.

Dear Ms.Patel

Subject: To allot new printer to the HRD.

Subject: To allot new printer to the HRD.

Dear Ms.Patel

Body :

The body of the letter contains an opening stating the main idea, details in the middle, and an action in the closing. The paragraphs should be single spaced with a skipped line between each paragraph. The body of the letter will expand upon the introductory paragraph and the individual can extend their thoughts and feelings further when it comes to the letter.

Complimentary Close :

This element is a single word or phrase, separated from the message by a blank line. Check the list of the various expressions needed for the complimentary close. Note that there is a comma after the end of the closing and only the first word in the closing is capitalized. Eg.

Cordially, Faithfully, Lovingly,

Truthfully, Truly, Respectfully yours,

Yours truly, yours obediently, Sincerely.

Signature Box :

The complimentary closing line is followed by the signature block, which includes your signature, name and title. Every letter must end with a signature to give authenticity to the information contained in it. Place the signature block four lines below the complimentary close. e. g.

Sincerely,

Mr. Kamlesh Lulla

Senior Scientist

Enclosure :

If any documents are enclosed along with the letter, they should be listed at the end of the letter. The usual forms are.

Enclosure: A copy of report

Enclosures: 1. Mark sheet

2. Certificate

3. Experience certificate

Conclusion :

The version of this template is V2. Most of the formatting instructions in this document have been compiled by Causal Productions from the IEEE LaTeX style files. Causal Productions offer both A4 templates and US Letter templates for LaTeX and Microsoft Word. The LaTeX templates depend on the official IEEEtran.cls and IEEEtran.bst files, whereas the Microsoft Word templates are self-contained. Causal Productions has used its best efforts to ensure that the templates have the same appearance.

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Title : Role of Language in Existence of Culture

Dr.Pankaj I. Parmar

Sr.lecturer,

DIET, Surendranagar, Gujarat

What is Language ?

Language is a meaningful arrangement of alphabet. Language is a symbol of speech.

What is Culture :

Culture is a cluster of customs, festivals, ethics and beliefs followed by the society.

Culture is an inherent beauty of society. It is made of rules and regulation, habit, tradition of society. Number of societies are there in single world. Every society has their different culture. They have their own language and festival. Hence, each society has their different beauty, customs, ethics and belief. They are full of varieties in each society. Each society has their own identity. Identity of the society is made of their culture and language. Even language they use has various forms of dialect. We find different dialect as per region.

Language becomes the main source of interaction. It is language which helps us together. It is language through which we can express thorough & feelings. It is language which makes life meaningful.

Let's light the candle on the role of language.

1) Easy Interaction
2) Social Applied
3) Celebration of Festival
4) Customs and Tradition
5) Trading

(1)   Easy Interaction :

Language makes human life easy. We need to interact with each other for many tasks. A single man is not complete. Life depends on the response of each other. At home our parents guide us. At school our teacher guides us. While travelling at unknown area we ask about the way to the treepassers. When In trouble we discuss with our friends.

In our daily life, language helps us in many ways. On the notice board written form of the language helps us. At public place speaker informs us through announcement. Here, listening and speaking skill helps us. To submit some information we use written form of language. Hence, all the four skills of language help us for easy interaction.

(2)   Social Applied :

Loneliness kills the social life. Animals and birds are habituated to live in mass. Human is not an exception in it. A group of members form society. Either animals or birds or humans need their mass to live social life. But in all of them, humans live differently. They have the vocal ability to express their thought and emotion.

We have well developed vocal ability than birds and animals. We can exchange our ideas with each other. We can express our feelings with our family

members. In our trouble or confusion we quickly reach to the solution through our vocal ability.

At function or in sorrowful incident we uses specific form of language. We participate with each other at every occasion only because of language.

(3)   Celebration of Festival :

Number of sociefies exit in this world. They all have their own language. Every language has different dialect as per the region. As language has many forms of dialect, societyhas many religions in its cluster. Each religion has their own festival. Christians celebrate Christmas and Friday, etc. Muslims celebrate Ramzan Eid, Mahoram and Tazia. Hindus celebrate Diwali, Holi, Uttarayan and many other festivals. Each community celebrate their festival in different way. It is the culture of different religion.

Different religion has different language and festival. But a common thing in different religion is that language becomes the source of celebration for festival. Without language joy of festival is far from imagination.

(4)   Customs and Tradition :

One can't think of the existence of culture without language. Culture is made of several customs, code-conduct, ethics and tradition. Number of societies originated with different cultures in this world.

What to do?

How to do?

Why to do?

These are the questions, that only culture can answer.

There is a deep science even in the celebration of festival. Why Hindus celebrate Diwali? They have a clear answer with philosophical base.

