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# CONTENTS

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1. [Ethnomusicology and Folk Hymns](#)  
**Ram Prasad Ghimire**
2. [Women in Urban Informal Sector: A Study of Khwairamband Keithel in Imphal](#)  
**Md Syed Salimuddin**
3. [Community Development through Corporate Social Responsibility: A Case study](#)  
**Dr. Sachin Prakash Pawar**
4. [Mapping Silence: An analysis of Amir Bashir's film Harud](#)  
**Aqib Javaid Parry**
5. [Quick Response Code: An Overview](#)  
**Dr. Telke Sudhakar B.**
6. अंधेरे बंद कमरे उपन्यास की नायिका के चरित्र में चित्रित आधुनिकता  
**प्रो. डॉ.भिमराव भाऊराव मानकरे**
7. स्वर साधना में ध्यान योग की उपयोगिता एवं महत्व  
**डॉ. श्रीमती रूपाली गोखले**
8. [Finding Her Space: The New Woman in Manju Kapur's Novel 'Home'](#)  
**Manzoor Ahmad Wani**
9. [The Rhetoric of Communication and Confessional Oeuvre in Works of Kamla Das](#)  
**Reena Bhagat**

**1.****Ethnomusicology and Folk Hymns****Ram Prasad Ghimire**

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**Abstract**

*This article argues that Ethnomusicology in its analytical process enables us to see music carrying the cultural sensibilities of a people or society that use it. With the expressive power of music, we can feel the pulsation and subtle truths of a society. Ethnomusicological study of given folk songs certainly encourages us to see how certain structure of musical style in them represents the mood and sensibilities of a people in a given time and space.*

**1. Ethnomusicology**

Since the term ethnomusicology was coined by the Dutch scholar Jaap Kunst in 1950, it has grown with several definitions. Some of the definitions have found the space here. According to Thomas A. Green, ethnomusicology is "The study of music that stresses the importance of music in and as culture" (250). He sees the function of music within society and what reveals music is the important aspects and indicators of a culture. Similarly, Alan Merriam has described music in this way: "Music is culture and what musicians do is society" (qtd. in Myers 8). Merriam sees social or cultural life in music and connects "musical sound and musical behaviour to a culture's beliefs and concepts of music" (Green 253). Charles Seeger seems not very far from these critics in his understanding of ethnomusicology as "the study of society in music" (qtd. in Beard and Gloag 47). These definitions commonly agree that ethnomusicology deals with music in connection to society or culture. In this regard, Rachel Harris's definition of ethnomusicology widens the relationships between music and society more:

In ethnomusicology..., students consider music as a social phenomenon, and study its capacity for expressing and defining social relationships, cultural meanings and individual and group identities. They are expected to link the study of musical structures (through performance and analysis) with that of the social context (through field-work and through reading the ethnographic and theoretical literature). (qtd. in Kruger 151).

Students studying ethnomusicology try to relate the musical structures with the social context and realize that music can help us understand social relationships, cultural meanings and individual and group identities.

In this way, we have seen that ethnomusicology is concerned with music and analyses it in relation to social or cultural context. It regards music as a social phenomenon and drills down to see how music is

used in a particular social event and cultural ceremony. In other words, it makes an attempt to see the function of music within society.

## 2. Defining Folk Song

Folk song is a spontaneous rhythmic expression of the lived experiences of folk life. It springs out of the people's hearts and flows spontaneously as the river flows. Folk song may have its root in the past but there is always a chance and the possibility for the coming generations to enrich it with their oral musical qualities that represent the way of folk life. In this way, it has a tradition of getting transferred from old generation to new generation through the processes of listening and memorizing it. Williams' view on folk song leads us to the same point, "Folk song is neither old nor new. It is rather like a tree of the jungle with its roots sunk deep into the past in which the time brings about new branches with fresh leaves and fruits as it runs its course" (qtd. in Bandhu 113). Folk song, for Williams, represents the elements of both past and present. Both are in deep attachment. Similarly, Hajari Prasad Dwivedi's definition of folk song points to the same linkage, "Folk songs are the *Vedic* aural songs of the time before the arrival of the Aryan. Just like *Vedas* reveal the knowledge of the Aryan civilization, folk songs suggest the knowledge of the pre-Aryan civilization" (qtd. in Upadhyay 274). By what Dwivedi argues, we came to know that the roots of our folk songs are sunk very deep into the pre-Aryan past. Similarly, Dharmaraj Thapa reinforces the point in his own way, "Folk song is the first blossom of human creation which is able to influence folk life with the virtues of its genuine tunes and crystal words" (qtd. in Rawal 44). These definitions of the folk songs have commonly emphasized a very important fact that folk song started with the beginning of human life itself upon the earth.

In this way, folk songs have not only a therapeutic value but a life giving force. Since human life began, folk songs came into life too, not just as an extra entertainment but an essential part of human life to cleanse, refine and heal it. Since the beginning point of life, folk song has been working as a life-giving herbal plant to make our life healthy, tolerant and generous.

## 3. Analysing the Folk Hymns

The religious folk songs represent the cultural aspects and the lived experiences that people pass through in their life. One of the important cultural aspects that is in much practice is their involvement in certain ritual or religious ceremonies. In such ceremonies they express their devotional feelings to their gods and goddesses through special folk songs that are known as *keertan*, *bhajan* and *balun*. In my analysis, I will focus on both the theme and music of the given folk hymns to identify how music enriches the presentation of the folk hymns in question.

### 3.1. A Non-phenomenal Folk Hymn of Arghakhanchi District

In Arghakhanchi district, people have their own types of hymns. They express religious feelings through different types of wording and musical organizations. Among these religious songs, my analytical focus goes on the following hymn:

*Hari nāma gāwe sādhu merā jo*  
*Hari nāma gāu*

*Santa ra Janaki ammara*  
*Bhagata janaki ammara*  
*Puri pāi Harika nām gāu*  
*Bhagata āe gāuna lāge*  
*Tripāta jagāideu*  
*Saguna nirgunama nirguna sagunama*  
*Surtā lagāideu*  
 O saint, chant the name of Hari  
 This leads all the saints and devotees  
 To the state of immortality  
 If any group of devotees come to you  
 And start chanting the name  
 Light the lamp  
 And concentrate on phenomenal  
 As well as non-phenomenal realities

This hymn or *bhajan* is usually sung in a ritual or religious ceremonies. The people in this district have a tradition of organizing religious ceremonies personally at someone's house. However, there may be some religious occasions like *Shivaratri* that are held at some public places. On both types of religious functions, people naturally organize a *bhajan* singing programme. Unlike *keertan*, *bhajan* is usually sung in this district at night. As a rule, it starts from the evening with *ārati* and ends with *bhimmalu* (hymn related to the awakening of Krishna) next morning at four am. As the above song is related to the non-phenomenal reality, that is, ultimate reality, it is usually sung after the course of *ārati bhajan*. Such *nirgun bhajan* is believed to lead people to salvation. This is reinforced by what saint Shashidhar argues in Janaklal Sharma's *Josmanee Santaparampara ra Sahitya*, "Anchoring our singing to the unqualified supreme power *Brahma* with deep concentration will lead to our salvation" (15).

The words saturated with devotional feelings in the hymn contribute to representing such feelings of the people and the devotional mood of the singers. For example, the repetition of the words, "*Hari nama gāu*" (chant the name Hari) suggest the insistence on the ultimate reality. Similarly, the terms "*santa ra . . . bhagat janaki ammara*" (saint and devotees will be immortal) and "*puri pai*" (will achieve the ultimate state of being) suggest that those who chant the name Hari will be immortal. Besides this, the words "*tripata jagāideu*" (light the lamp) and "*surtā lagāideu*" (concentrate on) imply the need of concentrating awareness or awakening mood to achieve the state of "*nirgun*" (the ultimate reality).

This shows that the folk hymn of Arghakhanchi district truly represents the feelings of religiosity that are part of the whole way of life. It represents the sense of religiosity with its specific musical as well as word heritage founded and enriched by the series of past generations of true devotees.

### 3.2. A Non-phenomenal Folk Hymn of Gulmi District

There are a lot of hymns in Gulmi district. However, to choose one of them for the purpose of analysis is the present limitation:

*Maya mohani mero manta roirahyo*  
*Birsanalāi kathina bhayo*  
 My mind is crying hard  
 As it is too difficult to forget  
 The snares of this world

This *bhajan* (hymn) is sung in the religious or ritual ceremonies organized at a house or some public places like temple or school. Any kind of religious programme may go with *bhajan* singing. Its singing at night becomes more effective than in the day light since the concentration of the singers as well as that of the audiences gets more easily deepened at night than in the day.

The wording is appropriately set in this hymn to represent the tension and worries caused by the snares of the world that everybody has to struggle against to finally set free from its temptation. For example, the words "*maya mohini*" (tempting snares) suggest our condition of being tempted to the worldly relations and concerns. Similarly, "*man ta mero roirahyo*" (my mind is crying hard) implies that it is too hard to disconnect ourselves from the worldly concerns. In this regard, santa Shashidhar hints at how our mind gets impure, "Mind is smeared by the bodily desires and qualities like lust, anger, temptation, illusion of love and momentary pleasures and sorrows of the world. To free our mind from the snares of the world is to orient ourselves towards salvation" (Sharma 286).

In this way, the folk hymn of Gulmi district has its own quality of music and wording that can truly reflect the feelings of religiosity that are experienced by the people as the part of the whole way of life.

Just like the hymns of Gulmi and Arghakhanchi districts, the hymn of Palpa has its own ground of folk life and culture that is well-reflected in it. There are a lot of folk hymns in Palpa district with their different musical as well as word structures. However, the present limitation allows me to go through only one of them that appears like this:

*Brahmā ra Bishnu, Maheshwara basi...*  
*Shrimadbhagabatko rasai ra khichi*  
*Bālanko utpatti gare*  
 Brahma, Vishnu and Maheshwara  
 Drew the essence of the *Bhagabat*  
 And inaugurated *balun*

This is a piece of *balun*. Its performance includes both singing and dancing. The performance of *balun* usually takes place in the context of some religious or ritual ceremonies. It is performed particularly at any moon-lit night associated with some religious programme. It may be organized at a personal house or a public place having wide space for a group of *balane bhai* to dance and sing freely.

*Balun's* matter is taken from *Shrimadbhagabat*, the great Hindu religious book. This book has its own special way of religious teaching. Teaching goes here indirectly through the pleasant and astonishing playfulness of Krishna. *Balun* refers to Balkrishna. The whole performance of *balun* includes the complete performance of God in His ten avatars. The above piece of *balun* refers to the special situation of the narrative in which Brahma, Vishnu and Maheswar appear on the stage, already supposed to have come

from the heaven, and inaugurate the tradition of *balun* performance. Drawing on the matter of *Shrimadbhagabat*, *balun* performance represents the strength of religious sensibility in its fulness so that people's unnecessary ego and temptation for material wealth can be drowned to ennoble their hearts with devotional feelings. While performing *balun*, the dancers are, of course, overwhelmed with such noble feelings. This reminds us of Gramsci, who maintains that culture, which means "rules of practical conduct and moral behavior", organizes people's lives and experiences"(qtd.in Barker 444).

The gravity, originality and ancientness of *balun* are well-represented in the above song through the contribution of its related words. The name "Brahma" represents creation and His presence produces a sense that it was the time of creating *balun*. Similarly, the name "Vishnu" symbolises the sense of amusement and it further suggests that *balun* had to have amusing virtue. Next important name "Maheshwar" symbolizes the sense of welfare and this implies that *balun* had to be produced for the welfare of the world. Again, the word "*balun*" symbolizes God Krishna, whose wonderful actions are all for the delight and upliftment of the world. Similarly, the words "*Shrimadbhagabatko rasa khichi*" (drawing the essence of *Shrimadbhagabat*) suggest that in *balun*, the three gods intended to put all the essential virtues for the welfare and salvation of human beings. In this way, the above words as a whole imply that the trinity - Brahma, Vishnu and Maheshwar- wanted to produce *balun* for the amusement and welfare or salvation of human beings.

This shows that the religious folk song of Palpa district take us very close to the way of life which is well-laden with the devotional feelings. The folk song here represents the people's spiritual experiences with its special musical association that appears to be flowing from the spiritually ennobled hearts. Anyway, the folk song of this district proves itself to be the part of the lived experiences of life. Of course, "Routines, rituals, traditions and myths are all inseparable parts of our everyday existence" (Lentonen 8).

In this way, the religious folk songs of Gulmi, Palpa and Arghakhanchi districts are true representations of the part of the whole way of life including the religious or spiritual feelings of people. The folk songs also suggest that the devotional feelings that people show in their particular cultural situations are not the only casual or momentary emotions but they are the natural expressions of the sincere hearts of people vibrating every second for purging this life continuously so that it can have an easy access to the boundless pleasure of eternity. Thus, the religious folk songs of the hilly districts of Lumbini zone reflect the beliefs and sense of spirituality deep-seated in the hearts of people living there.

#### 4. Conclusion

We have seen that observing and analyzing folk songs in relation to where they are rooted and how they are presented can capture the spirit of what they suggest. A theme-based cultural studies of the folk songs of hilly districts of Lumbini zone in relation to their originality of the context, people, their mood, the words they use and the music with which they sing, can hold their impact as the part of an expressive totality of social relations. As folk songs spring from the depth of the hearts of people living and experiencing life closely, they are bound to represent life in detail and depth. Life grows in association with many things. It has many aspects. Living in this world, human beings experience and pass through life in its various modes and situations. People express such life experiences most freely and spontaneously

in their folk songs. While dealing with these folk songs representing the religiosity, I found that the same theme is expressed by different types of folk songs with different musical organizations. This proves that folk songs are dynamic and have capacity to express and represent our life in its various ranges.

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## 2.

**Women in Urban Informal Sector: A Study of Khwairamband Keithel in Imphal****Md Syed Salimuddin**

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**Abstract**

The informal sector is one of the most important sectors of the economy, which provides employment to 50-95 per cent of the workforce and contributes 45 to 60 per cent to GDP in the non-agricultural sector. Informal sector alone contributes more than 50 per cent of the total GDP. Again, the share of women in the informal sector across the world is very high and sometimes over-represented. However, they are not protected, regulated, well recognised or valued. The workers, particularly women, are not covered with any security and protection; hence exploitation becomes a part of their lives. The paper examines the socio-economic status of women vendors of Khwairamband Keithel in Imphal and the factors influencing these conditions. It also looks at the ways of negotiations with different institutions to gain access to urban space for transacting business. Their earnings depend upon the types of goods, seasons, age, educational level of the vendors and most importantly, the spatial location of the stall. They adopt various forms of negotiation such as meetings with politicians, agitation, legal means etc. to gain access to urban space for conducting business in the market. Negotiating abilities of women depend on membership to the market, being executive members of the informal market organisation and duration of staying in the market. Given these conditions, the paper questions the status of livelihood of women in the urban informal markets in Manipur in the context of change and continuity of methods of urban planning in time and space.

**Keywords:** *Informal sector, women vendors, urban space, Khwairamband Keithel, Spatial Location.*

**Introduction**

The informal sector is one of the most important sectors of the economy, which provides employment to 50-95 per cent of the workforce and is also rapidly growing in developing countries of the world. The sector is not only large in terms of size but also contributes to GDP in non-agricultural, ranging between 45 to 60 per cent across nations. In the case of African countries, it is more than 30 per cent of the total income and more than 40 per cent of total urban income (Chen 1). According to an estimate for India (2004-05), the informal sector alone contributes more than 50 per cent of the total GDP of the country (NCEUS 3). Some of the countries have a substantial proportion of informal employment of non-agricultural like India (83.6 per cent), Thailand (42.3 per cent), Sri Lanka (62.1 per cent) and Indonesia (72.5 per cent) in South and East Asia (Women and men in the informal economy: A statistical picture 8).

Similarly, it is very high in some of the countries in Sub-Saharan Africa like Benin, Chad and Mali (95 per cent) (Decent work and informal economy 12). However, it is comparatively low in Eastern Europe and C.I.S. countries like Armenia (19.8 per cent) and Moldova (15.9 per cent). Share of informal employment is substantially high in developing countries than the developed ones, but a country like

China had only 32 per cent of informal employment (Women and men in the informal economy: A statistical picture 8).

