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**Unveiling the Spiritual Odyssey: Women's Quest for Identity and Enlightenment in the Novels of Ruth Praver Jhabvala**

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**Abstract**

Ruth Praver Jhabvala, the acclaimed novelist and screenwriter, is known for her insightful exploration of complex human relationships and cultural clashes. Born in Germany, raised in England, and eventually settling in India, Jhabvala's diverse background deeply influenced her works. One recurring theme found in her novels is the quest for spiritual identity. Through the journey of her character, Jhabvala delves into the intricate layers of human existence, examining the tension between Eastern and Western values, the search for meaning and purpose, and the complexities of spiritual awakening. This research paper aims to analyze Jhabvala's novels in the context of the quest for spiritual identity, exploring the struggle of characters, their encounters with different belief systems, and the ultimate realization of self-discovery and enlightenment.

**Keywords:** Identity, India, spiritual, women, traditional, religion, human, characters, novels

**Introduction**

Ruth Praver Jhabvala was an exceptional writer and screenwriter known for her captivating exploration of human relationships and cultural complexities. Born on May 7, 1927, in Cologne, Germany, Jhabvala went on to become a celebrated author with Indian-British roots. Her personal background and storytelling prowess shaped a prolific career that spanned over five decades. Ruth Praver Jhabvala's unique perspective as an immigrant, coupled with her profound understanding of the human condition, allowed her to craft compelling narratives exploring universal themes of love, cultural clashes, and the search for identity. Her life and works continue to inspire readers and film enthusiasts, leaving an enduring legacy in the realms of literature and cinema. Ruth Praver Jhabvala's literary contributions have garnered critical acclaim, with her novels serving as windows into the interplay of cultures, social dynamics, and existential dilemmas. Amidst the various themes explored in her works, the quest for spiritual identity emerges as a central motif. Jhabvala deftly weaves narratives that delve into the profound search for meaning and the clash between traditional Eastern philosophies and Western ideologies.

**Peeping In:**

In Jhabvala's novels, women find themselves caught in the restrictive webs of societal norms



and expectations. They grapple with gendered roles and the limitations imposed upon them, often leading to a sense of confinement. In "Heat and Dust", the protagonist Olivia is entrapped in a loveless marriage, compelled to adhere to the rigid expectations of British colonial society in India. Similarly, in "The Householder", Prem's wife, Indu, experiences a lack of autonomy within the confines of traditional Indian society.

Jhabvala's female characters frequently confront the weight of cultural traditions and societal pressures. In "A New Dominion", Shanti battles against her orthodox upbringing and societal constraints as she navigates her artistic ambitions. The novel "Esmond in India" portrays the predicament of Englishwomen in India, who are simultaneously viewed as outsiders and exoticized objects by both Indian and British societies.

#### **Identity formation and the Quest for Independence:**

These are the recurring themes in Jhabvala's works. Her female characters confront a struggle to reconcile their personal desires and societal expectations, often leading to internal conflicts. In "The Nature of Passion", Monisha grapples with her Indian heritage and Western upbringing, struggling to establish her own identity amidst conflicting cultural influences.

Jhabvala's exploration of identity also encompasses the immigrant experience. In "In Search of Love and Beauty", Rosa, an immigrant from Eastern Europe, faces the predicament of assimilating into a foreign culture while preserving her individuality. The protagonist of "Three Continents", Amita, must navigate the cultural divide between her Indian background and the Western society she encounters, highlighting the complexities faced by women of multicultural backgrounds.

Jhabvala presents intricate relationships between women and their partners, families, and friends, showcasing the dynamics that shape their predicament. In "Heat and Dust", the parallel narratives of Olivia and Anne, set in different time periods, highlight the complexities of female relationships across generations. The mother-daughter dynamic in "The Householder" further illustrates the interplay between love, duty, and sacrifice. Jhabvala also examines the power dynamics within marriages and the struggles for agency. In "Get Ready for Battle", Leela navigates a marriage marked by societal expectations and her husband's domineering nature. The novel "Shards of Memory" explores the predicament of Tara, who grapples with her husband's infidelity and her own emotional journey.

#### **Cultural Clashes and the Search for Meaning:**

Jhabvala's characters often find themselves straddling the line between Eastern and Western cultures, resulting in a profound quest for meaning and purpose. Through examples from novels such as "Heat and Dust" and "A Backward Place", one can explore how characters like Olivia and Jane embark on journeys that expose them to contrasting belief systems, forcing them to confront their own identities and question their place in the world.

Jhabvala's works often feature characters caught between different cultural worlds, grappling with their own spiritual identity. Through her works, she explores the tensions between Eastern and Western cultures, addressing the clash between traditional values and modernity. Through her characters, Jhabvala portrays the internal struggle to reconcile conflicting belief systems and find a sense of spiritual grounding.

**Exploring Eastern Philosophies:** Jhabvala's novels present an intricate tapestry of Eastern



philosophies, delving into spiritual practices such as Hinduism, Buddhism, and Sufism. By analyzing characters like Hari Kumar in “The Jewel in the Crown” and Ravi in “In Search of Love and Beauty”, we will examine the protagonists’ encounters with these belief systems and how they grapple with their own spiritual awakening, highlighting the conflicts and synergies that arise.

Religion and tradition play significant roles in Jhabvala’s novels, shaping the spiritual identities of characters. In “Esmond in India” and “Shards of Memory”, she explores the impact of Hinduism, Islam, and Christianity on individuals’ lives, highlighting the search for meaning within religious frameworks. Jhabvala delves into the rituals, customs, and practices that shape spiritual journeys of her characters, emphasizing the intricate connections between culture, religion, and personal identity.

**Western Ideologies and Existential Crises:** In addition to Eastern philosophies, Jhabvala’s characters are also influenced by Western ideologies. Through works such as “A Stronger Climate” and “Shards of Memory”, she explored how characters like Anne and Siegfried navigate the clash between modernity and tradition, materialism and spirituality, and the resulting existential crises they experience in their pursuit of spiritual identity.

Jhabvala’s characters often experience disillusionment with their surroundings, leading them to embark on a quest for transcendence. In “In Search of Love and Beauty” and “A Backward Place”, she portrays individuals seeking something beyond their immediate reality, a higher purpose or spiritual awakening. Jhabvala skillfully presents the yearning for connection with the divine, the search for beauty in a world marred by disillusionment, and the transformative power of these quests.

**Women’s Search for Self-Discovery:**

Jhabvala’s female characters often find themselves at the center of the quest for spiritual identity. Focusing on the novels like “Esmond in India” and “East into Upper East”, one can examine how characters like Sita and Harriet challenge societal norms, negotiate their identities, and seek spiritual fulfillment within the constraints of their gender and cultural expectations.

Jhabvala explores the profound influence of love and relationships on the spiritual journeys of characters. In “The Householder” and “Heat and Dust”, she depicts the transformative power of romantic relationships and the spiritual growth they can catalyze. Through the exploration of love, intimacy, and connection, Jhabvala delves into the depths of human experience, highlighting the potential for personal and spiritual evolution.