Why Muslims celebrate Ramzan ? They can answer with specific reason.

Followers of all the religions have their own philosophy. We celebrate many festivals. We follow our tradition and customs strictly.

But still the question is there –

Without language it would be possible ?

Answer of this question focuses on the importance of language.

(5)   Trading :

Not only social life; but at business, language works like a spine. Trading of vivid *bazar* runs on language. At market place, to order the material and to sell the stock; language stood first.

While billing the material, written form of the language works.

While selling and purchasing, listening and speaking ability is used between customer and salesman.

While observing the prize list at any shop we use reading ability.

Even at online trading in various e-markets, language becomes an important source of communication. Online order and delivery runs on written form. At Big Bazar, Star Bazar and E-market; in all these places trading becomes possible because of language.

Concluding the role of language in culture, we can say that if heart is the main cause to run the body, language is the main cause to run the culture. One can't think of culture without language. A mass of people forms the society. Our traditions and customs form the culture. It is language which keeps alive, the society and the culture.

A study of Preservation and Organization of Jainism Manuscripts with special Reference to Devardhigani Kshamashraman Hastprat Bhandagar, Koba.

Maharaj Nisha G, Dr. Chetna Shah

The glorious past of India's culture lies in the ancient manuscripts. These are the basic historical evidences and have a great research value. This study will help in knowing the present status of Jainism manuscripts, that Devardhigani Kshamashraman Hastprat bhandagar serves and issues. It's important to understand and develop sound theoretical and operational knowledge about presentation of Jainism manuscripts. It is estimated that this library possesses more than 2, 50,000 manuscripts and 3000 palm manuscripts.

The paper discusses about the role of library to preserve the largest repositories of Jainism manuscript wealth in the world with special reference to Devardhigani Kshamashraman Hastprat Bhandagar.

Key Words:

Manuscripts, Jainism Manuscripts, Preservation, Koba library, Devardhigani Kshamashraman Hastprat Bhandagar.

Introduction:

Since the dawn of civilization human beings have communicated through gestures, symbols and written media like clay table, parchment and palm leaf. From the beginning of the 15th century, there are written over 400 scripts on different kinds of materials. These manuscripts are in the custody of different institutions like library, museum mutts and individuals.

Survey of Manuscripts:

In one of the surveys made by Dr. S.C.Biswas and Mr.M.K.Prajapati on behalf of INTACK during 1988-90 on the basis of scrutiny of about 1100 printed catalogue and hand lists belonging to 70 libraries, institutes and individuals the following estimates were made.

Sr.no	Particulars	No. of Items
1	Total numbers of manuscripts in India	5,000,000
2	Indian manuscripts in European Countries	60,000
3	Indian manuscripts in Asia and Asian Countries	1,50,000
4	No. of Manuscripts recorded in Catalogues	1,000,000
5	Percentage of Manuscripts Language wise:	Sanskrit 67% Other Indian Languages 25% Arabic/Persian/Tibetan 08%

Source: Project Document, NMM, 2003

The library preserves and organizes the rare manuscripts of the use for specific users who are able to use them purposively, to know about cultural heritage of the specific regions of the country is called Manuscripts Library.

Objective of the study:

1.   To study the preservation techniques used in library.

2.   To analyze the physical condition of the manuscripts preserved for many years,

3.   To find out the types of documents available in Devardhigani Kshamashraman Hastprat Bhandagar.

4   To find out the problems being faced by Devardhigani Kshamashraman Hastprat Bhandagar in preserving the precious manuscripts.

5   To investigate the method being used by employees for storage of rare documents and manuscripts.

Analysis of the title and key terms:

Manuscripts:

A manuscript means something that is hand written. Here the term manuscripts is related to antiquity, not necessarily means the write up submitted by an author to a publisher. The antiquities and Art Treasures Act 1972 lays down the legal framework for custody of manuscript record or other document which is of scientific, historical, literary or aesthetic value and which has been in existence for not less than seventy-five years. If this definition is taken into consideration in phase value a manuscript means

•   a hand written document,

•   which has scientific, historical, literary or aesthetic value,

•   which is at least seventy-five years old,

Preservation and Organization:

Preservation is the generic term and includes all activities associated with the maintenance of resource and the preservation of information content. This is in contrast with conservation, which refers to the physical items themselves in order to extend their usable life(and restoration which refers to treating damaged material to bring to this near original condition).