When the employment scenarios are closely observed gender-wise, it is generally higher for female than their counter-part in informal non-agricultural employment (Ibid., 11). More than 85 per cent of home-based workers in the world are females, and it is one of the most important sources of livelihood providing employment to the unskilled female labour force (Chen 4). Therefore, informal employment is seen to be the largest employment provider to those workers who have no chance to be employed in the formal sector.

Some of the important informal sectors where women are concentrated are home-based work, self-employed activities like street vending, domestic work, sex-work and waste-picking etc. Out of these self-employed activities, street vending is one which is representing more than 73-99 per cent of employment and 50-90 per cent share of trade in Gross Domestic Product. Moreover, women account for more than 50 per cent of informal employment in trade in many countries except in a few countries because of the tradition and cultural factors (Chen 4). Participation of women in the sector is increasing with an increasing rate of urbanisation in Southeast Asian countries and African countries because of female migration and absorbing in the sector. And also a sharp increase in the urban street vending in a country like India is due to the lack of opportunities in the rural areas coupled with the lack of skills among labours and shrinking of the formal or organised sector of employment (Bhowmik 1543).

Since the informal sector is unprotected, unsecured and unregistered, therefore vulnerabilities are very high in general and women workers in particular. Due to the lack of social security, they are exposed to many risk factors threatening their very survival. The problems of women vendors are multitude such as lack of capital and assets, lack of financial assistance, low education, lack of skill, low and irregular income, poor working and living conditions resulting into sickness, low negotiating capability, lack of union, lack of proper zone, harassment from different agencies, poor law and order situation etc. All these factors have a direct impact on their livelihood, trapping them into a vicious circle of poverty.

The lack of voice, as well as trade union or association among informal workers, is one of the factors affecting hundreds of millions of workers in the world. It could not represent themselves for a collective voice for any improvement initiatives. On the other hand, under-representation from women informal workers also poses a severe problem of gender equality, even though the principle of gender equality is widely accepted among the members of a trade union.

### **Khwairamband Keithel: Women Market**

There is a market in the heart of the city of Imphal in Manipur which is called Nupi Keithel (Women's Market), or Khwairamband Keithel. However, it is popularly known as 'Ima Keithel'. This traditional market is more than 500 years old, and one of the largest markets in Asia runs by only women. Women traders in the market come from different spheres of society. Some of them are the sole earners of the families. Their families depend upon earning from the market for educating their children, running their family needs, and so on. Their livelihoods depend entirely on the market. They used to do every kind of works except for some very heavy ones. They were very hard-working, doing all trade and commerce and economic activities, including agriculture. The peculiarity of the women of Manipur is that they used

to own and control all forms of internal and external trade (Mishra and Bhattacharya WS-55 and Dun 17). Since their male counter-parts were out of the home to render services to the royal family which was traditionally known as '*Lallup Kaba*' a forced labour system in Manipur for male Meitei community for cultivation in far off land and for warfare, therefore, women who left in the home had to do agriculture and other household chores along with maintaining the family. The produce from the land was sold in the market; in this way, the market was originated in Manipur (Dun 23 & Pal 2<sup>nd</sup> Para). The earning of the women is considered their property and those unmarried girls used to collect their earnings for the future dowry. Also, there is a system of a collective, a cooperative movement called '*Marup*' for generating income. Such participation in the economic activities favoured by the existing culture and societal norms along with economic needs in the state provided Manipuri women making their presence felt everywhere which is not so in many of the Indian states. Not only has this, but women of the country also played a significant role in society. However, these women vendors are not protected, regulated, recognised or value. Therefore, their vulnerabilities in terms of economic, social and political increased. Their means of survival has been threatened, which is needed to be protected through policies for their sustainable livelihood.

One of the most critical questions in the developmental process in the present context is that women should be considered and taken to be a part of development trajectories and tries to integrate into the city development. Attainment of the SDGs, especially gender equality, decent work and economic growth, reduced inequality and sustainable cities and communities depends upon the active participation of the women, and their economic contribution should be acknowledged. Any social or economic barrier that goes against the women participation should be removed so that the full potential of the group should be harnessed for a better future for themselves and the whole world.

In the light of the above discussion, the paper critically examines the factors influencing the socio-economic status of women vendors of Khwairamband Keithel in Imphal and also look at the ways of negotiations with different institutions to gain access to urban space for transacting business. It is argued that earnings depend upon the types of goods, seasons, age, educational level of the vendors and very importantly, the spatial location of the stall. They adopt various forms of negotiation such as meetings with politicians, agitation, legal means etc. to gain access to urban space for conducting business in the market. Negotiating abilities of women depend on membership to the market, being executive members of the informal market organisation and duration of staying in the market. Given these conditions, the paper questions the status of livelihood of women in the urban informal markets in Manipur in the context of change and continuity of methods of urban planning in time and space.

The present paper had been divided into five sections, where the first part is devoted to problematise about the paper, and the second part dealt with the database and research methodology. The third section gives a glimpse of analysis for this study. The fourth section is the discussion which is dealing with the finding and discuss the socio-economic status of the women vendors and the factors influencing the status and negotiations they have with different agencies to gain access to the market. The last section is conclusion summing up the arguments and policies implications for the welfare of these workers for their sustainable livelihood and decent work culture for the betterment of the society as a whole.

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## Database and Research Methodology

The present study is based on primary field data collected through a structured questionnaire to extract information pertaining to the social and economic status of the women vendors working in the market and their families. It also includes interviews of key informants like Municipal Commissioner, Town planning officer, city police officers, executive members of the various formal and informal organisation including NGOs working on the market etc.

Two markets out of the eight major women markets in Imphal have been chosen based on the prominence of the market in terms of origin, size and nature of commodities sold that is Purana Bazaar (1691) and New Market (1082). The sample size consists of 10 per cent of all license women vendors from each of the market (170+110). The survey had been conducted in the market from 28<sup>th</sup> August to 15<sup>th</sup> October 2018.

The economic status of the women vendors focuses on the background of the women vendors, their roles, types of the economic activities they carry out in the market; advantages reap out of the market etc. were assessed through field survey and used simple descriptive statistics like mean have been used to highlight the status of the vendors also bar graphs.

The relations among various stakeholders in the market such as Government, politicians, I.M.C., police, NGOs and women vendors were analysed thoroughly for the better understanding structure of the market and how these women vendors negotiate with these stakeholders for gaining access to urban space of Imphal. Also, conflicts or tension related to the market were checked and analysed thoroughly through information from the key informants and structured questionnaires of the women vendors. And multiple linear regression has been used to check the factors influencing daily income.

## Analysis

The analysis of the data collected through structured questionnaire provides us insights into the social and economic status of the women vendors of Khwairamband Keithel. It has been analysed into two broad sections social status and economic status for better understanding the factors influencing the income earned from the vending activity. Age, education, religion, district belongingness, ownership of license have been discussed in the social category while income (daily), working capital, saving, investment, financial assistance from the formal bank and informal sources have been considered as an economic category. And details of conflicts and challenges and negotiations are discussed in the last section of the paper.

## Social status of women vendors in Khwairamband Keithel, Imphal

The vendors of the market are referred to as Ima (Mother), and the market is popularly known as Ima Keithel (Mothers' Market). Vendors in the market are generally middle-aged women comprising married, widow, divorced or sometimes unmarried ones. However, never unmarried vendors are very rare in the market, and only four vendors are found in the survey. The average age of vendors of Purana market is 59 years, and that of New Market women vendors is 57 years. Traditionally, women of the younger generation are not encouraged to conduct business in the market, which can be seen from Table 1. It is generally assumed that they are very young; therefore, they are more likely to go beyond certain norms

and culture of the society. Hence, they should not be exposed to the external environment to safeguard themselves from any untoward incident in their lives. More importantly, intermingling with counter-parts is strictly prohibited in the market as it says that male and female should not be freely mixed as it is likely to lead to social crime. Therefore, women vendors of the market are predominantly of middle ages which can be seen from the Table 1 where the share of women vendors in the age group of below 40 years is only 3.5 per cent and 4.5 per cent for women Purana Bazaar and Women New Market respectively.

**Table 1: Age-wise share of vendors in the Khwairamband Keithel, Imphal**

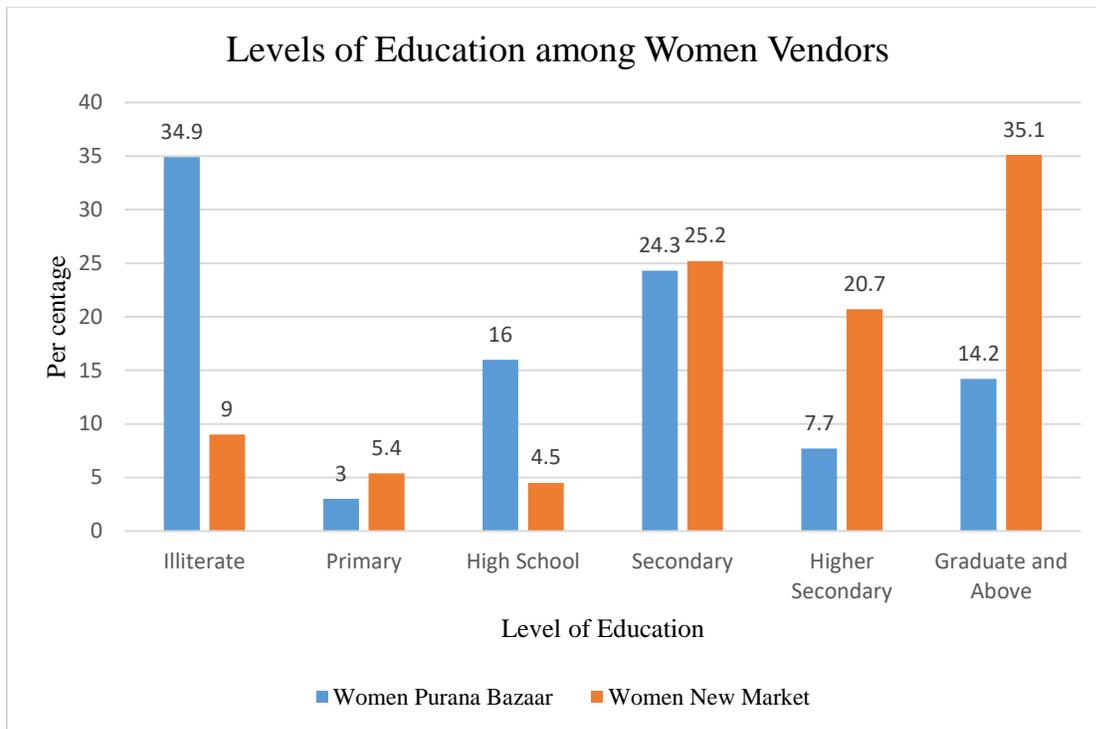
Age Group	Women Purana Bazaar		Women New Market	
	Frequency	Per cent	Frequency	Per cent
Below 40	6	3.5	5	4.5
40-49	25	14.7	25	22.5
50-59	56	32.9	36	32.4
60 and Above	83	48.8	45	40.5
Total	170	100	111	100

Source: Author's calculation from the primary survey.

While those of 40-49 years and 50-59 years groups, the share of women vendors in the Purana Market are 14.7 per cent and 32.9 per cent respectively. The share in New Market is 22.5 per cent and 32.4 per cent, respectively. The vendors who are 60 and Above have 48.8 per cent, which shows the dominance of the older age women vendors in the Purana Bazaar. Similarly, women vendors of the New Market have the highest concentration of the women vendors of 60 and Above years of age (40.5 per cent).

Education is one of the most important attributes of quality of the population. There is a direct connection between education and socio-economic conditions of a society. Education is the agent well as the outcome of cultural and technological advancement (Raza and Singh, 1983). Therefore, women vendors with a higher level of education are more likely to understand the market structure and can reap higher profits from their business. However, Khwairamband Keithel is a traditional market originated long before, where vendors across all section of the society participated in the economic activities since then. Hence, women vendors of the older generation are mostly illiterates in this market which can be seen from Figure 1. About 35 per cent of the women vendors in the Purana Bazaar are illiterate because of the higher share of older women vendors as compare to women vendors of New Market (9 per cent). Respondents from the Purana Bazaar reported that during their childhood, there were no schools in their nearby villages; therefore, their chances of getting an education was at the minimum level coupled with poverty. However, many of the old women vendors who had cross 60 years of age from the vicinity of Imphal were literate, and some of them are also retired, government employees.

**Figure 1: Educational Level among Women Vendors of Khwairamband Keithel, Imphal**



Source: Author’s calculation from the primary survey.

New Market women vendors attain a higher level of education such as graduate and above (35.1 per cent), higher secondary (20.7 per cent), secondary (25.2 per cent) as they are mostly coming from the nearby Imphal areas with all sorts of opportunity in terms of education or any urban amenities and better socio-economic conditions.

Khwairamband Keithel, located in the heart of the city of Imphal, is predominantly controlled by a single community of Manipur society 'Meitei/Meetei' following Hinduism. New Market is 100 per cent represented by them. At the same time, vendors from Muslim community have only 2.4 per cent in Women Purana Bazaar with 96.5 per cent from Meitei/ Meetei community while 1.2 per cent belong to Christianity which is also converted from Meitei/ Meetei to the religion, very prevalent phenomena among the people in the recent years. The low share of Muslim community might be because Muslim women did not involve in the trade practice say in the early 1950s or prior to this. Later on, Muslim women started coming to the market out of poverty. So, they did not have the license to do business in the market; rather, they sold their products directly to the customers or women licensed vendors early in the morning or as street vendors. The phenomenon of street vending increases recently rapidly. According to Tama, one of the Secretaries of street vending associations claimed that there are more than 10000 street vendors, men and women working in and around Khwairamband Keithel. She reported that this phenomenon of increasing in their numbers is because of the poverty pushing them into the market as vendors to make a living. Therefore, vendors from communities who were not much represented in the Khwairamband Keithel are more likely

to do vending as street vendors. So, is the case with Muslim vendors. They represent 36.6 per cent women street vendors and 44.3 per cent men street vendors.

On the other hand, vendors belonging to Christianity are absent as women licensed vendors as well as street vendors (men and women). There is a separate market for people from the hill districts known as 'Hao Keithel' which was located very close to the old district hospital that was demolished to make a temporary sheds of vendors of Khwairamband Keithel during the construction of the new buildings of the market. Now, *Hao Keithel* is located presently at Naga Mapal. Similarly, there are many other markets for tribal women in the vicinity of Imphal such as Nambol bazaar, Lamlong bazaar, etc. where women vendors conduct their business in these markets in addition to the Hao Keithel. Moreover, the vendors are selling their products early in the morning to the customers directly or licensed vendors and return to their place by 10 or 11 am so that they reach home before sunset. There were many incidents that stalls allocated for the tribal vendors were captured by local vendors (vendors from the valley) and police intervened to evict those law-defying vendors to allow tribal women vendors to do business there.