**The Intersection of Identity and Place:**

Place, often a significant factor in Jhabvala’s novels, becomes an integral part of the characters’ spiritual exploration. Whether it is the Indian subcontinent, Europe, or the United States, Jhabvala’s characters are profoundly influenced by the environments in which they find themselves. Through vivid descriptions of landscapes and cultures, Jhabvala captures the interplay between physical surroundings and the formation of spiritual identity.

**The Realization of Self and Enlightenment:**

Throughout Jhabvala’s novels, characters undergo transformative experiences that culminate in self-realization and spiritual enlightenment. By examining the journeys of characters like



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Sarah in “Three Continents” and Monika in “A Lovesong for India”, this section will explore the ultimate outcomes of the quest for spiritual identity and the profound impact it has on the characters’ lives.



Jhabvala's characters frequently face internal conflicts that drive them towards self-realization. In "A Stronger Climate" and "Out of India", she examines the restlessness and inner turmoil experienced by individuals yearning for spiritual fulfillment. Jhabvala delves into the depths of their psyche, portraying their struggles, self-doubt, and eventual breakthroughs, illustrating the transformative power of self-discovery and self-acceptance.

#### Conclusion:

Ruth Praver Jhabvala's novels intricately explore the quest for spiritual identity, presenting a rich tapestry of cultural clashes, existential crises, and personal transformations. Through the journey of other characters, Jhabvala illuminates the complexities of the human experience and the universal search for meaning and purpose.

By weaving together Eastern and Western ideologies, Jhabvala offers a nuanced perspective on spiritual awakening and self-discovery. Her novels serve as poignant reminders that the quest for spiritual identity is not confined to any particular culture or geography but is a deeply human endeavour that transcends boundaries.

Throughout her body of work, Ruth Praver Jhabvala invites readers to embark on a spiritual odyssey alongside her characters. As we explore the intricate layers of human existence, the tensions between Eastern and Western values, and the complexities of spiritual awakening, we gain a deeper understanding of the universal quest for identity and enlightenment. Jhabvala's insightful exploration of women's struggles within societal structures, cultural expectations, and personal relationships sheds light on the multifaceted challenges they face on their spiritual journeys.

In the nutshell, Ruth Praver Jhabvala's novels provide a compelling exploration of women's quest for identity and enlightenment. Through her perceptive portrayals of complex characters and intricate social dynamics, Jhabvala delves into the challenges women encounter as they navigate cultural clashes, societal norms, and personal relationships. Her works illuminate the search for meaning and purpose, the tensions between Eastern and Western values, and the transformative power of self-discovery and spiritual awakening. By delving into the spiritual odyssey of women in her novels, Jhabvala offers profound insights into the human condition and the universal quest for identity and enlightenment.

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## A Study of Identity in Amitav Ghosh's *Sea of Poppies*

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### **Abstract**

Amitav Ghosh's remarkable novel *Sea of Poppies* (2008), shortlisted for "Man Booker Prize" and which is first in his projected trilogy of novels, deals with a chaotic voyage across the Indian Ocean to Mauritius Island returning to a self-reflexive question about the nation. Its story unfolds in north India and the Bay of Bengal in 1838 on the eve of British attack on the Chinese port known as the first opium war. Set in 1838s, just before the opium war (1839-1842), this novel encapsulates the colonial history of East. In the novel, Ghosh assembles the sailors, passengers and marines from different corners of world for the ship Ibis, a slaving schooner now converted to the transport of coolies and opium to China. In bringing his troupe of characters to Calcutta into the open water, Ghosh provides the reader with all manner of stories, and equips himself with the personnel to man and navigate an old-fashioned literary three-decker.

**Key Words:** aspirations, culture, desires, history, human emotions, memories, sensibility

Dealing with the 19<sup>th</sup> century opium trade, which is an exciting tale in and of itself, fraught with voracious greed, power-mongering and racism, *Sea of Poppies* broadens the definition of diaspora as a third space, neither homeland nor metropolitan but a place where a history of its own is unfolding. In the novel, Amitav Ghosh represents multilingual communities of India on Ibis. With the colourful characters, the novel is the clash and mingling of languages; Bhojpuri, Bengali, Lascari, Hindustani, Anglo-Indian etc. The mingling of these languages creates a vivid sense of living voice as well as the linguistic resourcefulness of people in diaspora. Ghosh believes in Eastern Humanism and shared aims that exist across race, class and culture. Political obligations determine many of the relationships in the novel, but for the most part fail to quench the force of individual human emotions-memories and desires, disappointment and aspirations.

The novel is a commentary on socio-cultural evolution of Indian diaspora, a saga of struggle by the destitute and wretches of colonial India and the dispassionate account of the Indian peasantry forced into opium cultivation. It is a novel in relation to diasporic sensibility and reconstruction of identity. By definition, a diaspora is a transnational network of dispersed political subjects. The idea of diaspora as migration and colonization signifies a collective trauma, a banishment where one dreams of home but lives in exile. The Ibis, which was earlier a slave ship, is being refitted to take a large group of "girmityas" or indentured migrants to Mauritius. On one level, it is a vessel to transport the girmityas from India to the plantation colony of Mauritius, but on the other, it is a microcosm of the plantation colony itself. Paul Gilroy, in his work *The Black Atlantic: Modernity and Double Consciousness* (1993), has called the labour ship on the way to plantation colonies "a living, micro-cultural, micro-political system in motion" (4).



The ship *Ibis* resides of people of different nationalities, backgrounds and beliefs, some crossing the seas to escape from the difficulties at home, some being transported as convicts. It is packed with a multitude of characters both high and low, including a mixed-race novice sailor from Baltimore, a Rajah in debt to a British businessman, a Chinese criminal, a French stowaway, Malay crew man, farmers, soldiers and a mob of indentured Indian peasants. As the passengers of the *Ibis* sail down the river Hooghly into the Indian Ocean, their old family ties are washed away and they begin their lives afresh. The sea becomes their new nation as the shipmates form new bonds of empathy and understanding. They leave behind the structures of caste, community and religion; rename themselves as “jahajbhais” and “jahajbahans” (356). Wretched from their familiar life worlds and finally plucked from their homeland, the passengers indentured to plantation underwent a traumatic metamorphosis that changed their sense of subjectivity and affected their outlook on the world around them.

The journey of the passengers on the ship *Ibis* turns into a crucible of a novel model of community entailed compromising with social and cultural behaviour in a new life, altering the situations to fresh coordinates of belonging. In the novel, almost all the characters feel the sense of place. In fact, they long for locality where they had come from. The ship becomes an alternate place for people to form their new identities and new communities as well. The colonial sense of place gives an impression in the present to alter the notion of place and history of place at present. Travel exposes new places and helps the passengers to chronicle new histories. In connection with this, Robert Dixon rightly says of Ghosh that the fact Amitav Ghosh has been able to move freely in his writing “between anthropology, history and fiction is symptomatic of the extent to which traditional boundaries between those disciplines have themselves broken down. (13)” The characters on the ship experience new places and events, comparing it with the past events, and live the past in the present in a different location.