Devardhigani Kshamashraman Hastprat Bhandagar:

The largest collection of the Jain manuscripts which were otherwise lying neglected & in the deteriorated condition in the remote places and villages of India without realizing the worth of them; are being brought and preserved here. This department of the manuscript, located in the basement of Gyanmandir is dedicated to Shri Devardhigani Kshamashraman. The collection of about 2,50,000 manuscripts regarding, Aagamas (Jain doctrines), Darshan (Indian Philosophy), Yoga, Ayurveda, Nyaya- logic, literature, grammar, astronomy, astrology, history etc; are like the ocean of knowledge in this library. This library has about 3,000 manuscripts written on the palm leaves, which are especially stored here, as they are rare and ancient. Quite a number of these manuscripts are invaluable as they are rarest of the rarest;
the catalogue system has been developed here on the computer for effective use of information contained in the manuscripts preserved here. The information regarding manuscripts has been made obtainable on the computer and the lists pertaining to the different   subjects   are   being   computerized   speedily.

The leading Gurubhagavants (Jain monks), scholars and researchers of various subjects of ancient heritage of knowledge, have been facilitated with the arrangement of obtaining the photocopies of manuscripts.

Scope of the study:

In the state of Gujarat there are a large number of Jainism manuscripts collection under the custody of Jain temples. Hence the study on the analysis of manuscripts is only on Devardhigani Kshamashraman Hastprat Bhandagar.

Period of study :

The study was conducted during August-September 2017 in Devardhigani Kshamashraman Hastprat Bhandagar at its library in Koba, Gandhinagar.

Methodology Used:

Literature search has been carried out thoughtout the study. Structured questionnaires have been designed to collect the data from the proposed sample of study (Devardhigani Kshamashraman Hastprat Bhandagar).

Devardhigani Kshamashraman Hastprat Bhandagar Preservation and Organization of Jainism Manuscripts :

Library, archives and museums are the three important units which are conserving and preserving the recorded knowledge of mankind since time immemorial,

Devardhigani Kshamashraman Hastprat Bhandagar, aim and objectives of the preservation:

- To maintain the Jainism historical value of information.
- To make it easy to use and handle
- To make information to survive for longer duration.
- To provide accessibility of manuscripts.

Facilities :

To facilitate the work of research scholars; library is well equipped, air conditioned, research room, subject list and ready References : are available.

Record Holdings :

Devardhigani Kshamashraman Hastprat Bhandagar has a vary huge collection of approximately 2,50,000 records. They have very old records of earlier periods. Beside Sanskrit, Hindi, etc. Devardhigani Kshamashraman Hastprat Bhandagar has records on handmade papers , palm leaves,brick bark, etc.

Sr.No	Staff	No of Strength	Details of their Duties
1	Library Staff	8	Keeping the collection in a systematic manner for their easy and timely access.
2	Museum Staff	8	Keeping the rare materials in systematic manner.
3	MCC Staff	5	Involved in conservation activities.
4	MRC Staff	6	Survey to locate manuscripts and also involved in the process to digitization of rare documents.

Devardhigani Kshamashraman Hastprat Bhandagar has fumigation chambers. The vacuum can be created. The vacuum chamber is made of steel plate and is of a special design. The door is tightly closed and the vacuum outlet tap as well as the exhaust outlet are closed. The fumigation gas is introduced in to the chamber and the inlet tap is closed. After the treatment is complete, the exhaust fan is switched on to drive out the gas from inside. At this stage the door of the chamber is opened and the objects are aired for some time before placing them on the shelves.

Digitization of Manuscripts :

Devardhigani Kshamashraman Hastprat Bhandagar have scanners of a reputed brand canon. Devardhigani Kshamashraman Hastprat Bhandagar have conservation laboratory and also have specialized software for digitization and catalogue, but all manuscripts are restricted for use.

Suggestions :

- Translation Services should be provided in order to use the manuscripts.

- The Devardhigani Kshamashraman Hastprat Bhandagar should make the digitized manuscripts collection available online.

- The manuscripts are in the language and scripts which are not known to all the users. The library should impart education in the field so that manuscripts are used by users overcoming the language barrier.

- The Library building and collection room must have fire fighting equipments.

- The Devardhigani Kshamashraman Hastprat Bhandagar digitized collection should be put on their website so that their documents may get universal access.

Conclusion:

Jain manuscripts are very diverse and have a rich source of information of Jainism. The present study was undertaken to make an in depth analysis of the state of affairs of the preservation scenario. After a thorough investigation and analysis of data, the researchers have observed that the librarians are contributing and doing a great work to preserve and conserve the national heritage records. Thus Devardhigani Kshamashraman Hastprat Bhandagar should take pro-active measures to save our national records of Jainism by devising sophisticated methods and by adopting corrective measures wherever there is a gap.