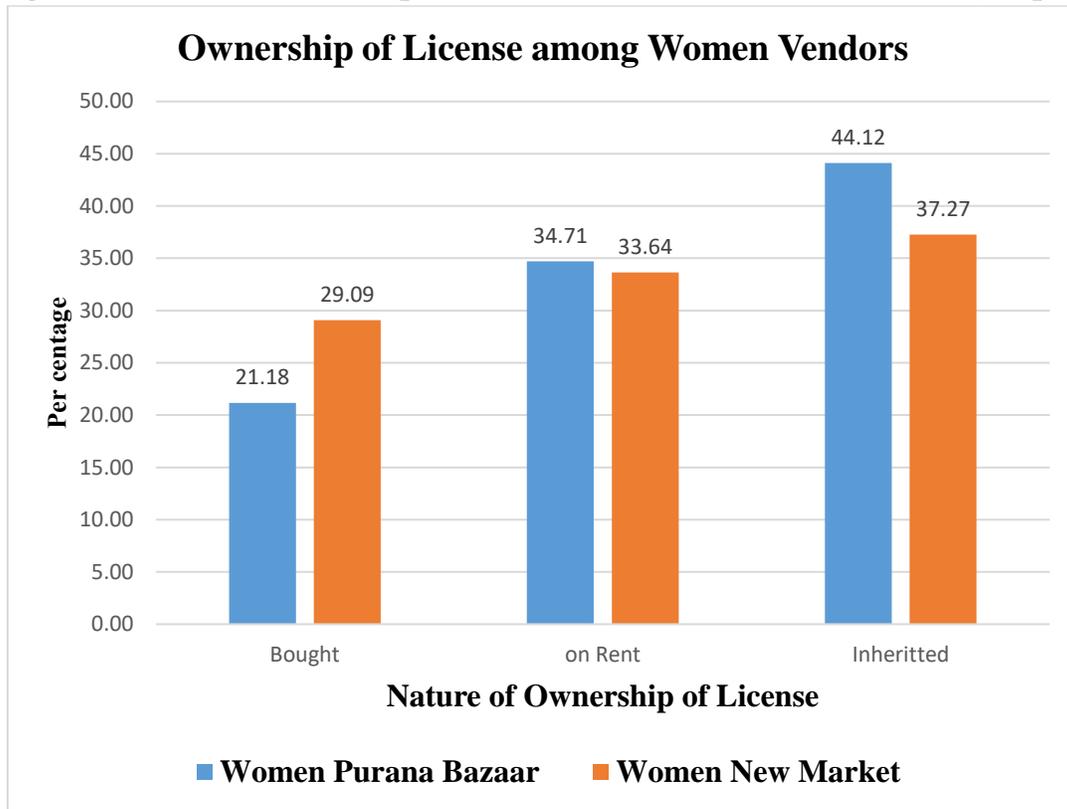
**Table 2: District-wise distribution of vendors of Khwairamband Keithel, Imphal**

Districts	Women Purana Bazaar	Women New Market
Bishnupur	7.6	0.9
Imphal East	25.3	43.2
Imphal West	64.7	53.2
Thoubal	2.4	2.7

Source: Author's calculation from the primary survey.

The vendors of the markets mainly come from four districts of the state, which are listed in Table 2. It is found that vendors from Imphal West and Imphal East overwhelmingly represented than other districts, 64.7 per cent in Purana Bazaar and 53.2 per cent in New Market per cent from Imphal West while 25.5 per cent and 43.2 per cent respectively from Imphal East. This might be because of proximity to the market and also a historical factor too. As it was seen from many centuries that women dwelling in the heart of the capital of the then country used to practice marketing, explicitly all internal and external trade of the time, this traditional practice is still prevalent in the state of Manipur even today (Brown, 90). Therefore, they have the privilege and also after due process of the licensing policy in the early 1950s; they got the opportunity to harness the implementation of the policy in the state. And the traditional structure of inheriting the same plot within the family members of the owners of the plot or stall leads to the exclusion of other vendors in the market. This exclusionary policy is more authoritarian nowadays than before. It is observed that buying and selling of the plot in the market is possible only when the neighbour vendors approve the new entrant along with no objection from the family members of the owner of the plot. The only possible way to get into the market for new entrants is to be known to the neighbouring vendors or relative of the owner of the stall/plot. But there is an imposition of restriction to other new entrants (vendors) without any relationship with the owner or neighbouring vendors.

**Figure 2: Nature of Ownership of License in the Khwairamband Keithel, Imphal**



Nature of ownership of license among vendors is also an important factor influencing the income of the women vendors. This exclusionary nature of licensing policy of Imphal Municipal Corporation also deter means of livelihood among new vendors and very hard to gain access to this exclusive women market which is very traditional and safe for women vendors. Since women vendors have exclusive right to conduct business in their respective stall once license issued, police or any other agency's harassment is negligible though rarely Imphal Municipal Corporation (IMC) staffs inspect the market for encroachment or mixing or addition of commodities other than the permitted ones or use of fire for cooking in the local eateries (Bye-laws for the inspection and regulation of the Municipal Market 4).

On the other hand, vendors from the remaining districts are limited to few in numbers; this is because they cannot get a license to do business in the Khwairamband Keithel. Therefore, they may be doing their business in the markets of Nambol, Kakching and Thoubal. These markets were developed very late as compare to Khwairamband Keithel. Therefore, vendors who are unable to get the license of the Khwairamband Keithel might be trying to get a license from these markets to conduct the business there. Some of the respondents from the women street vendors narrated that they had agitated to allocate them in the new buildings which remain vacant since inauguration. Many of them are very active members of street vendors association and demand a proper zone for conducting business without any harassment,

including eviction, daily collection by any agency from them. This is not materialised, and government agencies are not keen to provide their demands.

There are also instances where many vendors got license newly when they were allocated in the areas which are known as Temporary, Dukan Maning and Ngari Keithel. After very long agitations and negotiation with the Government, these women street vendors were allocated license in the areas. Many of them said that they had to stay in the markets overnight and continued the agitation. Monthly tax on the stalls is only 15 rupees per stall in these markets. But their sheds are not good as those of Purana and New Market physically, and facilities are not enhanced to the level but slightly better than those of the street vendors.

### **The economic status of the women vendors of Khwairamband Keithel, Imphal**

Vending is one of the low paying informal sector couples with irregular income due to many factors associated with it such as lack of capital, lack of financial assistance, low education, lack of skill etc. without any social security or protection. Therefore, their income is generally low compared to other economic activities. Around 37 per cent and 29 per cent in the Purana Bazaar and New Market have earned less than ₹ 500 daily respectively. This low income is due to many factors such as the spatial location of the stalls, types of their commodities, daily vending hours, working capital etc. Those vendors located their stalls in the middle of the market coupled with low passage incur low sale because customers prefer those stalls very close to the entry points without losing time, thereby making the vendors earn low daily income. Types of commodities also have a profound impact on their income because of the larger margins on items like luxury and fashionable items, cloths, durable products. In contrast, perishables and necessary products have low margins along with the restriction of the IMC on non-permissible things, which may lead to confrontation and conflicts with the staffs as well as among vendors selling those added items. A higher share of low income among vendors of Purana Bazaar is the location of the stalls as well as the commodities types because whatever they are selling is readily available from the street vendors at a lower price and also without losing much time to the customers. Therefore, there were many incidents where licensed women vendors and street vendors confront one another. Many of the vegetables and dried fish vendors reported that they had to go out in the street for better sale and sometimes for a hansel.

**Table 3: Income (daily) of the women vendors in Khwairamband Keithel, Imphal**

Daily Income (INR)	Women Purana Bazaar	Women New Market
Less than 500	37.1	28.8
500-1000	25.9	30.6
1000-2000	17.6	11.7
2000-5000	11.8	13.5
5000-10000	3.5	1.8
More than 10000	0.6	-

Source: Author's calculation from the primary survey.

Generally, vendors in the Purana Bazaar spend more hours of vending than those of the vendors in the New Market which is around 79 per cent spend more than 8 hours daily because they have to sell all the products otherwise damages due to their perishable nature of the products. In contrast, vendors in the New Market devote 5-8 hours daily (76.5 per cent). About 54 per cent of vendors from Purana Bazaar had stayed longer duration (more than 15 years) in the market conducting business than vendors from New Market (41.4 per cent) which is the direct reflection of representation of older women vendors in the former market.

Working capital is one of the most important factors impacting the earning of women vendors in Khwairamband Keithel. It is found that the daily income of vendors is moderately related to working capital (0.495 at 99 per cent significance level). About 25 per cent of vendors of Purana Bazaar has an average working capital less than 1000 rupees, while 43.5 per cent of the vendors have 1000-5000 rupees. This low working capital in the market could be because of the low transaction costs involved their business. On the other hand, working capital among vendors of New Market has 45.9 per cent in the range of 1000-5000 rupees and that of 5000-10000 rupees 26.1 per cent. Their transaction costs might be higher because of the types of commodities they are selling such as fashionable luxury cloths, traditional cloths whose values are high and also observed in the field that they kept stocks. Therefore, their working capital is relatively high compare to Purana Bazaar vendors.

**Table 4: Working capital of women vendors in Khwairamband Keithel, Imphal**

Working Capital (INR)	Women Purana Bazaar	Women New Market
Less than 500	12.9	1.8
500-1000	13.5	4.5
1000-5000	43.5	45.9
5000-10000	13.5	26.1
10000-20000	8.2	9.0
More than 20000	4.7	6.3

Source: Author's calculation from the primary survey.

It is found that their expenditure mostly goes to maintaining family (foods, clothing, other needs of the family), education of their children etc. And some of them also able to save some amount of their daily income, 65 per cent and 42 per cent of vendors of Purana and New Market respectively. Among these vendors, some of them keep the earning in the form of investing on 'Marup' where a group of women collectively contribute some fixed amount on regular interval say daily or weekly or monthly and give the sum of the amount to a person on serial wise or through lucky draw. In this way, vendors enable themselves to invest in the business as working capital or buying properties. Only 22.4 per cent vendors in Purana Bazaar and 40 per cent in New Market could invest in purchasing land, house or any other property with their earning. This does not mean that all vendors gain profit every day. Many of them also reported that they had some form of debt taken from local money lenders, friends or banks for investing as working capital as well as in emergency cases. But they prefer local money lenders because document for getting

the sum is not required and payback method is easy, at their stall itself without losing any time though they are charged a higher rate of interest compared to a formal bank. Hence, vendors availing loan from the State Bank of India through 'Mudra Scheme' is only 15 per cent and 13 per cent for Purana Bazaar and New Market respectively even after bank processes were simplified for the vendors with the license. Another factor for not opting loan from the bank is because one-third of the vendors are on rent which is not applicable to get the loan. These factors have a direct impact on their income and the social status of the vendors.

### The result from the regression models

The social and economic status of the women vendors of both the markets had been analysed and compared and found various factors influencing the earning of the vendors. It is important to understand the factors such as educational level, age of the vendors, duration of staying in the market, their vending hours or working capital that influences the most in the earning of the vendors. This exercise is done separately for Purana Bazaar and New Markets and also pooled data set. Since the daily income of the vendors (dependent variable) and other independent variables are also continuous data, therefore multiple linear regression model is used for the analysis which is shown in Table 5 below.

**Table 5: Regression Models**  
**Dependent Variable: Daily income**

Independent Variables	Coefficient		
	Purana Bazaar (N=164)	New Market (N=103)	Pooled Data (N=267)
Education	-26.53	-23.96	-25.85
Age	-12.01	-4.94	-7.24
Duration of stayed	-0.93	9.33	1.82
Vending hours	95.29	57.83	99.88
Working capital	0.04	0.037	0.4

The significant and positive variable among these independent variables is vending hours (at a 95 per cent significance level) followed by working capital and duration of the staying in the market. It can be inferred from these results that vendors are spending more hour on vending with the higher working capital; the higher is the income they can earn. Moreover, higher working capital will increase the capacity of the vendors to spend on goods of the higher margin. On the other hand, the impact of education on their earning is negative could be methodological. It is observed that longer the duration of vending, higher is income earned by vendors in the New Market and the pooled data set. The result from the regression also supports the argument of status of the socio-economic status of the women vendors in both the markets.

### Ways of negotiations of women vendors of Khwairamband Keithel, Imphal

There are many conflicts and challenges among the women vendors of Khwairamband Keithel. These conflicts arise because of many factors which have a direct impact on them in many ways. These conflicts

can be grouped into four major heads based on the actors involved which are discussed below along with the ways for negotiations.

### **Conflicts among women vendors of the markets:**

There are conflicts among the women vendors themselves due to types of commodities, the dimension of the stalls and malpractice arising because of the increasing or creation of new stalls in the markets by some influential executive members of the informal organisation. Regarding the issue of additions of commodities other than permitted ones, executive members and some respectable old women vendors try to solve through talks with the concerned vendors, and more or less such issue addressed at this level. But sometimes the problem goes beyond their capacity, then IMC staffs are called upon to resolve the issue by warning and then through the imposition of fine or cancellation of license. Question of the dimension of the stalls in the market is very critical as it is also associated with the malpractice for creation of new stall leading to a reduction in actual size. Vendors reported that the dimension should be 37 inches in length and 48 inches in width. However, in reality, only 27 inches in length is available to vendors. So, vendors complained that they could not keep their products in stocks due to the limited space. In this case, one group of women vendors led by Ima Memma selling Trinkets and jewellery in Purana Bazaar filed PIL in the High court of Manipur. They try to solve the issue through legal means.

### **Conflicts among women licensed vendors and street vendors**

There are also conflicts between licensed women vendors and street vendors where representatives of the street vendors claim that police and other party are making troubles to them by evictions. They further claimed that licensed holders do not want them to conduct vending in the Khwairamband Keithel as licensed holders thought that the Keithel is meant only for them. But street vendors and some of the licensed women vendors of the Khwairamband Keithel consider the market should be meant for all the people of the state. Hence, these licenced women vendors and many other people from some agency, including NGOs, are trying to resolve the issues through dialogue among themselves. One such example is the initiative of Indigenous Perspective by conducting a capacity building workshop on Development Dialogue and Diplomacy Skill in which many of the participants were the executives of the Street Vendors and licensed women vendors of Khwairamband Keithel. On 26<sup>th</sup> July 2018, there was an incident where two parties of the market fought one another. Renubala, Secretary of Street Vendors sitting along the B.T. Road reported that they were doing a protest against the eviction of vendors by keeping their products on the first floor of the markets. Then, suddenly licensed women vendors threw away their products from that floor to the ground. After that, the two parties quarrelled with each and the women licensed vendors verbally abused the street vendors. In retaliation to that, street vendors again pulled down the clothes, and other stuff from licensed vendors' stalls leading to the incident of 26<sup>th</sup> July 2018. In this incident, some vendors from both the parties were injured and hospitalised. After this incident, there were no initiatives from any party for negotiation among them. However, such conflict will only lead to havoc in the functioning of the market where both parties will suffer from consequences.

Moreover, such an incident is not only the first one, but many times, street vendors were assaulted and meted out atrocities by licensed vendors in the past too. They used to throw plastics or package of eatables

to the area where street vendors are conducting their business. Such behaviour of licensed vendors also creates an atmosphere where any time quarrelling or even fight among them might happen in the market.

Similar kinds of complaints were put up from the licensed vendors against street vendors of the Khwairamband Keithel. They also said that street vendors polluted the environment by littering their leftover vegetables and other plastic bags in the market area. Since they conduct vending throughout the day, municipal staffs are unable to mop up the market area (roadside) where they are doing business piling up the garbage in the corner of the market area. So, cleanliness and hygiene become a fundamental issue. They also claimed that their customers reduce drastically because of the street vendors conducting their business in the roadside in and around the Khwairamband Keithel and selling the same products. Their incomes go down, and they are unable to run their families. In order to maintain the family and to educate children, many fish and vegetable women licensed vendors are selling their products at the junction of the market where other street vendors are conducting the business.

Such conflict among cardholder and street vendors will ultimately have a significant impact on their livelihoods. This can be solved through negotiation among them. There should be a third party in the process of the negotiation whether it may be executive of IMC or politician or any non-governmental organisation so that ultimate solution is brought in the market for the sustainable livelihoods of the vendors. Moreover, on the part of the IMC to provide street vending zone in a proper location is utmost important to resolve the issue.

### **Conflicts against Government**

There were many agitations against Government on many occasions and issues related to the state affairs or directly related to women vendors of the market. This market is the arena of agitations, and many leaders of the political parties, protesters or civil society organisations try to take support and blessing from the women vendors. If any tussle or conflict happens, meetings, talks, discussions had been held among leaders of women vendors, government officials or politicians or with the leaders of civil organisations. One such example is the negotiation for constructions of new buildings of the present markets where women vendors stood against the construction to preserve the traditional market structure. Radhesana, a leader of women vendors informed that they had many discussions with the Chief Minister of Manipur, officials of Town Planning Department, IMC and even group of scholars of Manipur Research Forum regarding the structure of the market. But the role of Urban Local Body remains insignificant even though this market come under Ward 5 and ward 6 of IMC. Any incidents or issue related to market happen, executive members, along with some older women who had stayed long in the market, have to discuss with Revenue Officer of IMC.