In his novels Ghosh has portrayed his diasporic feelings, loss of identity and rootlessness. While going through *Sea of Poppies* we can compare the vexed diasporic experiences of colonial India with that of an equally perturbed history of Africa. The dilemma faced by jahajbhais of the *Ibis* while crossing the chasm of darkness where the Holy Ganga disappeared into “kalapani”, is aptly portrayed in the following lines of “Walcott’s poem *Name* (1970)—“Behind us all, the sky folded as history folds over a fish line and the foam foreclosed. to trace our names on the sand which the sea erased again to our indifference”.

Within the novel the force of Kala-pani taboo to deconstruct territorialized forms of identity is extended beyond the South Asian chartacters of the novel as both the traumatic “third” space of diaspora and a stage by which newness enters the world via global oceanic ecologies. The ship becomes a vehicle for the articulation of polyphonic diasporic associations across cultures that overcome but do not entirely erase territorialized forms of Identity. Ghosh describes the destiny of the people on the *Ibis*:

How had it happened that when choosing the men and women who were to be torn from this subjugated plain, the hand of destiny had stayed so far inland It was as if fate had thrust its fist through the living flesh of the land in order to tear away a piece of its stricken heart. (399) On the *Ibis*, community of sorts begins to form among the migrants. Relationships are forged or break up, conflicts blow up and individual destinies go through change of direction. Cut off from their roots, in transit and looking ahead for fresh start, ocean since antiquity the migrants are prone to invent new names and histories.





The diasporic consciousness is closely associated with the question of identity and sense of belonging. The characters in Ghosh's novel have chosen to travel across the Indian Ocean to an unfamiliar island where they must reconstruct new identities. Belonging to different strata of Indian society, these characters rebel against the callous and constructive colonial setup and chart out their own course of action to carve out a unique identity out of the straining circumstances. But it is an identity in flux since all of them are ever on the go towards self-formation and reconstruction. In *Sea of Poppies*, there is a new learning about old phase (forced) diaspora that people migrated in a forced but chosen condition because they were not owning a respectable status in their homeland and consequently they gained an altogether new identity of "jahaj-bhai" and "jahaj-behan" to define their identity. In the novel, each of the characters try to connect his/her past with the present, memory with desire, old ties with new associations and moves to reach their destination with a strong degree of ambivalence.

In diaspora, identity of migrant subjects is not at the margin all the time. They do not evoke self-pity for being estranged from homeland, but rather try to accommodate with new situations. The notion of identity has indeed been a major preoccupation with Ghosh in the present novel. It appears to be influenced by the ethico-political and socio-economic dynamics that constantly change characters, roles and trajectories to reconstruct new identities in the new milieu. Colonial upheaval interrupts the contours of the roles assumed by the persons in the social context. In his novels Individual identity is shown to be in struggle with collective or communal identity. He looks upon all forms of realities as stories point to his affiliation to the postmodern mode of thinking. Like the poststructuralist Marxism of Spivak, who in her work *In Other Worlds* (2006) speaks of making "strategic use of positivist essentialism" (205) in order to retrieve the subaltern consciousness, Ghosh approaches a transcendental humanism by developing certain postmodern characteristics like provisionality, fictionality and fluidity of all discursive formations.

In the novel, the people who are firmly located in the beginning follow a gradual process of dislocation. Perhaps catering to the questions of identity and identification, we have here a variety of characters that is truly outstanding. We have low caste men, women of questionable social situation, indentured labourers, Indian soldiers, prisoners of different kinds, a white veteran captain, a black officer and so on, mingling together. Here the foreigner is not the stereotypical white tyrant or abuser, but is another individual coincidentally present within the scope of this novel. Within the layers of foreignness, we find various questions of loyalty and identity, questions which are, to a certain extent, vital to the construction of the unknown future that this novel leaves us with. Ghosh takes care to avoid familiar figures from history and looks at margins of society that can give him a better point of fictionalizing and to his own end.

Set against the backdrop of opium war and migration of Indians as indentured labour to sugar plantation islands, *Sea of Poppies* explores socio-cultural and civilizational impact on Indian diaspora as a consequence of British exploitation. It suggests the "labour diaspora" with its mercantile history. Here, the diasporic consciousness evolves among workers and they are addressed as "girmitias" noticeably. Diasporic writing are related with two kinds of migration, the one that is forceful as in case of indentured labour occurred during late 18<sup>th</sup> and 19<sup>th</sup> centuries, or willingly to seek better prospects in life and career. Prof. Makarand Paranjape, in his essay, "Displaced Relations: Diasporas, Empires, Homelands" (2001) argues, that "to first category belong all those migrations on account of slavery or indentured labour, while the second would encompass the voluntary migrations of businessmen and



professionals who went abroad in search of fortune” (8). Migration becomes a new identity to the characters in the novel as Deeti is termed as “Kabutari-ki ma”, on the ship. She is a symbol of the labourer caught up as “Karl Marx” puts it in his book *Capital* (1906) the “transformation of feudal exploitation into capitalist exploitation” (1:669). Earlier the common people were exploited by feudal system, now they are under the grip of exploitation of British colonialism.

The culture of diaspora is global in the sense it generates its own culture beyond the ethnic boundaries. In diaspora moving across the boundaries is symbolically crossing the boundaries. At one place Neel is told that, “When you step on that ship, to go across the Black water, you and your fellow transportees will become a brotherhood of your own; you will be your own village, your own family, your own caste” (314). On the ship, the passengers from various sections had a story of exploitation, torment and deprivation at the back. The place of their origin has never been the place of their self-satisfaction but the diaspora place that is ship becomes their place of living together and self-development. The social interaction during these sea voyages begins a process of rebuilding ethnic and cultural identities. The class or gender subalternity in diaspora does not confirm a lack of identity rather they reconstruct a new identity and a new life full of self-respect and dignity.

Through Deeti’s narrative of survival as an indentured labourer, Ghosh attempts to recreate through the genre of historical fiction the lost personal accounts of the first wave of South Asian coolie labour after the formal end of British slavery. In doing so, he attempts to fill a conspicuous void in the modern history of labour migration and displacement. Ghosh suggests that for the overseas Indian diasporics in pursuit of their lost roots, discovery of their roots may also turn out to be a discovery of some squalid story at the root of their ancestor’s migration from India as indentured labourer. In recent years as the Indian attitude to overseas diaspora has undergone important changes, and as more and more Indians came into contact with them, the overseas diasporics have enthusiastically reciprocated the Indian gesture. Needless to say, the memory of lost roots compels the Indian diaspora to look back nostalgically to their lost homeland, as Salman Rushdie states in his famous work *Imaginary Homelands* (1992), that If we look back, “we must also do in the knowledge- which gives rise to profound to give uncertainty- that our physical alienation from India most inevitably means that we will not be capable of reclaiming precisely the thing that was lost” (10).