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Achieving the Ideal of 'Vasudheiva Kutumbkam'

Pandya Tamsa Pranshankar

Mo: 9427979486 , Email: tamsapandya85@gmail.com

Etymologically, 'Vasu' means gold, silver, precious jewels and 'dha' means that which holds or possesses, thus, 'Vasudha' means the world; the planet Earth that we live on. 'Vasudhaiv' kutumbkum' literally means "the whole world in its entirety is a family". 'Vasudhaiv kutumbkum' – is extracted from the Upnishad : that also means enlightening souls upon being resorted to! Phraseologically, Vasudhaiv kutumbkum - is enshrined in Indian scriptures meaning : "living together in the universal peace."

In ancient India, people used to follow the different religions. They adopted different religious practices to the extent of being self oblivious! They lost their real identity, they could not identify what they were, from where they are coming/going, and became extremely ignorant to the ultimate reality.

With the passage of time, it was Adyaguru Shankaracharya and other scholars who revived the spiritual Indology in the form of Vedas & Upnishads; beyond the precincts of mere religious acts. And that too, by the great efforts of these philanthropists, the spirituality of 'Bharatvarsh' resurrected and became an icon of transcending the ostensible religious ceremonies.

This practice of spiritualism, as a whole, is nothing but a means to achieve total peace, harmony and concordance; being of one mind, with one God, materializing unionism in residence, eating, actions and in pursuit of knowledge...'Om sahana vavatu, sahanau bhunaktu ...'

The Indian metaphysicians have given the concept of unison in every aspect of human being i.e., concept of one God, and one family ultimately denying the principle of dualism. If this is followed, mental, physical and quasi-physical agonies could automatically come to an end!

This is why ontologists resume-

"Om dyo shantihi, antariksha gun shantihi, prithvi shantihi, rapah shantihi, brahmagun shantihi, rosadyayah shantihi, shyama shantihi, vanspatayah shantihi, vishvadeva shantihi, sarva gun shantihi, shantirev shantihi, sama shantiredhi, Om shantihi, shantihi, shantihi, sarvarishta sushantirbhavatu".

Today, the world is full of disbeliefs, superstitions, ego, jealousy, hatreds of race and religions, inhuman and violent behaviours, the world is losing its purity and beauty, people are used to living the life of lascivious enjoyments, pollution of thoughts and deeds that entails unwanted unrest and prolonged agonies.

It is 'Vasudhaiv kutumbkum' that can enlighten the world by influencing the thoughts and beliefs of individuals. Also the earth-shattering ways of personal demeanours. The concept is radically based on the personal well being of every one, with all one and equality in needs, vision, wants, happiness and unhappiness as enunciated in *Shrimad Bhagvad Gita*. With the feelings of 'Vasudhaiv kutumbkum' one can feel free from selfishness, narrowness and unites oneself with the self; exhilarating the real joy of human life. With the feelings of 'Vasudhaiv Kutumbkum' even the world war –III (mass destruction) can be prevented. The new era may be started with the new thoughts, joys, new knowledge, new harmony and newer society. There will be growth and development in science, culture and happiness index. There will be no fear of war, destruction and social unrest. Everyone will see one soul in everybody, that

entails mitigating religious intolerance and experiencing : "Lokaha samastaha sukhino bhavantu- Let all people be happy."

It's really controversial that Darvin propounded the theory of survival of the fittest which eventually, as a matter of fact, deteriorates the society and emotional and mental states of its inhabitants. De facto, "Vasudhaiv Kutumbkum" is anti-Darvinian and instead of being the fittest and striving for the survival, promulgates co-operation and 'loksangrah' among the people that has been revealed in great details in ancient Indian scriptures. Its best recitation is available in 'Atmashatak' : literally-the comprisal of six verses that elaborates the prowess of "Vasudhaiv Kutumbkum", in one of its hymn, it is stated, " oneness with the self brings about all pervading power, all consciousness, all potency and all vigour which are innately envisaged in the feelings of "Vasudhaiv Kutumbkum" And in one more verse it has been propounded that -

"ayam nijah parovetti ganana laghuchetsam, Udarcharitanam tu Vasudhaiv kutumbkum" the poet (Rishi) glorifies the qualities of impartiality to the human beings.

Thus, "Vasudhaiv Kutumbkum" is the only elixir solution to our present tempestuous social problems. It brings healthy,wealthy and happy life to every living being.

Concludingly, I want to express my sincere thanks to those spiritualists who made me aware of the most powerful, omnipotent and omnipresent "Vasudhaiv Kutumbkum" which made me realized that "I am omniscient and omnipresent" as also, I am not an individual entity but an universe in myself, I hope, there should be the total peace and unconditional love among the people of the world and the universe may become more vibrant to emit the full happiness that brings about the real sat-chittas-anand in our life.

Thanking you very much,

Eti shubham bhavatu

-: Reference :-

- Sanskrit Litarature (Geeta, Upnishad)

BAOU
Education
for All