### **Conflicts with the police**

The role of police also matters a lot in bringing negotiations as the market comes under the jurisdictions of the Imphal City Police. There were conflicts among the licensed women vendors of the market and those street vendors, especially women vendors, because street vendors used to sell the same goods as the licensed vendors. They can attract more numbers of customers as they are conducting their business on the footpath, which is more convenient to the customers. On the other hand, those licensed vendors and shop owners are municipal taxpayers, but street vendors are not paying any tax or GST that

can generate the economy of the state. Therefore, it is just on the part of the police to discharge their duties to create an environment where everyone in the city is leading a good life by the street free from congestion and encroachment.

## Conclusions

The present paper tries to reflect the significance of the urban informal sector where the lives of many uneducated women vendors coming from all sphere of society to Imphal to have a decent standard of living. Since the vending activities fall under the informal sector without any protection and regulation coupled with irregular income, they are exposed to many risks threatening their livelihoods. The problems and risks faced by these vendors should be addressed at the policy level for a decent work environment free from frequent disruptions because of law and order situation in the state, conflicts among different stakeholders such as licensed women vendors, street vendors, police, IMC, planning department etc. for their betterment of lives. This can be addressed only when their socio-economic conditions are considered to frame policy in association with the involvement of different stakeholders. On the other hand, rules and regulations of the market should be implemented strictly so that tensions and tussles among vendors and other stakeholders are minimised to have conducive work environment. Also, the process of transferring a license should be made accessible to have an inclusive work environment. Any negotiation should have all representatives of the stakeholders for a better result. Another significant contribution that can be made from the planning department and policymakers is that planning processes should be made to support women in being able to access the city (Yasmeena, 331).

Such an exclusive market of the women is very important for larger participation of women in the economic activities because it encourages their participation as it has the least harassment from police and municipality. This will ultimately lead to the empowerment of women in society. Formal bank and cooperative banks should provide financial assistance not only to licensed women vendors but also to women vendors running their business on rent too. This will strengthen their capacity to earn and be a part of the larger community of the market.

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## 3.

**Community Development through Corporate Social Responsibility: A Case study****Dr. Sachin Prakash Pawar**Assistant Professor, Post Graduate Department of Commerce and Research Centre,  
People's College, Nanded 431601**Abstract**

*The concept of CSR recognizes an organization's commitment to operate in a socially responsible manner. It takes into consideration the social and environmental implications of corporate financial decisions. Growing complexity of business, increasing concern for sustainable development, need for stewardship of natural resources and call for enhanced transparency have not only magnified the resonance of Corporate Social Responsibility but also heightened the inclination towards integration of CSR principles in the corporate activities. In this regards, actions taken by corporate houses and regulatory authorities operating in developed nations are quite satisfactory. However in developing nations the scenario of CSR activities is not so rosy.*

**Keywords:** Corporate Social Responsibility, Community Development

**Introduction:**

The concept of CSR in India is not new, the term may be. The process though acclaimed recently, has been followed since ancient times albeit informally. Philosophers like Kautilya from India and pre-Christian era philosophers in the West preached and promoted ethical principles while doing business. The concept of helping the poor and disadvantaged was cited in much of the ancient literature. The idea was also supported by several religions where it has been intertwined with religious laws. "Zakaat", followed by Muslims, is donation from one's earnings which is specifically given to the poor and disadvantaged. Similarly Hindus follow the principle of "Dhramada" and Sikhs the "Daashaant". In the global context, the recent history goes back to the seventeenth century when in 1790s, England witnessed the first large scale consumer boycott over the issue of slave harvested sugar which finally forced importer to have free-labor sourcing. In India, in the pre independence era, the businesses which pioneered industrialisation along with fighting for independence also followed the idea. They put the idea into action by setting up charitable foundations, educational and healthcare institutions, and trusts for community development. The donations either monetary or otherwise were sporadic activities of charity or philanthropy that were taken out of personal savings which neither belonged to the shareholders nor did it constitute an integral part of business.

The term CSR itself came in to common use in the early 1970s although it was seldom abbreviated. By late 1990s, the concept was fully recognized; people and institutions across all sections of society started supporting it. This can be corroborated by the fact that while in 1977 less than half of the Fortune 500 firms even mentioned CSR in their annual reports, by the end of 1990, approximately 90 percent

Fortune 500 firms embraced CSR as an essential element in their organisational goals, and actively promoted their CSR activities in annual reports (Boli and Hartsuiker,2001).

CSR is not new to India; companies like TATA and BIRLA have been imbibing the case for social good in their operations for decades long before CSR become a popular cause. In spite of having such life size successful examples, CSR in India is in a very nascent stage. It is still one of the least understood initiatives in the Indian development sector. It is followed by a handful of public companies as dictated by the very basis of their existence, and by a few private companies, with international shareholding as this is the practice followed by them in their respective foreign country. Thus the situation is far from perfect as the emphasis is not on social good but rather on a policy that needs to be implemented.

### **Core Elements of CSR:**

Ministry of Corporate Affairs, Government of India came up with the voluntary guidelines for Corporate Social Responsibility in 2009. According to the voluntary guidelines, the CSR Policy should normally cover following core elements:

#### **1. Care for all Stakeholders:**

The companies should respect the interests of, and be responsive towards all stakeholders, including shareholders, employees, customers, suppliers, project affected people, society at large etc. and create value for all of them. They should develop mechanism to actively engage with all stakeholders, inform them of inherent risks and mitigate them where they occur.

#### **2. Ethical functioning:**

Their governance systems should be underpinned by Ethics, Transparency and Accountability. They should not engage in business practices that are abusive, unfair, corrupt or anti-competitive.

#### **3. Respect for Workers' Rights and Welfare:**

Companies should provide a workplace environment that is safe, hygienic and humane and which upholds the dignity of employees. They should provide all employees with access to training and development of necessary skills for career advancement, on an equal and non-discriminatory basis. They should uphold the freedom of association and the effective recognition of the right to collective bargaining of labour, have an effective grievance redressal system, should not employ child or forced labour and provide and maintain equality of opportunities without any discrimination on any grounds in recruitment and during employment.

#### **4. Respect for Human Rights:**

Companies should respect human rights for all and avoid complicity with human rights abuses by them or by third party.

#### **5. Respect for Environment:**

Companies should take measures to check and prevent pollution; recycle, manage and reduce waste, should manage natural resources in a sustainable manner and ensure optimal use of resources like

land and water, should proactively respond to the challenges of climate change by adopting cleaner production methods, promoting efficient use of energy and environment friendly technologies.

## **6. Activities for Social and Inclusive Development:**

Depending upon their core competency and business interest, companies should undertake activities for economic and social development of communities and geographical areas, particularly in the vicinity of their operations. These could include: education, skill building for livelihood of people, health, cultural and social welfare etc., particularly targeting at disadvantaged sections of society.

### **Objectives of the Research:**

Corporate social responsibility is relatively a new concept to Indian corporate sector and is still the least understood initiative. The proposed research aims at knowing the corporate social responsibility initiatives taken up by the industries situated at Aurangabad and industrial area. The very purpose behind choosing these two industrial areas is that, these industrial areas are the leading industrial areas in Maharashtra. Moreover, they represent their individual regions i.e. Marathwada and Western Maharashtra.

The proposed research aims at achieving the following objectives;

- 1) To study the corporate social initiatives taken by industries in Aurangabad and Industrial Area.
- 2) To study the impact of such initiatives on Community Development.
- 3) To make a Comparative study of initiatives taken up by industries in Aurangabad and industrial area

### **Statement of the Problem:**

As on date it is not mandatory for all companies to invest in CSR and more so disclose their investment or budget details pertaining to CSR. Though few companies have taken up the Global Reporting Initiative, there is still a large gap between the recommended and the actual practice. It had been recommended by Karmayog, an NGO dedicated to CSR activities of companies, that at least 0.2% of the Annual Sales of a Company be invested in CSR related activities. There are some companies who do that and more and also disclose their initiatives. However there is a plethora of companies who still don't meet this requirement. In this context it becomes relevant to study and analyse whether there is any significant correlation between the CSR investment and Community Development. This study can be further taken up in details in sector specific companies and the impact of CSR activities on Community Development and vice versa can help researchers understand the changing face of CSR in the society.

The present research will attempt to find out the Corporate Social Responsibility initiatives taken up by various industries in Aurangabad and industrial Area during the last 5 years and its impact on community development. The researcher will also study the quantum spend on Corporate Social Responsibility and whether the legal obligations are met or not.

**Overview of Literature:**

A White Paper (2008): CSR-Towards a Sustainable Future by KPMG IN INDIA & ASSOCHAM was published on 28-31 Jan'2008, highlighting the initiatives taken by various corporate houses in India. It also suggested the way forward for sustainable development.

B. Sujatha has written a book in 2006, entitled Social Audit: Concepts and Practices, published by The ICAI University Press, Hyderabad. This book gives the insights for the concept of Social Audit and Evaluation.

Another book entitled, Business & Society: Environment & Responsibility, written by Keith Davis & Robert L. Blomstrom in 1975, published by McGraw-Hill Kogakusha, Ltd, Tokyo throws light on the close inter-relations between business and society.

According to a recent pilot survey by CII in Tamil Nadu, (Express Buzz) only 40 per cent of the companies practice CSR initiatives. The pilot survey, highlighted that a majority of the companies did not take CSR seriously and those who did, did it only with a philanthropic frame of mind. The pilot survey also revealed that more than 50 per cent of the companies made their employee welfare activities as part of their CSR initiative, not really contributing to an outside community or its development. Sustainable CSR programmes mean a cohesive mix of economic, legal, ethical and philanthropic tenets. In today's changed business scenario, there is an increased focus on giving back to society and creating a model which works long term and is sustainable and it is imperative that the best practices for inclusive growth are shared with the stakeholders.

The recent scandals of Coca-Cola plant at Plachimada and satyam put a big question mark on the social responsibility aspects of the corporate world. These are the exceptions and there are many corporate like TATA, ABN-Amro, Wipro who are the leaders of various social movements.

The present research will try to highlight such initiatives taken up by corporate world in Aurangabad and Industrial Area. So far, there is no such extensive research in the field of Corporate Social Responsibility and Community Development especially in Maharashtra. The present research aims at filling this gap and will try to put forward a model for Corporate Social Responsibility.

**Conceptual Framework:**

**Philip Kotler and Nancy Lee (2005)** define CSR as *“a commitment to improve community well being through discretionary business practices and contributions of corporate resources”*

**Mallen Baker** refers to CSR as *“a way companies manage the business processes to produce an overall positive impact on society.”*

According to **World Business Council for Sustainable Development** *“Corporate Social Responsibility is the continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the local community and society at large”*.

**Archie Carroll** in 1991 describes CSR as a multi layered concept that can be differentiated into four interrelated aspects – economic, legal, ethical and philanthropic responsibilities. Carroll presents

these different responsibilities as consecutive layers within a pyramid, such that “true” social responsibility requires the meeting of all four levels consecutively. The model probably is the most accepted and established.

While the definitions of CSR may differ, there is an emerging consensus on some common principles that underline CSR:

1. *CSR is a business imperative*: Whether pursued as a voluntary corporate initiative or for legal compliance reasons, CSR will achieve its intended objectives only if businesses truly believe that CSR is beneficial to them.
2. *CSR is a link to sustainable development*: businesses feel that there is a need to integrate social, economic and environmental impact in their operation; and *CSR is a way to manage business*: CSR is not an optional add on to business, but it is about the way in which businesses are managed.

### Community Development:

Good community development is action that helps people to recognise and develop their ability and potential and organise themselves to respond to problems and needs which they share. It supports the establishment of strong communities that control and use assets to promote social justice and help improve the quality of community life. It also enables community and public agencies to work together to improve the quality of government- Scottish Community Development Center.

"A set of values and practices which plays a special role in overcoming poverty and disadvantage, knitting society together at the grass roots and deepening democracy. There is a CD profession, defined by national occupational standards and a body of theory and experience going back the best part of a century. There are active citizens who use CD techniques on a voluntary basis, and there are also other professions and agencies which use a CD approach or some aspects of it."- Community Development Challenge Report-2009

### Major Data Analysis:

The research was carried out in industries situated in Aurangabad Industrial area. A well defined questionnaire was prepared considering the objectives of the research. The major points of data analysis are given below:

1. 56% companies got zero rating (no reporting), around 12% scored 3/5 & 4/5 Karmayog rating.

Sr.No	Karmayog Rating	Rating of Companies (%)
1	0/5	56
2	1/5	11
3	2/5	9
4	3/5	12
5	4/5	12
6	5/5	0
Total		100

Table 1: Summary of CSR Ratings

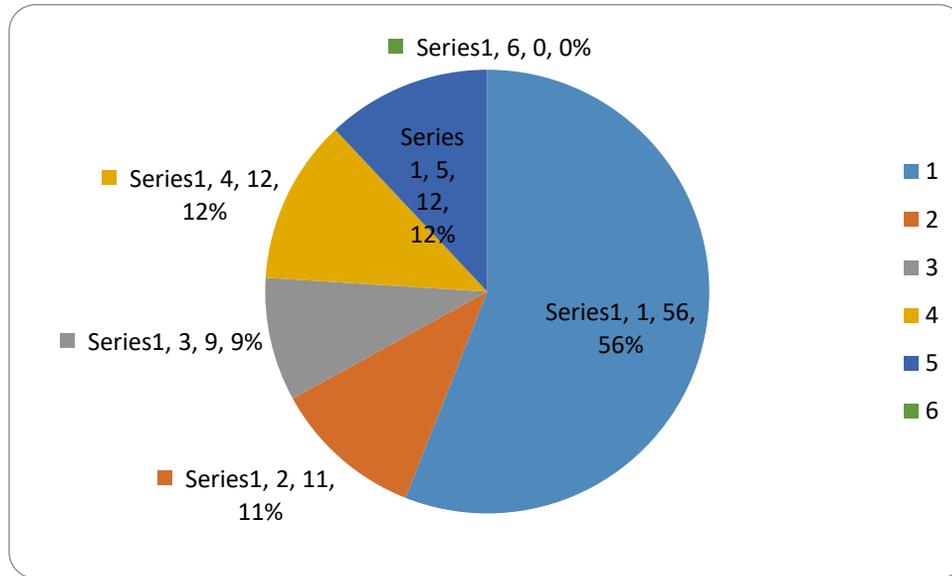


Figure1: Karmayog Rating of Companies (Source: Primary Data)

- Near about 42% of the companies reported on donations, installing fans, water purifiers in schools, extending scholarships to meritious students, renovating schools in villages, mid day meals etc. Only 18% companies CSR activities were for employees & rest were focusing on vicinity & society at large.

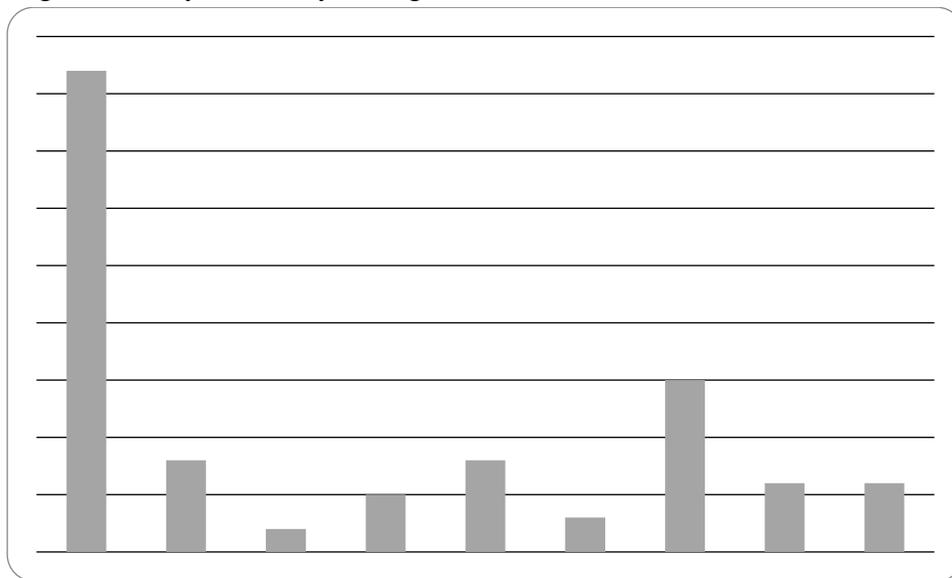


Figure2:CSR activities by Companies(Source:Primary Data)

- It is statutory for a company to spend at least a minimum of 0.2% of income on CSR activities annually. But in majority of companies there is no mention of the amount spent on CSR in any of their balance sheets or annual reports. Majority of companies are not serious about the use of CSR and instead it will not be wrong to say that these companies are just making a token

gestures towards CSR initiatives.