The diasporic Hindu is no longer a Hindu happening to live abroad, but one deeply transformed by his diasporic experiences. Parekh Bikhu, a political theorist, in his article “Some reflections on the Indian Diaspora” (1993) says, “Indian diaspora groups evolved distinct identities that marked them off both from each other and their counterparts in India leading to the creation of “little and large” “Indias” each with a distinct history, social structure and mode of self-conception,” all over the world.” (142) Though Amitav Ghosh admits that the overseas Indian diaspora is an important force in world culture and its culture is increasingly a factor within the culture of the Indian subcontinent, he does not encourage his sentimental pursuits in India.

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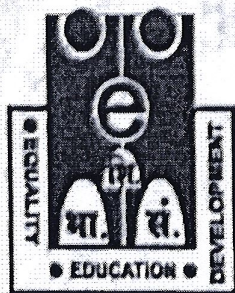
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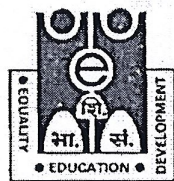
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# The Social Impact of Popular Literature

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## Abstract:

Popular Literature has been instrumental in entertaining and informing people. Good as well as bad influences are both attributed to the role of literature, films, and media representations. The social impact, whether healthy, thought provoking or spoiling the minds of people cannot be removed from it. The paper deals with two such films based on novels who have gained the status of cult movies and their impact on people. It is important for literature to consider its role seriously and present 'what ought to be' rather than 'what is'. Popular literature is also a representation of life and affects the majority and so it is imperative to have a clear and positive message for people to emulate. The purpose of this study was to understand the impact of the good as well as the bad shown through literature on the public.

**Keywords:** Popular Literature, Social Impact, Film Adaptations, Novels, Cult Movies

## Introduction:

American writer, editor and critic, Edmund Wilson said "No two persons ever read the same book". Going by this, we can have as many books as there are readers. It is implicit that every text is going to influence every person in a different way. Yet in this paper, we are going to study the social impact of popular literature on young adults, assuming that the impact is broadly going to be the same on all. Popular literature, which is a part of popular culture, is meant to include certain traits which most social groups are going to identify with and enjoy at the same time. With this view, we are going to limit the ambit of this paper to include the study of two cult movies adapted from novels, and the impact of these movies and novels on young minds.

## What is Popular Literature?

Literature has in all ages been bifurcated into serious or high literature and literature meant for entertainment purposes. The later genre has been labelled as popular literature in which the commercial aspect is as much considered as the literary aspect. The term 'classics' is usually attributed to serious literature appealing to the readers who keenly read and critically analyze any work of art from the lens of timelessness. The texts transit from being popular entertaining type to classic literature with the passage of time too. For example, the plays of Shakespeare which were considered popular literature in the 16<sup>th</sup> and the early part of the 17<sup>th</sup> Century, assumed a reverential stature from the 19<sup>th</sup> century onwards. And there is a possibility that the books, novels or films which we are witnessing or reading now, will assume a classic dimension in the decades to come.

Let us consider the aspects of literature that make a particular text popular or serious. Popular literature, also known as genre fiction and formula fiction, usually is created with the intention of having a popular appeal. It should cater to the majority, and so has certain elements to assist it. The foremost among the aspects is the quality of entertainment. It must attract people of varied ages, genders, nationalities, classes, castes, races, religious beliefs, and other distinctions. For this, it is also necessary for the text to be written in simple and straightforward style. Avoiding ambiguity ensures a large audience. The plot assumes a larger role than the characters sketched in the work. Usually, popular literature adheres to the old narrative structures. Coupled with these things, if the literature is didactic, it would add to the flavor of it.

Literature has also been differentiated into realistic and imaginative genres. Literary fiction deals with realities of everyday life whereas popular literature involves escapism from everyday reality. Popular literature is also more produced by writers than serious or high literature. This way they also ensure devoted readership. These books are also adapted into various languages and so reach a larger readership.

“Popular literature in English is writing which has shown wide and continued acceptance, measured by sales, frequent imitation, adaptation to other cultural forms and general commercial success. The word “popular” is meant as a synonym for “successful,” not as an antonym for “serious.”

*(Popular Literature in English by John Colorado, The Canadian Encyclopaedia, publ 2007)*

As per the above quotation, popular literature is meant as a synonym for successful literature. The second part of the sentence is more important. Success, from the commercial angle, from popularity index, but it is not an antonym for ‘serious’ literature. It is not an antonym of ‘intellectual’ literature also. It is not in opposition to the literature considered to be of great literary value. It means that popular literature also has thought-provoking elements. Romantic Fiction, Mystery books and Crime Thrillers are termed as popular literature. Popular literature has all; story, characters, climax, action, drama and is also a representation of life itself. Let us see how these popular novels and films adapted from these novels impact young adults.

#### **Film Adaptations:**

Many literary texts in various languages have been adapted into films or dramas by film makers worldwide. Indian film industry has witnessed commercial Films like *Devdas* in Hindi (made thrice) adapted from the Bengali novel ‘*Devdas*’ by Sarat Chandra Chattopadhyay, ‘*Saheb, Bibi Golam*’ based on the Bengali novel of the same name by Bimal Mitra, the film ‘*Masoom*’ based upon the American novel ‘*Man, woman and child*’ by Eric Seagull, ‘*Parineeta*’ based upon the Bengali novel by Sarat Chandra Chattopadhyay etc. from the genre of classics. In the realm of drama also, from the 1980s many classic dramas have been staged and films have also been made from them. In Marathi literature, plays of Mahesh Elkunchwar were written in the Marathi language, translated into other languages.

In recent times, the novels of Chetan Bhagat have also been adapted into films which have been highly commercially successful. Their USP\* has been the post-modern content which is contemporary and progressive; popular heartthrobs of the young generation as actors; melodious and enthralling music that is easy on the ears, and the uncomplicated representation of reality mixed with drama and humor. The target audience is the college-going generation which has more freedom, money, opinions, and choices than the young generation perhaps two decades back. India is a young country and has the biggest middle-class strata. When they see their issues being depicted in books or in films, they feel an instant connection with them resulting in a million copies of Bhagat's novels been sold and films adapted from his books earning a profit of perhaps more. Truly speaking, Bhagat has become the most successful and impactful writer of the 21<sup>st</sup> Century.

**Theme of the Paper:**

### **2.1 Films based on novels:**

Let us study a cult movie 'Saheb, Bibi, Golam' adapted from the novel of the same name by Bimal Mitra. And another popular movie of the 21<sup>st</sup> Century, '3 Idiots' adapted from the debut novel '5 point someone: what not to do at IIT' by Chetan Bhagat. On the periphery, one cannot find anything in common between these two movies. But deep delving and thoughtful linkages can find a common thread in these two movies.