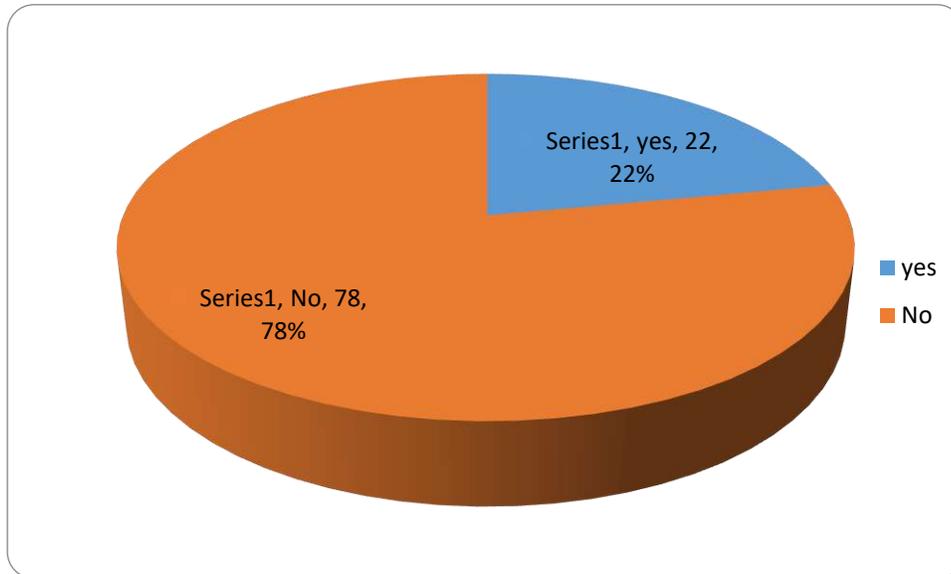


Figure3: Reporting of CSR initiatives in Annual Reports

4. Majority of the companies were found to be using CSR initiatives as a marketing tool to promote their products.
5. In fact very few companies were found to be serious about their CSR initiatives. It was observed that they were having a detailed plan of action related to CSR initiatives.

**Findings:**

The researcher observed that most of the companies report on donations, renovating schools in villages, mid day meals, Help to Community development through NGO’s, Providing water treatment plants to schools/ Colleges, Initiating Scholarships/ Awards etc. It is expected from companies to spend a minimum of 0.2% of income on CSR activities annually. But in most reports there is no mention of the amount spent in any of their balance sheets or annual reports. Well defined expenditure on CSR has been shown by very few companies. Companies reach for CSR activities was also unsatisfactory in the sense only 10% companies CSR activities were for employees & rest were focusing on vicinity & society at large. Many companies are only making token gestures towards CSR in tangential ways such as donations to charitable trusts or NGOs, sponsorship of events, etc. believing that charity and philanthropy equals to CSR. Most companies use CSR as a marketing tool to further spread the word about their business, for instance, donation of a token amount to some cause on purchase of a particular product. The fact that companies are hiring advertising agencies for their CSR further highlights this. Companies hesitate to state the processes followed by them, the damage caused by these processes, and the steps taken to minimize this damage.

**Conclusion:**

CSR is the procedure of assessing an organization’s impact on society and evaluating their responsibilities. It begins with an assessment of the following aspects of each business:

- Customers
- Suppliers
- Environment
- Communities
- Employees

Triumphant CSR plans take organizations ahead of compliance with legislation and lead them to respect moral values and respect people, communities and the natural environment. Corporate social responsibility is sustainable – involving activities that an organization can uphold without negatively affecting the business goals

CSR is not only about ecological accountability or having a recycling policy. It is about considering the whole representation of the company, from internal processes to your clients, taking in every step that a business takes during day-to-day operations. Rising economies such as India have also observed a number of companies enthusiastically engaged in CSR activities.

Organizations in India have been quite sensible in taking up CSR initiatives and integrating them in their business processes. It has become progressively projected in the Indian corporate setting because organizations have recognized that besides growing their businesses, it is also important to shape responsible and supportable relationships with the community at large. Companies now have specific departments and teams that develop specific policies, strategies and goals for their CSR programs and set separate budgets to support them. Most of the time, these programs are based on well-defined social beliefs or are carefully aligned with the companies' business domain.

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## 4.

**Mapping Silence: An analysis of Amir Bashir's film *Harud*****Aqib Javaid Parry**

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**Abstract**

*Harud*, directed by Amir Bashir explores and exposes some of the finest examples of Bressonian cinematography. Robert Bresson was a famous French filmmaker and *Harud* exploring some his techniques to accentuate the soul of Kashmir conflict. Through such cinematic techniques, film tries to capture the nuances of Kashmir by going against the grain. It does not follow the conventional tropes of Bollywood while depicting Kashmir. Robert Bresson was among the giants of cinema and with his unique style has led tremendous impact on cinematography. The article draws largely from his book *Notes on Cinematography* and argues that how *Harud* tries to incorporate his minimalist techniques and how film gets camouflaged in its experimentation. The paper will explicate some of the important characteristics of Bresson's style and in light of them will explore film *Harud*.

**Introduction**

*Harud* (autumn) is a 2010 movie directed by Aamir Bashir. He is an Indian actor and director and best known for his powerful roles in *Haider* and in *A Wednesday*. Bashir is a Kashmiri and made his directorial debut with *Harud*, which won the National award for the best Urdu feature film at the 60<sup>th</sup> National film awards. *Harud* is a grim portrayal of Kashmiri landscape/mindscape and encapsulates the plight of any family that resides in Kashmir. The story is about Rafiq (Shahnawaz Bhat) who is traumatized by his lost brother. He suffers from Hamlet mood, struggling with failed attempts to escape to Pakistan. *Harud* attempts to encapsulate and explore the aftermath of perpetual war on Kashmiri inhabitants. His father (Amir Naji) manages to bring Rafiq back from Indo-Pak border but ultimately turns paranoid by perpetual violence in Kashmir. Rafiq grapples with his haunting consciousness and monotony but when he finds his brother's camera, he somehow finds meaning in life. Photographs in camera took him to his brother's past but soon this episode of life ends, when he is shot in front of his house. The film is devoid of any theatricality but follow inner lanes of characters mind map. It tries to map silence both natural and enforced. To this purpose, Aamir Bashir attempts to employ some of the techniques developed by a French director Robert Bresson.

**Brief Overview of Bresson and his Contribution**

Robert Bresson is arguably one of the cinema's greatest artists. He is known for his austerity and contemplative techniques which draw viewers to project their own psychological and emotional

interpretations onto his spare images. Over the course of 40 years, he directed thirteen films known for his minimalist techniques. He purposefully abandoned common cinematic techniques like close-up and musical underscoring. His films like *A Man Escaped* and *Pickpocket* forces the viewer to pay deeper attention to the silence and strip all things down to its quintessence. For this purpose he famously used unprofessional actors and often referred to them as models instead of actors. *Harud* also explores some of the idiosyncratic ideas of Bresson to delve deeper into the soul of Kashmir conflict. It tries to encapsulate suffering, alienation and individual meditations of his models. Aamir Bashir can be lauded for such experimentation but there are some shortcomings which will be highlighted in the paper.

### **Capturing Lifeworld ( Lebenswelt) of Kashmir Issue**

Bresson writes “Not to shoot a film in order to illustrate any thesis, or to display men and women confined to their external aspect, but to discover the matter they are made of. To attain the “heart of the heart” which does not let itself be caught either by poetry, or by philosophy or by drama”(Bresson 23).

We see in *Harud* the characterization is such that no character represents any homogeneous narrative. A character like Rafiq who plays the lead character doesn't provide any singular idea about his being. His silence and flat physiognomy conceals and avoids any judgement. In the movie, he is shown mourning his lost brother but his mourning doesn't come up as typical surcharged one. He doesn't lament nor does he provide any plausible answer to the viewers. Bollywood shares a typical trope of mourning. Bhaskar Sarkar shares the idea that cinema is actually an act of mourning. “The attempt to hold onto experience through its memorialisation frequently betrays a nostalgic yearning for a fading aura, a lost immediacy” (Sarkar12). However, Rafiq along with his family does not fall into the trap of politicization of mourning. In re-imagining the lost glory and recapitulating the pastness of past, it often bears material consequences of violence. Rafiq doesn't give any impression of avenging any imagined enemy. At one point he bursts out and saying “ *Muje is Jahanum Mae aana hi Nahi Chahiye*”( I should never have come back to this hell) and rebuking his mother “ *Agar Tumne Maatam Manana Seekh liya hota tou aj itni Takleef mae nahi hoti*” ( if you'd have learned to mourn, you would not be in such agony). These sudden bursts are soon overwhelmed by the routine monotonous life, both mother and son disappearing in their respective four walled rooms.

*Harud* tries to capture the unconscious lifeworld (lebenswelt) of Kashmir. The response of the collective mind to the external situations. In a typical Bressonian way “Nine-Tenths of our movements obey habit and automation. It is anti-nature to subordinate them to will and thought” (Bresson 14). We follow Rafiq, his father and mother grappling with the immediate situations at hand without any preconceived idea; they are automatons of non-discursive life. However, the film falls flat at certain points. In its imitation of silence and monotony, it doesn't successfully convey the inner turmoil of characters and the objective correlative of silence, mourning and unconscious drives is lacking. The camera shifts from Rafiq's room to Kitchen and then to the streets but misses to postulate the dilemma of indecisiveness, whether to cross border or not.

“No Music as accompaniment, support or reinforcement. No music at all” (Bresson 03).

Bresson was of the idea that music in the background corrupts the cinematic message. When camera picturises certain events and actions of the characters, music in the background with an intent to dramatise, often ends up falsifying it. *Harud* is also a movie of silence. There is no background music and theatrical sounds to intensify the message. When the movie captures the rally of APDP (Association of Parents of Disappeared People), there are no sounds of slogans but rather camera tries to capture them in different angles. Their eyes, skin, wrinkles and dress. The models in the movie are devoid of any cinematic sound and music. It tries to capture what Bresson said about the model “It is his non-rational, non-logical “I” that your camera records” (44). *Harud* diverts from range of movies on Kashmir in which music plays the predominant part. Mani Ratnam’s *Roja* tries to sublimate the violence by honeymoon songs and *Mission Kashmir* frames Dal Lake as the space of love and romance by musical delectations. These songs are trying to create distancing effect between the political turmoil in Kashmir and Valley as the idyllic space. *Harud* eschews such cinematic emplotment. Bresson was right when he says “Music. It isolates your film from the life of your film (musical delectation). It is a powerful modifier and even destroyer of the real, like alcohol or dupe” (Bresson 44).

### **Feeling as an Event**

“Let it be the feelings that bring about events. Not the other way” (Bresson 18).

Indian cinematography echoes the dominant national historiography in its event-centred representation. After the partition of India, most of the Bollywood movies exhausted the partition event with cinematic sensationalism. It further widened the gap between different communities in sub-continent by privileging ones traumatic memory at the cost of other. Post-Partition movies on Kashmir like *Kashmir Ki Kali*, *Arzoo* etc., had a common trope, i: e Indian metropolitan male falling in love with the local Kashmiri girl. This event was common to all movies trying to blend love, devotion and patriotism. However Post-1990 movies like *Mission Kashmir*, *Yahaan*, *Shikara* etc., monumentalized events like rise of armed struggle in Kashmir and Pandit migration. *Harud* on the other hand doesn’t centralize any such event throughout the movie. There is no historic event like partition or migration which is visually dramatised. The event of lost brother in the film is not enacted but remains vague both to the actors and the viewers. *Harud* is the movie of feeling. Rafiq’s monotonous life and his paranoid father are major spectrums through which one has to make sense of the narrative. His father who turns paranoid remains in dark room silent and groaning. Their unnameable and unpredictable dilemma becomes the major events to be deciphered. The event of coming to terms with the immediate life is the moving thrust of the film. Why his father turned paranoid? What kind of healing he is looking for? What is the story of a mother who lost her son? The film doesn’t tell us. The characters don’t narrate. These are the major events one has to seek answers. *Harud* employs what Bresson says “Radically suppress intention in your models”(Bresson 11).

### **Mapping Will and Thought: Use of Untrained Models**

Michael Dempsey writes about Bressonian cinema “ Some of its components are monotone line readings, automatic gestures, and untrained “models” instead of actors and their false expressiveness; flat rather than eye-catching imagery; elliptical editing which comprises emotional peaks and often omits even climactic scenes”(Dempsey 03).

Following the same style, *Harud* features actors like Rafiq (Shahnawaz Bhat) and his mother Fatima (Salma Ashai) who are common Kashmiris without any acting background. Untrained models and their usual gestures try to give sense of naturalness. *Harud* doesn't give you adorned landscapes and beautiful aura of Dal lake to corroborate the subjects worldliness. Rafiq and his mother create a world of remarkable ordinariness which refuses to provide any spectacle. His mother's minimal dialogue and her suppression of mourning are elusive and don't provide any false expressiveness. Commenting on the everydayness of *Harud*, Trisha writes in *Firstpost* "when the stone is thrown, when the grenade bursts, when the restaurant is bombed-it is absorbed back into the everyday, almost as unremarkable as the stifled fear that preceded it"(Trisha). Through this the film tries to capture the soul, the inner turmoil of the characters who are battling with unpredictable lifeworld (Lebenswelt). Bresson's models also in *A Man Escaped* (1956) and *Pick Pocket* (1959) with endless repetitions try to circumnavigate thought and reveal something deeper. They do not provide any solidified opinions and their behaviour is not the only reality of the film but what is invisible becomes more important. However, *Harud* also gets camouflaged in its Bressonian experimentation. The long-drawn out scenes, the repetitions and the dialogues between characters sometimes seem unnatural or not needed. Gaurav Malani is not wrong when he points out "The idea behind the stagnancy in pacing and monotony in the daily routine of Rafiq might have been to show the void in his life. There's a sense of distress in the viewer, but it's not out of empathy towards the protagonist. It's more for testing one's patience" (Malani). On the one hand such experimentation is counter-intuitive to the Bollywood's obsession with showing Kashmir as a paradisiacal space but on the other, in its one dimensionality of showing brooding Rafiq becomes irritating.

Bresson was of the idea that "Be sure of having used to the full all that is communicated by immobility and silence"( Bresson 14).

In *Harud* the dialogue between Rafiq and his mother which is repetitively limited comes up more as pretentious. For example her mother asking " Tum nhi chalogai" ( Won't you come along)?, Chai theek Hai (Is the tea alright)? And brooding Rafiq answers " Namak Kam hai"(It needs more salt) and dialogue ends. Such ordinary dialogues trying to capture the heart of their conflicting minds fall short of conveying. It seems more pretentious.

Bresson writes that "An old thing becomes new if you detach it what usually surrounds it" (29). In cinematographic presentation of Kashmir there is a common image of Indian soldiers. In Bollywood's representation Indian soldiers are mostly shown chasing suspected militants. Chasing through dark forests ( Roja), searching in children park (Mission Kashmir) and killing them in old abandoned houses(Yahaan) etc., and this has become a common trope of Bollywood. These clichéd images together with the singular idea they convey is problematised in *Harud*. *Harud* presents these clichéd images with a different thrust. Army soldiers are mostly seen silently in their bunkers with guns pointed outside. They are seen lighting cigarettes and buying photographs of Indian celebrities. *Harud* in this way tries to detach them from usual associations and makes them a part of fraught existence of Kashmir. Their presence seems natural, internalized and part of Kashmiri landscape. They search people on streets without a word but do it automatically as part of their very being. People don't show resistance to such ordeals but have accepted it as their daily routine. Rafiq is searched, his bag and body but he passes silently. This kind of cinematic

presentation is also problematic because in its ambition to divest military images from their usual task, it ends up negating them or reducing them to periphery importance. Their monotonous life is also a part of larger conflict, a tragedy of human subject but civic existential dilemmas when conflated or merged with those who are in power, dilutes the marked difference. The movie is commended for showing other side of human oppression but its transference of reality shares some important misgivings.

## Conclusion

Elizabeth Goodstein writes “ On Heidegger’s view, precisely because boredom reflects the inauthentic mode of existing that dominates everyday life in the modern world, grasping it as one’s own fundamental mood can reveal the possibility of overcoming the attitude that makes life itself a matter of indifference”(Goodstein 309). The fundamental subterranean drive of *Harud* is the profound boredom and monotony characters are subjected to. Their indifference to life by not showing any signs of healing is the fundamental mood of the film. Boredom has a potential to question our relationship with the images around us and in *Harud* such boredom is external, a forced one. It doesn’t come from characters own essential being but is forced by the system external to them. *Harud* by employing some of the common features of Bressonian cinematography tries to capture this forced isolation, silence and monotony in Kashmir and to a large extent is successful. However, as the paper suggested it also gets camouflaged in its imitation of characters interior lifeworld (Lebenswelt) which often becomes forced and pretentious.

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## Filmography:

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- *Roja*. Directed by Mani Ratnam, performances by Madhoo, Arvind Swami, Kavithalayaa productions pyramid, 1992.
- *Pickpocket*. Directed by Robert Bresson, performances by Martin Lasalle, Marika Green, 1959.
- *A Man Escaped*. Directed by Robert Bresson, performances by Francois Leterrier, Charles Le Clainche, Roland Monad, Gaumont film company,1956.



## 5.

**Quick Response Code: An Overview****Dr. Telke Sudhakar B.**

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**Abstract**

There is a need and the trend of the world to collect, manage, protect and deliver information in digital form. To get information is now easy in the age of Information technology. Students, professionals, research scholars get related Information on their desktop/laptop/smart phone using information technology Platform. Information communication technology produced challenges to library professionals In the era of technology its must to introduced library resources and E-resources to users community through technological tools. One of them is QR code technology.

The present paper focuses on Need of QR Code Technology, Features of QR Code technology & its benefits and limitations of QR Code technology.

**Keywords** Quick Response Code, QR code, , Virtual library. Smart phone i Phone etc.

**Introduction**

A digital library is the new structure of the traditional library. The digital libraries trend comes into the 21st century. Virtual library, the digital library is the same concept. There are many reasons for digitization of libraries, but the main reason for digitization is that it is essential to reach user's good quality information.

S.R. Ranganathan (1892–1972), an impressive librarian and master, is considered the father of library science, wrote “five laws of library science”. In his fifth law, he said, that a library is a growing organism. Today is the world of technology, technology impacts falling all over .similarly technology has influenced the academic libraries.

Due to technological impacts users are changing, content is changing, research is taking new forms so digital libraries must be the necessity of time. Digital library is the transfer form of books, periodicals, articles etc.in to digital information format. Flexibility and reliability is the most important parts of digital information.

Nowadays libraries can be facing the problems of increase in books and journals' price, less budget, incapability to provide multiple copies

The Digital Library has a digital representation of its objects. Digital libraries are popular as a digital version of the library.

As we all know that mobile (Smartphone, i-phone etc) phones are most powerful medium of communication, with communication facility mobile phones also have different features like cameras, android and windows operating system. In the world of information communication technology the old concepts of libraries are changed. Digital libraries have E-journals/Magazines, CDs, DVDs, online

resources etc. also libraries providing references services, online services, RFID-based circulation system, kiosk service etc.

In recent years libraries have used QR code technology for their existing library system. QR code is the technology that deliver information to the users in the form of code QR code is a 2D matrix barcode image that scan using smart phone camera with QR reader application. QR code can be read through mobile device which has the QR code reader facilities. Information is encoded into a QR code by QR Code generator. Data easily encoded in to QR codes by using any freely available QR code generators.

QR code generator provides several data field where you put your data on correct data field The QR code is in white square with black shapes, colored QR codes are also available. QR codes have much information storage capacity than regular Barcode.

We encoded information in a QR code like URL, a phone number, an SMS message, Virtual card, or any text and information easily decoded at high speed. QR code technology is free, low cost and easy to use. QR codes decoded by mobile Camera with Installed QR code reader, web camera with QR code reader software and display information to users.

### **What is QR Code?**

“QR is short for Quick Response (they can be read quickly by a cell phone). They are used to take a piece of information from a transitory media and put it in to your cell phone. You may soon see **QR Codes** in a magazine advert, on a billboard, a web page or even on someone's t-shirt.”

### **Need of QR Code Technology**

Libraries are going automated/digitized now a day. Users‘have very less time to find out a piece of information from an entire content. So, these technologies are very important for providing quick and pinpointed services They are-

- 1) To keep up-to-date with the modern technical initiatives.
- 2) To improve access more quickly from inside the library as well as from outside the library at any time.
- 3) To improve the working efficiency
- 4) More sharing and use of materials.
- 5) Cost saving.
- 6) Maintaining through software is very easy.
- 7) Easy to reproduce.
- 8) Can creates hyperlinks for more similar materials

### **Features of QR Code technology**

- 1) Free and open sources technology
- 2) High storage capacity of data
- 3) Small space required for print
- 4) Reading capability of QR Code from any direction
- 5) Capability to restore partially data or content of damaged QR codes
- 6) Structure appending feature

### **Benefits of using QR Code technology**

- 1) Open source technology, available free of cost
- 2) Simple implementation process and user friendly technology. Users do not need special knowledge for using QR code, only required smart phones like iPhone, Android phone etc. with QR code scanner
- 3) QR code are also being used in providing Document Delivery Services by academic libraries
- 4) It is also helpful in increasing information literacy and technology literacy among library users

- 5) It enables to connect users with library resources like Web-OPAC, Institutional Digital Repository, Library website, e-Resources, Library Guide, New Arrivals and others useful resources of the library without wasting the time of users
- 6) Large storage data capacity in small space
- 7) When awareness increase towards this technology, it will become an interesting technology among library user community and helpful to achieving library goals

### **Limitations of QR code technology**

- 1) QR code technology only effective when users have a smart phone / iPhone etc. with QR code reader and internet facility.
- 2) Awareness among users toward QR code technology is also essential.

### **Conclusion-**

Libraries are known as a treasure house of knowledge by having its high quality and rich information resources which are freely provided for academic user community. With the increase use of mobile technology, library shall implement mobile based QR code technology to connect user community with information resources.

This technology reflects greater impact on academic community. Although the future of QR codes is not clear right now, QR codes are being used in increasingly larger numbers across the India especially for cashless transaction.

Now QR codes have appeared in magazines, newspapers, cashless shopping, retail stores and several other places. QR codes will not replace any technology however efficient uses of these QR codes can enhance the user experience at large and alter how s/he interacts with the academic libraries, the librarians and the library collection.

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## 6.

अंधेरे बंद कमरे उपन्यास की नायिका के चरित्र में चित्रित आधुनिकता

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अंधेरे बंद कमरे उपन्यास की दूसरा प्रमुख चरित्र नीलिमा को माना जा सकता है, जो उपन्यास की नायिका भी है। नीलिमा आधुनिक सभ्यता में पढ़ी-लिखी नारी है उसके व्यक्तित्व में स्वच्छन्दता एवं संस्कारों में विदेशीपन है। एक ओर वह फैशनेबुल है तो दूसरी ओर उसकी पति-निर्भरता भी स्पष्ट है। एक और यह जीवन को अपने ढंग से जीने की महत्वाकांक्षा और अभिलाषा रखती है, तो दूसरी ओर अपने पति हरबंस के पद चिन्हों पर चलकर जीना चाहती है। इसके जीवन की भी यही त्रासदी है कि वह अपने पति के साथ रहना भी चाहती और नहीं भी रहना चाहती है। नीलिमा आत्मोपलब्धि के लिए संघर्ष में लगी है, वेचैन है, रास्ता नहीं पाती और छटपटाती रहती है। वह परम्परा और आधुनिकता, दोनों के खिंचाव में जाती है।

डॉ.रमेश कुमार जाधव ने लिखा है – “नीलिमा राकेश के अन्य स्त्री पात्रों की तरह मानवीय सबलताओं एवं दुर्बलताओं का समन्वय है। एक ओर वह सशक्त, कर्मठ, प्रभावशाली नहीं है, दूसरी ओर उसमें स्त्री सुलभ आर्द्रता भी है। वह हरबंस को छोड़कर जाती है, पर बीमारी का समाचार पा, पत्नी की भांति वापस आ जाती है। प्रसिद्धि पाना या और बहुत कुछ पाना उसके स्वभाव की सबलता भी है और निर्बलता भी है, क्योंकि किसी स्थिति में संतुष्ट हो जाना उसे नहीं आता।”<sup>१</sup>

नीलिमा अपना नाम सावित्री से बदलकर आधुनिक होने और पुरानी परम्परा को तोड़ने का प्रमाण देती है। “नीलिमा का असली नाम सावित्री है, जिसे कहीं-कहीं हरबंस 'सवि' भी कहता है। इस सावित्री नाम की जगह नीलिमा नाम रखकर मानों लेखक सारा व्यक्तित्व एक आधुनिक स्त्री के रूप में बदल देना चाहता है। सावित्री के साथ पति समर्पण की जो पौराणिक धारणाएँ जुड़ी हैं, वे यहीं टूटती हैं।”<sup>२</sup> डॉ. चमनलाल गुप्ता ने लिखा है कि “नीलिमा हरबंस की प्रगतिशील पत्नी है, वह उन्मुक्त स्वभाव की स्वच्छन्द नारी है जो कि बहिर्मुखी व्यक्तित्व के कारण समाज में लोकप्रिय है। नीलिमा एक व्यक्तित्वहीन घरेलू नारी बनकर रहना नहीं चाहती, इसीलिए आजादी के लिए छटपटाती है। पुरुष की आधिपत्य भावना का वह विरोध करती है। इसीलिए पति हरबंस के साथ उसके संबंधों में दरार पड़ जाती है।”<sup>३</sup>

नीलिमा एक तेज-तर्रार और फैशनेबुल चरित्र है। वह आधुनिक है। इसलिए एक आधुनिक मंदिरा की भी ले लेती है। सिगरेट तो वह प्रायः पीती है। उसमें जो आधुनिकता है वह बाहरी तौर पर अधिक है, किन्तु अपने इस रूप में भी वह ऐसी नारी नहीं है, जिसे कुटिल और जटिल चरित्रवाली कहा जाये। व्यवहार से काफी खुली हुई है। मधुसूदन से बात करते समय बहुत खुली दिखाई देती है। उसे न किसी बात का संकोच है और न कोई दुराव-छिपाव। उसके चेहरे पर हँसी खेलती रहती है। उसकी हँसी लड़कों की तरह है। उसके कथन और व्यवहार में कोई अन्तर नहीं है वह बहिर्मुखी व्यक्तित्व की है। इसी कारण चाहे उसके साथी कलाकार हों, वह अपने व्यवहार में काफी खुली हुई है। यह भी उसकी स्वच्छंद मनोवृत्ति का ही परिणाम है कि वह अपने कलाकार मित्रों के बीच भी निःसंकोची तथा उन्मुक्त है।

नीलिमा की जिजीविषा जितनी गहरी है, स्वातंत्र्य भावना भी वैसी है, वैसी ही उसकी महत्वाकांक्षाएँ हैं। उसे नृत्य का बेहद शौक है। वह साधना करती है। दक्षिण जाकर भरतनाट्यम का अभ्यास और साधना करती है। विलायत में जाकर अपने पति का साथ छोड़कर वह उमादत्त के ग्रुप के साथ घूमती-फिरती है। अपनी नृत्य की महत्वाकांक्षा को पूरी करने के लिए वह भारत लौटने पर अपने 'शो' का आयोजन करती है। पूरी चेष्टा के बावजूद नृत्य-प्रदर्शन का आयोजन असफल हो जाता है। उसकी महत्वाकांक्षा पूरी होते-होते रह जाती है उसकी महत्वाकांक्षा वृत्ति के एक अंग के रूप में उसकी चित्रकला तथा पेंटिंग भी आती है। वह इस दुनिया में आकर यँ ही मर जाना नहीं चाहती वह चाहती है कि वह अपनी आकांक्षाओं को पूरी करती हुई मरे और उसके मरने के बाद लोग या कला-समाज एक अभाव को अनुभव करे।

नीलिमा एक स्तर तक ही आधुनिक है। उसके अन्तर्मन में पुराने विचार और संस्कार भरे पड़े हैं। आधुनिक नारी की यही विडंबना है। यही उसका अंतर्विरोधी व्यक्तित्व है कि वह आज एक ओर तो स्वातंत्र्य का वरण करने के लिए उत्सुक है और दूसरी ओर उसके संस्कार उसके मार्ग में बाधा हैं। अपने

स्वच्छन्द रूप के कारण वह ऊबानू के साथ तीन दिन रहती है। साथ रहने के बावजूद वह अपनी मर्यादा का उल्लंघन नहीं करती "उमादत्त के टिप में शामिल होने के बाद होटल के एक कमरे में ऊबानू के साथ ठहरने के बावजूद वह मर्यादा का उल्लंघन नहीं करती"<sup>५</sup>

नीलिमा महत्वाकांक्षी, आत्मनिर्भर तथा स्वाभिमानी है। उसके अनुसार पति-पत्नी में केवल शारीरिक संबंध ही सब कुछ नहीं होते, इसके अतिरिक्त भी कुछ होता है, जिसके अभाव में स्त्री का केवल पुरुष की वासना -पूर्ति का साधन मात्र रह जाना उसके स्वाभिमान के खिलाफ है।

नीलिमा एक भावुक नारी भी है। भावुकता के कारण ही वह अनेक महत्वाकांक्षाएँ पालती है। रंगमंच कलाकार बनने के सपने देखती है। नीलिमा का दाम्पत्य जीवन तनाव भरा है।

उसका कारण स्पष्ट ही यह है कि वह स्वच्छन्द मनोवृत्ति से युक्त महत्वाकांक्षी नारी है तथा उसका पति उस पर अपना पूरा अधिकार जताता है। इसी कारण दोनों एक-दूसरे को कोसते रहते हैं, लड़ते-झगड़ते रहते हैं, किन्तु विचित्र संयोग ही है कि वे दोनों तनावों के बीच रहते हुए भी एक-दूसरे के बिना अधूरे हैं। वह जानती है कि हरबंस के बिना नहीं रह सकती है। इसी से तो अलग होने का उसका हर प्रयत्न वापस उसे हरबंस के पास ले आता है "नीलिमा का आन्तरिक द्वंद्व वास्तविक है और वह इसे समझती भी है। वह बन्धनों में घिरकर रहना नहीं चाहती, लेकिन अन्त में उसे यह स्थिति स्वीकार करनी पड़ती है। यह स्थिति की विवशता का परिणाम है।"<sup>५</sup>

नीलिमा के दाम्पत्य जीवन में तनाव होने के बावजूद वह अपने पति के प्रति पूर्ण समर्पित रहती है वह स्वाभिमानी और महत्वाकांक्षी भी है। किन्तु उसके चरित्र में कहीं जटिलता नहीं है "नीलिमा हरबंस की परछाई थी और परछाई ही बनी रहती है यों कभी-कभी स्वाभिमान, महत्वाकांक्षा और अस्तित्व के प्रति सर्तक होने के कारण वह आरोप-पत्यारोपों की भाषा को भी अपनाती है, किन्तु इतने पर भी उसका चरित्र एक मध्यवर्गीय समर्पिता, किन्तु महत्वाकांक्षाओं की बैसाखियों के सहारे चलने वाली नारी का चरित्र है। उसमें जटिलता व उलझाव कहीं नहीं है।"<sup>६</sup>

नीलिमा के चरित्र को उपन्यास में महत्ता देते हुए राकेश उसके माध्यम से मध्यवर्गीय नारी को, उसकी महत्वाकांक्षाओं के साथ सामने लाना चाहते हैं। वह नारी जो खुद को समाज में सक्रिय रखना चाहती है। आधुनिक नारी के रूप में नीलिमा में एक खुलापन है, एक उन्मुक्तता है, जिससे उसका आत्मविश्वास भी झलकता है, विचारों से लेकर व्यवहार तक में।

#### संदर्भ ग्रंथ :-

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## 7.