### **2.2 Sahib, Bibi, Golam:**

'Sahib Bibi aur Golam' is a Bengali novel written in 1953 by Bimal Mitra. It is a story of the downfall of the old Zamindari system in the rural India where male domination had a different dimension. Going to brothels, spending time in cock fight, arguments with competitors and generally wasting life was the symbol of aristocracy. With no one to stop the males, the females were relegated to a corner in the houses usually waiting upon the husband, the swami of the house. The only intention of any female was to please her husband. And out of this pleasing attempt, the female protagonist of the movie, takes to drinking alcohol at the behest of the husband. The movie had a popular star cast and had melodious songs making it a resounding experience. There were many fans of the actors who have kept the movie alive even today. But for the first time, on the screens in Indian Cinema was the lead lady brazenly shown to drink alcohol. The movie, though it did not do very well commercially immediately after its release, is considered a cult movie for several other reasons also. Eventually it won the National Award in various categories including the Best Actress award.

It is but natural for the audience of the film as well as the readers of the original novel to be influenced by the actors, plot, songs and sequences of the film. What must have been the social effect of the movie on the audience? Was it sympathy for the heroine or was it that the others must have taken cue from the actions of the influential heroine and imitated her?

### **2.3 What are cult movies or films?**

Cult films are known for their dedicated, passionate fanbase which forms an elaborate subculture, members of which engage in repeated viewings, dialogue-quoting,

and audience participation. (Wikipedia  
[https://en.wikipedia.org/wiki/Cult\\_film#:~:text=A%20cult%20film%20or%20cult,%2Dq%20and%20audience%20participation.](https://en.wikipedia.org/wiki/Cult_film#:~:text=A%20cult%20film%20or%20cult,%2Dq%20and%20audience%20participation.))

'Cultivation theory' suggests that media provides a consistent worldview that may vary from reality in many dimensions. The more the viewer is exposed to the media, the more individuals are likely to accept the media's world view as an accurate depiction. "Observational learning theory" focuses more on the context likely to facilitate or inhibit learning a particular behavior. Thus, observational learning studies concern how other characteristics of a portrayal influence audience responses.

'Alcohol use in women has been growing across the world in recent years, and the drinking gap has closed between men and women. An analysis published in BMJ Open in 2016 noted that women born in the late 20th century were almost as likely as men to consume alcohol, whereas women born in the early 20th century were less than half as likely to drink than men.'

(<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9764393/>)

The above analysis hints at the impact of the powerful media on the minds and eventually on the actions of the common man. Indian women have come a long way from being subordinates to men to assuming powerful roles as business tycoons to politicians to successful professionals. From the above quote, it is evident that they have come a long way in acquiring bad habits too. This is surely a cumulative impact of many things on them, changing the social fabric altogether.

For most middle-class people, their everyday existence is a struggle; caught between the filthy rich who are privileged, and the careless poor, who are so underprivileged that they would not want to be like them. The only way to deal with the situation and live life is to escape from the harsh reality. The middle class looks at literature or films as an escape from reality, the larger-than-life representation, the entertainment that relieves the tension of everyday existence. It is a matter to deliberate upon whether literature is a mirror of life or whether literature influences life.

#### 2.4 3 Idiots:

The movie '3 Idiots' is based on the debut novel 'Five point someone: What not to do at IIT?' by Chetan Bhagat. It has paved way to experiential learning and has questioned the very premise of learning. Rote learning as opposed to understanding the concepts is argued in the film. Honest doubts and application of knowledge is encouraged in the film. In many ways, the film is different than the novel. It is loosely based on the novel, is all that we can say.

The movie is about the adventures of three mechanical engineering students who fail to cope up with the grading system of the topmost institutions of India, the IITs. Academic scores are rated the most in the movie. All the IITians run behind a false vision of rote learning and acquisition of degree. The free-flowing inquisitiveness, the enjoyment in learning and the application of the knowledge gained is not focused upon. When the protagonists discover that they are running behind illusions, they collapse thereby leading

us to know what ideally should be there.

What was the effect of this film on society? People started believing the dictum of Rancho, 'Don't follow success, follow excellence', 'Learn concepts and apply them', 'pursue your passion', take risks to achieve the impossible in life. This film, which was released in 2009, has since then been one of the most impactful movies. Even today, all those who are at least loosely associated with the education sector value it as the best film.

### 3. Conclusion:

The common thing in both the movies discussed above is that both the movies have depicted something which was not shown earlier. In Saheb Bibi Golam, released in 1962, the female protagonist was depicted consuming alcohol for the first time in a Hindi film. And in '3 Idiots', the three friends who have been superbly portrayed by popular actors, have been successful in showing the errors of our modern education system. Prior to this film, there were attempts at criticizing the education system. But one must agree that it was not done with so much impact. It was the first time that the flaw was shown so convincingly that it has proved to be a breaking point between the old and the new education system. NEP 2020 envisions education for all those who are really interested in learning. It has made learning accessible and meaningful through its multidisciplinary and multiple entry-exit approach. It was a long time since our education system needed overhauling. The last revision in the education policy was made in 1986. And it has really taken us 34 years to make the necessary changes.

It is through films, literature, and media representations that new ideas proliferate and reach millions. It is the responsibility of litterateurs to have didactic purpose to bring about healthy changes in society and limit the component of 'what is'. The onus is on popular literature to include meaningful things in them along with entertainment so that goodness and / or nationalistic feelings reach to the multitude. Popular literature should come above 'residual category'.

(\* Unique selling proposition, is the essence of what makes your product or service better than competitors)

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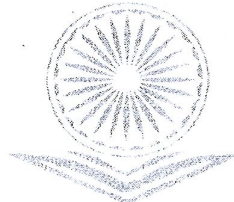
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## 23. Importance of Cognitive Behavioral Intervention

**Dr. Sanjay R. Choudhari**

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### **Abstract**

CBIs are designed to teach the use of self-talk or inner speech (verbal self-regulation) to regulate overt behavior. Simply, verbal self-regulation is talking to oneself to guide problem solving or some other behavior. CBIs are often described as stop-and-think strategies. Cognitive behavioral intervention (CBI) is a process by which patients learn to become experts of their own behavior. Through CBI, patients learn to examine their thoughts, recognize when negative thoughts are increasing, and then apply a number of strategies to alter those negative thoughts and emotions. The theory behind CBI is that if people can learn to better understand their thoughts and emotions, then they can also alter them through a host of strategies or exercises. The ultimate goal of CBI is to teach patients how to change undesirable emotions, such as anxiety and anger, that result in maladaptive or destructive behaviors. CBI strategies, all of which are focused on increasing positive behaviors, reducing undesirable or inappropriate behaviors, and promoting self-control, include actionable goals that promote problem-solving, communication, relaxation, and self-awareness. Behavioral and problem-solving techniques are essential in CBT. The types of techniques the therapist will select will be influenced by the conceptualization of the patient, the problem you are discussing, and your objectives for the session.