स्वर साधना में ध्यान योग की उपयोगिता एवं महत्व**डॉ. श्रीमती रूपाली गोखले**

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भारतीय वैदिक परंपरा में संगीत एवं योग को बड़ा महत्व दिया गया है। ये दोनों ही विद्या, कला व्यावहारिक दृष्टि से समाज को संस्कारित एवं पल्लवित कर सुसंस्कृत धारा प्रवाहित करने में अपनी महत्वपूर्ण भूमिका सदियों से प्रतिस्थापित की है। वर्तमान में संगीत और योग को एक दिवस के रूप में एकसाथ मनाने से इसका आपस के संबंध का गांभीर्य समझना आवश्यक है। संगीत की महत्ता की दृष्टि से देखें तो मानव जीवन की कल्पना संगीत के बिना अधूरी है। हमारे सांगीतिक ग्रंथों में भी माना है कि बाल्यावस्था में जब इस जगत का ज्ञान नहीं होता है और जब वो पलने में भी रोता है तो अमृत रूपी गीत का पान कर प्रफुल्लित हो जाता है, शांत हो जाता है। इस प्रकार का आनंद ही मनुष्य के जीवन में एक ऊर्जा उत्पन्न करने का कार्य संगीत द्वारा प्रस्फुटित होता है। संगीत में गायन, वादन तथा नृत्य इन तीनों कलाओं का समावेश शास्त्रों में वर्णित है – “गीतं वाद्यं तथा नृत्यं संगीतमुच्यते।”<sup>1</sup> जिस प्रकार ललित कलाओं में संगीत का स्थान सबसे ऊँचा माना है उसी प्रकार संगीत में गायन को श्रेष्ठ समझा जाता है क्योंकि गीत जो मानव कण्ठ से प्रस्फुटित होता है, ऐसी अद्भुत क्षमता मानव की तप, साधना के कारण देखी जा सकती है। वैदिक काल में ऋषि-मुनियों ने मानसिक, शारीरिक संतुलन को बनाये रखने में ध्यान योग में संगीत की महत्ता को बखूबी समझा है। “स्वरेण संधयेद् योगम्।”<sup>2</sup> “स्वरेण संतलीयते योगी” अर्थात् “स्वर साधना के द्वारा योगी अपने को तल्लीन करते हैं।”<sup>3</sup> इस प्रकार योगी साधकों ने स्वर की महत्ता को प्रकट करते हुए माना है कि स्वर साधना के माध्यम से योग की ध्यानावस्था को प्राप्त करना अत्यधिक श्रेष्ठ है। अतः योग और संगीत का संबंध इस ओर भी इंगित करता है कि मनुष्य के शारीरिक स्वास्थ्य की दृष्टि से योग में विभिन्न आसन बताये गये हैं किंतु कुछ आसन ऐसे हैं जो संगीत के द्वारा नैसर्गिक रूप में प्राप्त होते हैं। मानव कण्ठ से स्वरों की उत्पत्ति का संबंध योग से दिखायी देता है। “स्वरों की उत्पत्ति से स्नायुओं का संबंध होता है। विभिन्न स्वरों के उच्चारण से शरीर के विभिन्न अंगों का व्यायाम होता है।”<sup>4</sup> इस प्रकार कण्ठ संगीत जिसमें स्वाराभ्यास पर अधिक बल दिया जाता है, उस प्रक्रिया में योग मानव की शारीरिक क्रियाओं को संतुलित रखने में महत्वपूर्ण भूमिका निभाता है। स्वर साधना से योगी ऋषि-मुनियों ने सिद्धियाँ प्राप्त की, साथ ही जनमानस ने भी संगीत की समझ पैदा कर शारीरिक व मानसिक रूप से आंतरिक एवं बाहरी दृष्टि से योग और संगीत के समन्वय का मानव चरित्र निर्माण में लाभ प्राप्त किया है। वास्तव में योग संगीत के बिना अधूरा है इसकी स्पष्टता झलकती है। संगीत में मन को एकाग्रता पैदा करने की शक्ति है। जिस प्रकार हवा को बाँधा नहीं जा सकता है उसी प्रकार मन को वश में करना असम्भव सा प्रतीत होता है किंतु यह शक्ति योग ध्यानावस्था में निहित स्वर साधना से संभव है ऐसा कह सकते हैं। इसीलिए गायन को “योगिक स्वर साधन”<sup>5</sup> भी कहते हैं। अर्थात् गाते समय मुख, जीव्हा, होंठ, नाभी से खींचती हुयी आवाज जो गले से निकलती है उसमें हम कह सकते हैं कि शरीर के ऊपर के हिस्से का आंतरिक व्यायाम होता है तथा उसका परिणाम हमारे बाह्य शरीर पर दिखायी देता है।

“योग शास्त्र के अनुसार जिस ध्येय वस्तु में चित्त को लगाया जाये उसी में चित्त का एकाग्र हो जाना अर्थात् केवल ध्येय मात्र का एक ही तरह की वृत्ति का प्रवाह चलना उसके बीच में किसी दूसरी वृत्ति का नहीं उठना “ध्यान” कहलाता है।<sup>6</sup> अतः अष्टांग योग में ‘ध्यान’ को सातवाँ अंग माना है। इस प्रकार मन की एकाग्रता ही ‘ध्यान योग’ है। अतः ध्यान को दो भागों में विभक्त किया गया है – “(1) चित्त को समाहित करने की क्रिया (2) वह साधन जिसके द्वारा चित्त समाहित हो सके। संगीत में इन्हीं अर्थों में ध्यान प्रयुक्त हुआ है।<sup>7</sup> अर्थात् संगीत स्वर साधना योग का वह साधन है जिसके द्वारा सामाजिक, व्यावहारिक दृष्टि से मनुष्य अपना चरित्र निर्माण कर शारीरिक, मानसिक रूप से संतुलित होकर आनन्दानुभूति के द्वारा अपनी इच्छाशक्ति को मजबूत करता है। योग साधना के बल पर संगीत में छिपी शक्तियाँ जैसे – जड़-चेतन को प्रभावित कर अनेक अनुकूल वातावरण का निर्माण कर चमत्कारी शक्तियों को पैदा कर अनेक अनुकूल परिस्थितियों का संचालन करने में सफलता हासिल की है। संगीत में ऐसे अनेक विद्वानों के महत्वपूर्ण प्रसंग सामने आये जो यौगिक स्वर साधना के महत्व को प्रभावकारी बनाते हैं – “स्विट्जरलैंड के अस्कोगा गाँव में स्वामी विवेकानंद की मिसेस फ्रोबे नामक एक शिष्या है। उसने जब पं. ऑमकारनाथ जी का स्वर्णिम गायन सुना तो महिला बड़ी प्रभावित होकर ध्यानमग्न हो गयी। उसने कहा कि ध्यानावस्था में एक नया चित्र दृष्टिगोचर हुआ जिसकी शकल उसने कागज पर “ॐ” लिखकर बतायी।<sup>8</sup> अर्थात् कलाकार और श्रोता का तादात्म्य ही संगीत साधक की सार्थकता को दर्शाता है। “ॐकार सर्ववेदानां”<sup>9</sup> ॐकार ध्यान की अवस्था है, जिसे समस्त वेदों का सार बताया गया है तथा जो साक्षात् ईश्वरीय प्रमाण है। अतः संगीत ध्यान योग के पारस्परिक संबंध से ईश्वर तुल्य है। ॐकार को नादब्रह्म का सर्वोच्च उद्गम माना गया है – “ॐ का अर्थ है जिससे परमात्मा की स्तुति की जाये – नादानुसंधान करते-करते अंत में ॐ नाद की सिद्धि होती है।<sup>10</sup> इस परमात्म रूपी अनुभूति और वंदन देने वाले ‘नाद’ शब्द को ही संगीत का आधार तत्व कहा जाता है। “नाद साधना योग की प्रथम सीढ़ी (प्राणायाम, ध्यान) है। योग मोक्ष प्राप्ति तथा आत्मदर्शन का एक मार्ग है।<sup>11</sup> अतः नाद का संबंध प्राथमिक एवं अंतिम मोक्ष प्राप्ति तक संगीत और योग से जुड़ा हुआ है। नाद संपूर्ण जगत् में व्याप्त है जिसका उद्देश्य संतुलित, संयमित, नियमित ध्यानमग्न अवस्था से है। यही कारण है कि जिस प्रकार योग साधक एकांत स्थान को अधिक महत्व देते हैं उसी प्रकार संगीत साधक भी एकांत वातावरण में अपने अभ्यास पर बल देते हैं। संगीत श्रवणेन्द्रिय कला है अतः सुनने और सुनानेवाले दोनों को ही ध्यान की महत्वपूर्ण आवश्यकता है। ग्वालियर घराने के प्रसिद्ध श्री बालासाहब पूछवाले जी ने स्वर साधना की बात पर जोर देते हुए कहा कि “श्री वामन बुआ ने स्वरों के मंत्रों का अनुष्ठान करके दो रागों की सिद्धि प्राप्त कर ली थी। मेघ मल्हार और हिंडोल।<sup>12</sup> इस प्रकार स्वरों के द्वारा रागों की साधना पर सिद्धहस्त कर लेना योग की ध्यानावस्था की सीढ़ी को दर्शाता है। इस अवस्था में कला साधक पूरी तरह मग्न हो जाता है जिस कारण उसे संगीत के अलावा और किसी बात का ध्यान नहीं रहता है।

इस प्रकार हम कह सकते हैं कि भारतीय संस्कृति में कलाओं का मूल उद्देश्य आध्यात्म से जुड़ा हुआ है। संगीत कला ईश्वर प्राप्ति के मार्ग में उसकी वंदना, उपासना, मंत्रों द्वारा देवताओं का आवाहन इत्यादि में बहुत महत्वपूर्ण है। इस भूमिका में स्वर साधना योग की प्रथम सीढ़ी है। ईश्वर प्राप्ति के मार्ग की प्रथम सीढ़ी का रसपान मीराबाई, हरिदास इत्यादि जैसे भक्त कवियों ने संगीत माध्यम से ही किया है। ध्यानावस्था में संगीत को साधकर संगीत और योग के पारस्परिक संबंध को परिलक्षित किया है। नाद साधना में संगीत और योग दोनों को महत्वपूर्ण माना है, जिसमें स्वर साधन के साथ ध्यान योग की क्रिया को अंतिम लक्ष्य मोक्ष प्राप्ति में उपयोगी एवं महत्वपूर्ण साधन कहा है। अतः संगीत साधकों द्वारा स्वर साधन ध्यानावस्था में की गई साधना स्वतः ही उच्चकोटी की परिलक्षित होती है। यह बात इस शोध से सिद्ध होती है ऐसा कहना उचित है। स्वर साधन और ध्यान योग आपस में एक दूसरे पर निर्भर हैं जिसकी उपयोगिता एवं महत्व सदैव रहेगा।

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## 8.

**Finding Her Space: The New Woman in Manju Kapur's Novel 'Home'****Manzoor Ahmad Wani**

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Email: [manzoorwani526@gmail.com](mailto:manzoorwani526@gmail.com)**Abstract**

Literature is basically an expression of life through the medium of language. It is the criticism of life. It reflects the social surroundings of the writer's time. The present paper is an earnest and humble effort to explore the evolution of New Woman in India after the partition. The paper is about the novel *Home* in which the discrimination of women is reflected through the character Nisha. Nisha is an embodiment of many women in the society. Nisha, the protagonist is bold, educated and balanced. Her feminist sensibility has been suppressed to a great extent by patriarchy. Manju Kapur takes the readers through a brisk and strangely captivating account of three generations. It explores the complex terrain of Indian family and reveals many issues that are deep-rooted within the family- the revolt against the age-old traditions, quest for identity, the problems of marriage, women's dilemma and lastly the women's struggle for survival. We know Indian English fiction has gained ground rapidly, bagging many accolades at home and abroad. Indian women writers now question the prominent old patriarchal supremacy and show signs of resistance to the same through literature. Thus we see the changing image of women in fiction. Indians can be proud of the fact that Indo-Englian writing has made great strides in recent decades and has attained a respectable status, especially in the field of fiction. Both in quality and quantity the works of Indian fictional writers in English have been favorably compared with their counterparts in other countries. The periods during and after freedom struggle have been the most fertile, bringing out numerous, political, social, rural, detective, historical and romantic types of novels.

**Keywords:** Literature, New woman, Discrimination, Embodiment, Feminist sensibility, Patriarchy, Age-old traditions, Quest for identity, Freedom struggle.

A lot of Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Thus, the theme of growing up from childhood to womanhood, that is, the Bildungsroman, is a recurrent strategy. Santha Rama Rau's *Remember the House* (1956), Ruth Pravar Jhabvala's first novel *To Whom She Will* (1955) and her later *Heat and Dust* (1975) which was awarded the Booker Prize, and Kamala Markandaya's *Two Virgins* (1973) are good examples. Sex is implied in these novels, but depicted more clearly in *Socialite Evenings* (1989) by Shobha De, in which she describes the exotic sex lives of the high society in Mumbai.

As in poetry, the image of the New Woman and her struggle for an identity of her own also emerges in the Indian English novel. Such an effort needs support structures outside the family to enable women to survive. Nayantara Sahgal uses this theme as the nucleus of *Rich Like Us* (1986). Other novels, such as Rama Mehta's *Inside the Haveli* (1977), look more towards issues of traditional Indian culture, particularly the debate on female education. Another example of the western educated female protagonist's quest for her cultural roots is Githa Hariharan's *The Thousand Faces of Night* (1992). A number of Indian women novelists made their debut in the 1990s, producing novels which revealed the true state of Indian society and its treatment of women. These writers were born after Indian independence, and the English language does not have colonial associations for them. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India, with all its regional variations. They generally write about the urban middle class, the stratum of society they know best. Many of these authors, such as Chitra Banerjee Divakaruni in *The Mistress of Spices* (1997), use magic realism in their novels. Suniti Namjoshi stands out for her use of fantasy and surrealism, and Anuradha Marwah-Roy's *Idol Love* (1999) presents a chilling picture of an Indian dystopia in the twenty-first century. Other novels deal with various aspects of college life, such as Meena Alexander's *Nampally House* (1991) and Rani Dharker's *The Virgin Syndrome* (1997). Another theme to emerge is that of the lives of women during India's struggle for independence, as seen for example in Manju Kapur's works especially in *Difficult Daughters* (1998). Manju Kapur is one of the well-known post-colonial writer, generally known as the Jane Austen of India. She intuitively perceives the position of women in a patriarchal society and deals with the problems of women. Her basic approach is to free women from the oppressive measures of patriarchy. The protagonists in her novels therefore, endure physical, emotional and psychological sufferings, but finally are able to achieve their long cherished freedom to a great extent. With education they become aware of their self-reliance which is proved in concern with new women. Now they have significant freedom of expression and thoughts. In each and every field they shoulder with men and work. Need of the hour is to empower women in all spheres of life.

The most well-known saying said by the Pandit Jawaharlal Nehru is "To awaken the people, it is the women who must be awakened. Once she is on the move, the family moves, the village moves, the nation moves". In India, to empower the women, first it needs to kill all the demons killing women's rights and values in the society such as dowry system, illiteracy, sexual harassment, inequality, female infanticide, domestic violence against women, rape, prostitution, illegal trafficking and other issues. Gender discrimination in the nation brings cultural, social, economic and educational differences which push country back. The most effective remedy to kill such devils is making women empowered by ensuring the right to equality mentioned in the Constitution of India. Giving priority to the gender equality facilitates women empowerment all over the country. To get the high level goal of women empowerment, it should be promoted from the childhood in each and every family. It needs women to be strong physically, mentally and socially. Since the better education can be started at home from childhood, the upliftment of women needs healthy family to bring a holistic development of the nation. Still in many backward areas, there is a trend of early marriage and childbirth because of the poverty, insecurity and illiteracy of the parents. In order to empower women, various steps have been taken by the government to prevent violence, social separation, gender discrimination and abuse against women.