**Keywords:** Cbi, Cbt, Anxiety, Depression.

### **What is CBT**

Cognitive Behavioral Therapy (CBT) is a form of psychological treatment that explores the links between thoughts, emotions, and behaviors.

### **Basics of CBT**

CBT is focused on learning to alter your thoughts (cognitions) and your actions (behaviors), which is why it is called cognitive-behavioral therapy. Aaron Beck, known as the Father of CBT, defined three levels of cognition:

1. Core Beliefs

2. Dysfunctional Assumptions
3. Automatic Negative Thoughts

### History of CBT

The adoption of cognitive-behavioral therapy progressed slowly over time and was considered controversial during its development. **Dr. Albert Ellis** pioneered behavior therapy in the 1950s with his work on helping patients identify and challenge irrational thoughts. In the 1960s **Dr. Aaron T. Beck** developed the practice for cognitive behavioral therapy. His theories on cognitive distortions helped evolve CBT to what we know today.

### CBT Treatment

- Structured and Education
- Collaborative
- Goal-Oriented
- Time-Based

### The Strategies

- Cognitive restructuring: Involves helping patients better understand and track their negative thinking patterns that lead to negative responses and then devise alternative responses.
- Activity scheduling: Involves encouraging patients to gradually engage in behaviors they would normally avoid due to anxiety, fear, etc. The behavior analyst would help the patient schedule these behaviors throughout the week, slowly at first and then increasing in frequency.
- Mindful meditation: Involves helping patients eliminate negative thoughts by connecting in the moment through meditation.
- Problem solving: Involves helping patients become active participants in finding solutions to their problems; focuses on implementing problem-solving strategies to regain control of their lives.
- Graded Exposure: Involves repeatedly introducing something that is feared to gradually reduce anxiety and fear.
- Successive Approximation: Involves helping patients break down overwhelming or daunting goals into easily manageable steps.

### **CBI Used**

- Identify the problem
- Define the specifics of the problem (how it occurs, when it occurs, etc.)
- Develop a plan for solving the problem
- Evaluate different strategies for implementing the plan
- Discuss the consequences of implementing the plan and discussing alternative plans
- Agree on a course of action

### **When is CBI Used**

CBI has been used for decades on children, adolescents, and adults. Just some of the conditions CBI is used to treat include depression, anxiety, post-traumatic stress disorder, obsessive-compulsive disorders, eating disorders, and substance abuse disorders.

### **What can CBT help with**

CBT can help with a variety of everyday problems, such as learning to cope with stressful situations or dealing with anxiety over a certain issue. You don't need a medical diagnosis to benefit from CBT.

- Learning to manage powerful emotions like anger, fear, or sadness
- Managing symptoms or preventing mental illness relapses
- Coping with physical health problems
- Conflict resolution
- Improving communication skills
- Assertiveness training

CBT can be effective for a variety of conditions, either alone or in combination with other therapies or medications. This includes:

### **In CBT, Problems are Broken down into 5 main areas**

- Situations.
- Thoughts.
- Emotions.
- Physical feelings.
- Actions.

**These Pillars are Identification, Recognition, and Management**

- Identification. The first pillar of CBT is identification.
- Recognition. The second pillar of CBT is recognition.
- Management. The third pillar of CBT is management.

**Conclusions**

CBT is a goal-oriented, time-based, structured treatment that is effective for a range of mental illnesses such as anxiety disorder and depression. It is the most widely researched psychotherapy and has a strong evidence-based framework that supports the effectiveness of the treatment. Cognitive-Behavioral Therapy (CBT) techniques have been proven to help alleviate anxiety in athletes. CBT for athletes can help them deal with stress inside and outside the world of sports. Championships, games, playing in big arenas, health issues, personal problems – there is no lack of reasons to be stressed. What are the basic goals of CBT. The goal of CBT is to help the individual enact change in thinking patterns and behaviors, thereby improving quality of life not by changing the circumstances in which the person lives, but by helping the person take control of his or her own perception of those circumstances.

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# Role of Physical Education and Teachers in NEP

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**Abstract:** *The National Education Policy recognises and identifies teachers and faculty as the heart of the learning process. Always try to do their best. As envisioned by Hon'ble Prime Minister Shri Narendra Modi ji, the Policy will empower teachers of India and lists out various reforms for their recruitment, continuous professional development, service conditions, etc. NEP 2020 recognises that teachers will require training in high-quality content as well as pedagogy. As best as possible By 2030, teacher education will gradually be moved into multidisciplinary colleges and universities. The minimum degree qualification for our teachers will be . degree that teaches a range of knowledge content and pedagogy. Teachers will be given continuous opportunities for self-improvement and to learn the latest innovations and advances in their professions. These will be offered in multiple modes, including in the form of local, regional, State, National, and international workshops as well as online teacher development modules. Each teacher will be expected to participate in at least 50 hours of CPD opportunities every year for their own professional development, driven by their own interests. CPD opportunities will, in particular, systematically cover the latest pedagogies regarding foundational literacy and numeracy, formative and adaptive assessment of learning outcomes, etc.*

**Keywords:** NEP GUIDELINES DUTIES AND POLICIES

## I. INTRODUCTION

Introduction India is growing rapidly as a global super-power. To face the challenges of the century and to keep up with the pace of the world, maintaining health is of prime importance. Giving thrust to healthy society, Physical Education, Sports and Yoga are of great significance in today's world. The Government of India insists on Physical Fitness, Mental Health and Overall Development of Personality for every citizen. In these lines, the Government has launched Fit India Movement, Khelo India, TOPS and National Sports Day, International Day of Yoga etc. These initiatives have given impetus and awareness among general public, professional and academicians. However, creating efficient and skilled human resources in the field of Physical Education, Sports and Yoga is identified as the need of the hour. The similar focus has also been given in the NEP 2020.

## IMPORTANCE:

Research and Innovations NAAC Criterion III seeks information on the policies, practices and achievements of the institution, with reference to research, innovation and outreach. It deals with the facilities provided and efforts made by the institution to promote 'research culture'. The institution has the responsibility to enable faculty to undertake research projects useful to society as well as Institution. In NAAC- SSR research and innovations is mentioned under criterion . The major difference between expectations seen under NEP 2020 and criterion 3 is about the approach.

## ROLE AND RESPONSIBILITIES:

The various papers in the subject of Physical Education, Sports and Yoga of undergraduate programmes, in core discipline, specific discipline elective, Health Education and Skill Enhancement Courses, shall be taught (theory and practical) by Physical Education Faculty, qualified as per the UGC guidelines

The Committee recommends that from 2022-23 and there on, the Physical Education, Sports & Yoga Discipline Core Subject (DSC) shall be considered under Science Stream (B.Sc.) as it is in other states.