108<sup>th</sup> Constitutional Amendment Bill (also called Women's Reservation Bill) was passed to reserve one-third of the seats for women only in the Lok Sabha to make them actively involved in every area. In other fields also the seats for women have been reserved for their active participation without any limitation and competition. Various mass campaigns need to be organized in the backward rural areas to make them aware about the real standards of women and all the facilities available by the government for their bright future. They need to be promoted for the survival and proper education of female child to really bring the dream of women empowerment come true. Therefore women empowerment is empowering the women to take their own decisions for their personal development. Empowering women is to make them independent in all aspects from mind, thought, rights, decisions, etc by leaving all the social and family limitations. It is to bring equality in the society for both male and female in all areas. Women empowerment is very essential to make the bright future of the family, society and country. Women need fresh and more capable environment so that they can take their own right decisions in every area whether for themselves, family, society or country. In order to make the country fully developed country, women empowerment is an essential tool to get the goal of development.

Thus in order to truly bring women empowerment in the Indian society, it needs to understand and abolish the main cause of the ill practices against women which are patriarchal and male dominated system of the society. It needs to be open-minded and change the old mind set against women together with the constitutional and other legal provisions.

A study of the novels by Indian novelists with a feminist view reveals that these novelists have written with immense concern and understanding for their female characters. They are highly conscious of women liberation movement and their novels depict women and their status with the consciousness of the injustice meted out by society.

The novel *Home* by Manju Kapur unravels the plight of seething pain and lacerating suffering experienced by Indian women regardless of their financial stability. While economically poor women suffer due to the lack of money and amenities, the rich girls like Nisha in *Home* are victims of class and caste restrictions, along with the gender related taboos restraining the choices of girl children in India, the major ones being education, career and marriage. In this context, rebelling against the patriarchal modes of conduct, etiquette and expected roles is not easy because they have been codified edifices with a rigidity and tenacity which has an amazing hold on the psyche of the nation. Breaking those boundaries results in severe punishments for the protagonists. Nisha in *Home* belongs to the rich Banwarilal family, the first girl child for her parents. Sona, her mother had been chastised for being barren for ten years and Nisha is a result of fervent prayers. Nisha was followed by a son, Raju. However, Nisha's horoscope had a fault, she was a Mangli, a star mismatch in her horoscope.

Nisha grew silent. For the first time she felt divided from the family she had so unthinkingly been part of (Kapur 2007: 59).

The novelist expresses how in Indian family that a girl has no right to take decision for herself. She has to surrender all her wishes for the sake of the family. If she goes against it, the fate of the girl remains different as her mother, Sona did for the family. The situation of Nisha is a difficult one:

The easiness between her and her family evaporated. She moved like a guilty thing among them, worse than the dirt under their feet. She was not allowed upstairs. There is no need to give your Sushila Chachi an opportunity to pump you (Kapur 2007: 198).

The present paper intends to study the protagonist Nisha's quest for identity and survival. Nisha refuses to reconcile with the patriarchal and male governed society and tries to set up her own individual identity. Since the establishment of the society, woman is stamped as the weaker sex, denied full justice, social security, economic liberation and political awareness. In this context, Simone De Beauvoir comments:

The situation of woman is that she- a free and autonomous being like all creatures – nevertheless finds herself living in a world where men compel her to assume the status of the other (Beauvoir 1986: 167).

But the women liberation movement of 1960s helped women to think over their state and treatment of equality along with men. Manju Kapur's *Home* encapsulates the idea of women's liberation and the protagonist Nisha emerges as a New Woman in the novel.

The ever-increasing violent behavior against women is nothing but a testimony to the normalization of victimization. The victims of violence never yearn for sympathy but they do expect a strong action against the offenders. Kapur explains how the victims remain unprotected in the unsafe land, India. Ida in *Difficult Daughters* is a victim - but nobody ever bothers to help her. Nisha in *Home* is yet another victim who has nobody to sympathize with her. Her parents reject the boy with whom she has fallen in love because he is a paswan. They give their precious daughter in marriage to a widower who treats his second marriage as a stop-gap arrangement. He has no idea about the real personality of Nisha. Kapur, as a true feminist, levels a charge against the society which has no hesitation to reduce the much-dreamt about marriages into mere mechanical arrangements. Her fiction is a manifestation of *the feminist critique* because of the polemical seeds embedded in it. She tries to deconstruct the superstitious society in order to reconstruct a new society. According to her, only a desirable change in the attitude of the society can bring about the transformation. Her novels are not an outcome of skepticism but they are an expression of hope. She envisions a 'brave new world' where women have greater roles to play.

The question of gender discrimination is the key point that every feminist writer discusses and Kapur is no exception. A girl from the very beginning is taught to feel herself different from the other sex called male. At the time of admission, it is the point of consideration to get Nisha admitted in a girls school because she should be traditional in upbringing and it would keep her away from the exposure to boys. The two worlds have been already constructed, one for male and other for female. But the issue is why? Why are they forced to think themselves different from each other? They have different bodily structures so they are different? The need of the hour is to wipe out this narrow thinking of difference and make girls feel that both genders are same and are free to live their lives on the same level. But in the most houses a girl always has to accept that as she is a girl so she does not do certain things. If we want to uplift woman, we should give proper opportunity to our children, whether it is boy or girl to make them feel that they are equal.

At last we see Nisha a complete woman. She is a good daughter, then a civilized wife and now goes to be a good mother. Her life is filled with joy. The bliss is spread throughout her life:

Ten months after Nisha's marriage, twins were born. One girl, one boy. Her duty was over – God had been kind, however hard it was to believe. Forty days later, during the naming ceremony, Nisha sat in front of the havan, and through the smoke gazed at her tiny babies... Her milk began to spurt and stain her blouse. She quickly adjusted

her palla and looked up. Surrounding her were friends, relatives, husband, babies. All mines, she thought, all mine (Kapur 2007: 335-336).

This is a quality of the novelist to represent the middle class Indian woman and her identity.

Thus the above study shows that woman writing has categories as literature of miniature. It recalls the new world-shattering dimension of upliftment of status of woman. Indian society which is highly traditional and orthodox has denied the equality of woman in the social context. But, literature has changed the situation in the modern world. The writers like Shashi Deshpande, Anita Desai and Manju Kapur struggle for the status of Indian woman. The writers like Manju Kapur and Jhumpa Lahiri have uncovered the plight of Indian woman. They have tried to unfold the appalling loneliness and struggles of identity of woman. The modern fiction has exposed the limited life of woman in the fictional world. The modern feminist writer has expressed the development of woman in the modern world.

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## 9.

**The Rhetoric of Communication and Confessional Oeuvre in Works of Kamla Das****Reena Bhagat**

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**Abstract**

This paper attempts to debunk the idea of platonic love through the reading of confessional imageries used by Kamla Das in her works. This paper also comments on the rhetoric of communication on her works, her unconventional symbols used for communication and their relevance to the lives of women. The paper also presents a fresh perspective by combining confessional techniques of Kamla Das and captures the true essence of a woman's experience. Ecofeminist perspective excavated the brutal treatment that was meted out to woman and nature despite their nurturing roles. The techniques adopted by Das in her works are exhilarating as she unabashedly shares anecdotes from her own personal life in her writings. She created a confessional ethos in her works which helped readers to engage themselves in her writings in a most comfortable manner. The rhetorics that she employed in her poetry ensnares the reader and provides a new perspective on the oddities of society and their treatment of women. The works of Kamla Das are replete in examples which explicitly portrays her concern with ecological issues and the problems pertaining to women in a patriarchal society. In Ecofeminism the subjugation of women is equated with that of nature and they are symbolically identified with nature. Several ecofeminist critics have also disparaged the comparisons of women with nature and seek liberation of women from such comparisons so that women can attain freedom from clutches of patriarchy.

**Keywords:** confessional, patriarchy, marginalise, multifaceted

The poetic cult of Kamla Das is based on her experiences as a woman in society and her rebellion against the patriarchal diktats. Her poems are based on the expression of feminine self and aridity of love in a society which is governed by men. She tried to defy all sorts of restrictions which prohibited women from becoming independent in society. Her poems use several symbols which express inner blazing ferocity of a woman resisting patriarchal atrocity and hostility. The approach adopted by Kamla Das in her works has been very unique, instead of concealing the unpleasant experiences, she attacked vicious patriarchal culture through her poetry. She constructed an image of women in such a manner that it reflected the true essence of women rather than meek individuals yearning for independence. In her works, she articulated the challenges, prejudices and unfairness that were directed against women in society. Indian English writing has always been a multifaceted project and Kamala Das has presented her readers with a new-fangled approach towards human psyche.

Her poetic works reflected her fierce persona and a credible outlet to vent out her feelings and therefore his poems are instances of confessional rudiments with authentic details. Her initial poetic works tell us about her yearnings for an independent identity which later takes the form of rebellion against patriarchy. She engaged herself in writing lustrous poetry with diverse sublimity and sought independence in society. In her works, she talks about sexuality openly and expresses the desires of a woman rather than shying away from it. As a writer, Kamla Das challenges the conservative way of life which materialises the existence of woman and marginalises them to a secondary position.

In her writing, Kamla Das has rebelled against patriarchal mistreatments, socio-cultural, spiritual, moral, physical problems faced by women. She uses the body as a symbol to express the feelings of a woman subdued in society and uses the body as an allegory to expose the debaucheries of males around her. According to Das, the woman's body represent her freedom and males have destroyed her freedom as a result of which woman have been deprived of everything in society. As considered female body as pious and nurturing and therefore her works are focused on recovering the female body from the realms of patriarchy which are bound to entrap women. Ecofeminism contends several issues pertaining to the freedom of women and identifies women as hapless victims of patriarchy. Ecofeminism acknowledges the indifferent treatment meted out to women and nature and therefore battles for equity for them.

Women have always been at forefront of fighting for equality, saving environment, protests etc. Kamla Das openly talks about sexual experiences, physical desires and abandoned the cliched themes of writing like unrequited love, teenage love etc. In her poems, she gave uncanny descriptions of the female body, turned the body into an analogy for nature and encountered an ecological epiphany in her works. Man has always exploited women and nature alike, Das mustered courage in her poetry and wrote with a will to change the hierarchy that destroyed the position of women. It is important to attribute equal rights to women, to recognise them, appreciate them in order to end all sorts of discrimination. She intentionally uses the first-person narrative in her poetry and highlights the experiences of women in such a manner so as to convey environmentally ethical conclusions. She antagonised all sorts of classification and yearned for an independent identity through her writings. According to a critic: She is perhaps the only Indian poet who owes little to Yeats or Eliot and trusted to her own resources and to her culture – thanks to the poet-mother and her indefatigable Keralite upbringing, it is possible she felt re-assured in the opulence lying all around her to kindle her imagination.(Narasimhaiah 11)

Das reiterated that bond between woman and nature was pious and needs to be protected from the onslaught of patriarchy. Her cosmopolitan opinions, sexual frankness in her works served as a means to uncover the exploitation of women in society. Her works seem to be replete in dichotomies and imageries that celebrated the female body as a sexual protest against patriarchy. Her works embrace the matrilineal legacy and maturity from being a youth to a mellowed experienced individual. In her poem "Advice to fellow swimmers" Das has created an image on nature to highlight the pragmatism of life, purposelessness and pessimism. In this poem, she has recounted her own experiences to advise the reader that one should be thoroughly prepared for all the challenges in life rather than facing them in an unprepared manner. She has personified nature as a female character in her poems which reveal the ecofeminist artistic practices that compared woman and nature.

When you learn to swim  
Do not enter a river that has no ocean  
To flow into one ignorant of destinations  
And knowing only the flowing as its destiny.(Das 1-4, *The Old Playhouse and Other Poems*)

In her another poem, "The Old Playhouse", she talks about female's body as a site for patriarchal endeavours which have distorted the image of woman as in independent self.

You were pleased  
 With my body's response, its weather, its usual shallow Convulsions.  
 You dribbled spittle into my mouth, you poured Yourself into every nook and cranny, you  
 embalmed  
 My poor lust with your bitter-sweet juices.  
 You called me wife, I was taught to break saccharine into your tea and  
 To offer at the right moment the vitamins.  
 Cowering Beneath your monstrous ego I ate the magic loaf and Became a dwarf. (Das 8-16, *The  
 Old Playhouse and Other Poems*)

Das talks about subordination woman has to face, enthusiastic sterility of man, desires of the female body etc. Many critics who attempted to read poems of Kamla Das deciphered that her stream of sexism in her works was not just filial and her obsession with nature, birds, trees etc affected her perspectives on a woman. Her style of writing has been very robust and she rebelled against patriarchal atrocities in a most unconventional manner. There are several instances in her poems which reveal the ecofeminist perspective, her efforts for the emancipation of women, unusual expressions of love and sexual imagery.

A woman is compared to nature in two different ways i.e. she is the exploited community and needs protection from men and woman is also soft like nature and therefore should be treated like “second sex”. These abominable descriptions of women instigated Kamla Das to write about the innate desires of women and protest against the idea of adjusting to male-vagaries of the time. She created superfluous images of love in her poems but was never content with it and protested against the mercenary behaviour of men. According to a critic: “that in spite of the varied series of dualisms, similarities and differences in human nature continue and can be distinguished as reason and emotion, man and woman without the obsession of the mainstream of tradition in Euro-American culture that superior and inferior things exist.”(Plumwood)The expression of Kamla Das included confessional attributes, unsaturated love desires, tumultuous expressions of mind and body, yet was subtle enough to establish a rapport with her audience. According to Das, there is a dire need for woman emancipation and feminist presence to ensure that society is cleared of patriarchal futility in all its forms. According to a critic:“The feminist principle is associated with the non-patriarchal category of creative non-violence...as Gandhi was to formulate through his life that freedom is indivisible.... and oppressor male too is caught in the culture of oppression...the gender struggles are totally inadequate for liberation and the third world women are leading ecological struggles based on communities, regions, sex distinction, working patterns, traditional habits and political faiths”. (Kothari)

The works of Das were completely different from other poets, she wrote extensively about the independence of woman and did not preconceive the themes which were written by the majority of writers. Her poetry extruded heightened emotions, the pain of her life, spectral variations, physical imageries etc. According to a critic:“Kamala Das gave confidence to young women that they can reject and refuse the victims position, frustrate the efforts of the sex exploiter to passivize and marginalise women”.(Kaur 234)

Her work “The Sunshine Cat” presents her astringent authenticity and the dissatisfaction presented captures her own psychological experiences and unhappiness at her own male companion. She yearns to forget the bad memories of her married life and seeks love in return only to realise that all males are the same and is disgusted by them. Similarly, the work “The Looking Glass” puts forth an opinion that certain tags are placed on women when it comes to their love life. The love is controlled for women according to societal conventions and if a woman chooses to express herself freely, she is castigated by the patriarchal society.

Das in her poems gives a central place to the landscape that is associated with her memories. These landscapes become a very essential part of the structure of the poem, for example, she describes in detail about her ancestral home, Tharavad:

I had a house in Malabar I did all my growing there  
 In the bright summer months.  
 I swam about and floated  
 And dived into the cold and green and gold  
 In all the house of sun  
 Until My grandmother cried  
 Darling, you must stop this bathing now (Das 65-73, *Only the Soul Knows How to Sing*)

This poem highlights a girl’s deep connection with nature and the natural landscape around her ancestral home. The sensuality of the emotions entailed in the stanza is ended abruptly by her grandmother who infers to her growing body and tells her to stop bathing like this. Here she is made conscious of her transformation from a girl to a woman by the patriarchal structures, ironically enforced by her grandmother. The structure and tone also reflect the impact of that instance on her psyche and overall identity. She is made aware of the shame that comes with a growing body, which is a culturally imposed notion almost exclusively applied to women regarding taking bath in public.

### Conclusion

Kamla Das created a new sense of love through her works and wanted to debunk the concept of platonic love. She presented love not just as something phallic, in fact, she transcended it from the mundane concept of platonic love. She captured her own experiences and agony in her works, her ceaseless efforts at realising the eternal love as futile concept and ethos of being a woman. She derided men for exploiting the meek and gentle nature of women by their arrogant masculinity and created ecofeminist perspectives for a better understanding of subjugation faced by women in society.

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