Physical Education Faculty shall be enriched with additional knowledge through short term courses/workshops/refreshers/orientation/training programmes as per requirements.



The committee recommends inclusion of the subjects for the competitive examinations conducted for the civil services under the central and state level.

Health, Wellness and Yoga (Value based paper under SEC) paper shall be taught by Physical Education Faculty only. In addition to Practical, one hour of theory (for Physical Education, Sports and Yoga) under Skill Enhancement Course shall be ensured at the first semester of all Undergraduate courses.

Along with Discipline Specific Core papers, appropriate measures shall be ensured to conduct practical and theory assessments for Open Electives and Skill Enhancement Courses and more duties.

## II. RESEARCH METHODOLOGY

According to the survey this is a descriptive research about NEP.

## III. CONCLUSION

Sports are considered an extracurricular activity in schools and activities either happen once or twice a week or after academic hours. What we are all failing to understand is that the basis of sports education starts in school. Such a curriculum is designed to impart physical education programmes at the upper elementary, middle and high school level. This sports curriculum is not robbing any child from holistic education. It only aims to provide children and youth with authentic sports experience. This education complements training of a candidate as it develops the overall personality of the students. A good sportsman is the one who learns to obey the rules of the game.

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DISCRIMINATION**



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## Casualization of Workers in Rural Labour Market of Marathwada Region

Shriram Fartade \*  
Sunil Narwade \*\*

### Abstract

The present paper explores the employment status, wage rates and nature of work in the agriculture and the non-agriculture sectors of Marathwada Region of Maharashtra State. It also discusses the caste and gender discrimination in terms of employment and wages. The binary logistic regression was performed to find out the determinants of labour casualisation. Out of total 199 house holds surveyed 143 males (71.8 per cent) and 115 womens (57.8 per cent) were involved in farm and non-farm casual labour employment in rural areas of Marathwada Region. High proportion of SC and ST male workers were involved in casual employment compared to the non-SC/ST social groups. They had no existence in non-farm self-employment activities and were least in self-employment in agriculture. In case of non-farm self-employment the proportion of OBC (29.02 per cent) and high caste Hindus (21.43 per cent) households was better. The participation of female workers was observed to be more in agricultural activities rather than non-farm activities as casual labourers. The wages received by non-agricultural workers were higher than that of agricultural workers. The caste and gender discrimination was found in rural labour market in Marathwada in terms of days of employment and wages. The female workers got less days of employment and received lower wages as compared to their male counterparts. Also female workers from marginalized sections received low wages than the Other Backward Castes and high caste Hindu women workers.

**Keyword:** Rural Workers, Employment, Wages, Gender, Caste, Discrimination.

**JEL Classification:** J43, J21, J31, J16, D63, J71.

Casual workers constitute the informal labour force as their terms and conditions of employment are outside of the purview of the any regulatory body (Pais 2002). Casual labourers are those workers who are engaged in short-term employment. These labourers are mainly hired to perform per hour or day or specific work. The proportion of casual labourers is high in the rural area than urban area at both national and state level. It indicates lower level of employment security in rural areas (Sharma et. al. 2020). Even in the absence of labour competition, the casual wage in the slack season is lower than the casual wage in the peak season. The casual agricultural labourers are also employed during off seasons but the bulk of their employment is concentrated during peak season.

As per the 27<sup>th</sup> round of the NSS for the period 1972- 78, workers in India are classified into three broad categories by types of employment status: casual workers, regular workers and self-employed workers. The share of casual workers in the total workforce has increased during the decade of 1970s and 1980s. The share of casual workers was not constant year to year (NSSO 1997). The share of casual male workers was 16.3 per cent in 1993-94 and the share of casual female workers was 25.8 per cent in the total workforce. In the year 1996-97 there were 32.5 per cent casual workers in the total workforce. The deregulation of labour markets has led to increase the casualization in the post reform period (Gupta 1999). Pais (2002) tried to examine the link between the process of liberalization and the casualization of workforce. The casual employment increased by 1.1 per cent per annum between 1983 and 1990-91. It rose by 3.3 per cent per annum in the period 1990-91 to 1996-97. Also there is wage differential in the labour market with many dimensions, such as gender, caste, region, sector, which effectively reduces the opportunity for some groups to gain access to various socio-economic services.

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of rural female, scheduled caste and tribe casual workers are discriminated in the labour market (Mishra and Majumder 2011). The present study is an attempt to find out the casualization and diversification of employment in rural Marathwada of Maharashtra. It also studies the gender and caste discrimination in rural labour market in Marathwada. The paper is organized into four sections. Section I is the introduction part of the present study. Section II discusses the research methodology of the present study. Section III analyses the category-wise and gender-wise employment and wage status in rural agricultural and non-agricultural sectors in rural Marathwada. It also studies the level of income of both male and female workers and finally the IV section concludes the study.

### Section II: Research Methodology

The rural survey is the only method to collect comprehensive primary data and information to understand the dynamics of changes in the rural economy in relation to employment, income, socio-economic conditions and occupation diversification. The analysis of the present study is restricted only in the rural workers in Marathwada. These are casual workers working in agriculture and non-agriculture sectors. For the present study, the field survey conducted in four villages of rural areas of Marathwada Region during the period 2017-18. Four stage stratified sampling method was used to collect primary data. The selection of four districts out of eight districts of Marathwada region was the first stage, Tehsils selection from each selected district was the second stage, villages selection was the third stage and the rural house holds selection were the fourth stage. From each district one Tehsil was selected and one village was selected from each Tehsil for the study. Total four villages were selected to collect the information of rural workers work and wages status. These villages are the Pus in the Beed district, Sonai in the Latur district, Dabhadi in the Jalana district and Chauka in the Aurangabad district. These four districts out of total eight districts in Marathwada were selected on the basis of high proportion of total workers in non-farm occupation than the state average. As per Census of India (2011) data about 2 per cent of the households from these four villages were randomly surveyed. Total 199 rural households were studied from four districts of Maharashtra Region of Maharashtra State. The primary data were collected from various social groups like Scheduled Castes (SCs), Scheduled Tribes (STs), Other Backward Castes (OBCs) and high caste Hindus. The binary logistic regression was performed to find out the determinants of labour casualisation.

### Section III: Results and Discussion

Higher agricultural productivity directly impacts the income of small and marginal farmer and rural wages and employment. The level of living of wage earners directly depends on wages and employment (Mishra 2000). Agriculture sector is predominance in providing rural employment. A meaningful employment strategy for rural India must give priority to development of agriculture sector and allied rural sectors. Development of agriculture is essential to reduce rural poverty (Bhalla and Hazell 2003). The availability of employment in agriculture sector is not regular due to the seasonal nature of agricultural production. The demand for workers tends to change season to season during the year. The large number of workers is required in the peaks season whereas during the slack season, landowners may require less workers for casual jobs. According to Eapen (1994) study, since early 1970s, rural non-agricultural activities in rural India are affecting overall employment pattern in the country. The path of industrialization for developing countries like India has failed to absorb 'surplus labour' from rural areas into urban modern sector (Lewis 1954). There is diversification and casualization of employment in rural areas. The role of employment in non-farm sector is important in reducing the poverty.

For the present study we have selected 199 households from the four districts of Marathwada Region. Out of them, 143 households are found to have engaged in the agricultural sector and non-agricultural



sector as casual workers. The present study discusses the socio-economic conditions of rural casual workers in Marathwada Region.

**Table 1: Category-Wise Classification of Rural Workers Households in Marathwada**

Category	CAL	NFCL	Cultivators	NFSE	Regular Salaried	Total
Scheduled Castes	20	35	0	0	0	55
	36.36%	63.64%	.0%	.0%	.0%	100.0%
Scheduled Tribes	13	12	0	0	1	26
	50.0%	46.15%	.0%	.0%	3.85%	100.0%
Other Backward Castes	20	11	9	18	4	62
	32.26%	17.74%	14.52%	29.02%	6.45%	100.0%
General	24	8	11	12	1	56
	42.86%	14.29%	19.64%	21.43%	1.79%	100.0%
Total	77	66	20	30	6	199
	38.69%	33.17%	10.05%	15.07%	3.02%	100.0%

**Source:** Compiled from Primary Data, Jan-March, 2017

**Note:** CAL- Casual Agricultural Labourers, NFCL- Non-farm Casual Labourers, NFSE- Non-Farm Self-Employment.

Table 1 shows the category-wise classification of rural workers households. Out of total rural workers households 48.74 per cent (38.69 per cent agricultural labourers +10.05 per cent cultivators) were engaged in farm activities and 51.26 per cent (33.17 per cent non-farm labourers +15.07 per cent non-farm self-employment+3.02 per cent regular salaried employee) were engaged in in non-farm activities in the surveyed villages. Thus the households were more involved in non-farm activities than farm activities. 35 (63.64 per cent) households from Scheduled Castes were engaged in non-farm activities as casual labourers, followed by 12 (46.15 per cent) from Scheduled Tribes, 11 (17.74 per cent) from Other Backward Castes and only 8 (14.29 per cent) from General category. Out of 62 households from Other Backward Castes, 9 (14.52 per cent) and 18 (29.02 per cent) households were cultivators and non-farm self-employed (own shops) respectively and out of 56 households from general category, 11 (19.64 per cent) were cultivators while 12 (21.43 per cent) were engaged in non-farm self-employment activity. The study found households from Scheduled Castes and Scheduled Tribes as cultivators and non-farm self-employment as main source of livelihood.

Table 3 shows the distribution of the total workers by category-wise and gender-wise. The work participation of male and female workers from Scheduled Castes in the agriculture and non-agriculture activities was higher as compared to others social groups. The work participation of male workers from Scheduled Castes was higher (63.64 per cent) in the non-agriculture activities while it was 46.15 per cent for Scheduled Tribes and 17.74 per cent for Other Backward Castes and only 14.29 per cent for General category workers. The female workers from General category did not found working in non-agriculture activities. Only 17 (8.54 per cent) female workers engaged in the non-agriculture activities in the surveyed villages. Near about 50 per cent of female workers in non-agriculture sector were from Scheduled Castes while only 1 (1.79 per cent) female worker was from General category. It is clear from the data that the casualization of work in rural area was higher in the Scheduled Castes and Scheduled Tribes as compared to other social groups.

**Table 3: Determinants of Labour Casualization: Binary Logistic Regression**

	B	S.E.	Wald	df	Sig.	Exp. (B)	95.0% C.I. for EXP(B)	
							Lower	Upper
Category (Ref High Caste Hindu)			29.277	3	.000			
Category (SC)	-2.777	.698	15.839	1	.000	.062	.016	.244
Category (ST)	-.911	.738	1.523	1	.217	.402	.095	1.709
Category (OBC)	.931	.694	1.799	1	.180	2.536	.651	9.882
Land (Ref Landless)	-.373	.556	.452	1	.502	.688	.232	2.046
Age > 35 (Ref < 35 Yrs.)	-1.458	.505	8.319	1	.004	.233	.086	.627
Male Education (Above Primary)			4.937	2	.085			
Male Education (Illiterate)	-.901	.560	2.593	1	.107	.406	.136	1.216
Male Education (Primary)	-1.040	.508	4.194	1	.041	.354	.131	.956
Family Size <5 (Ref >5)	-1.106	.466	5.639	1	.018	.331	.133	.824
Constant	4.069	.917	19.675	1	.000	58.511		

Source: Authors Calculation from Primary Data, Jan-March, 2017

Note: The Omnibus Test (value 0.000), The Hosmer and Lemeshow Test 0.857, Nagelkerke value = 0.441

The binary logistic regression analysis was performed to examine the influence of cast, land, age, education and family size on labour casualization in rural Marathwada. Thus the dependent variable is labour casualization and the independent variables are social categories like SCs, STs, OBCs, high caste Hindus, age above 35 years and less than 35 years, family size is less than five and greater than five, landed and landless, education is categorized as illiteracy, primary educated and above primary educated. The classification table shows that 83.4 per cent of the outcome is correctly explained by the model. The binary logistic regression analysis was performed to find out the impact of various independent variables on labour casualization. The study shows that compared to high caste Hindus, scheduled castes are less likelihood to fall in the group of no casualization. This relationship is significant at the level 0.05 per cent. Thus scheduled caste are significantly the casual labourer in rural Maharashtra. The same holds true in case of ST, but this relationship is not significant in rural Maharashtra. The study also shows that persons in the age group greater than 35 years age, illiterate and primary educated are more likelihood to fall in the category of labour casualization. The study shows that compared to small family, person with large family size is more likelihood to fall in the group of casualization. This relationship is significant at the level 0.05 per cent.

**Table 3: Category and Gender-Wise Rural Casual Workers (Male-Female)**

Category	AW	NAW	Total	AW	NAW	Total
	Male	Male		Female	Female	
Scheduled Castes	20	35	55	37	8	55
	36.36%	63.64%		67.27%	14.55%	
Scheduled Tribes	13	12	26	18	3	26
	50.0%	46.15%		69.23%	11.54%	
Other Backward Castes	20	11	62	18	5	62
	32.26%	17.74%		29.03%	8.06%	
General	24	8	56	25	1	56
	42.86%	14.29%		44.64%	1.79%	
Total	77	66	199	98	17	199
	38.69%	33.17%		49.25%	8.54%	

Source: Compiled from Primary Data, Jan-March, 2017

#### Nature of Male-Female Work:

The study found non-agricultural activities such as construction, small industry, services (passenger and freight vehicles), and cloth, gold and grocery shops. Out of 66 non-agricultural labourers, more than 50 per cent labourers were from Scheduled Castes. Most of them were engaged in the construction industry and brick kiln industry. Most of the Scheduled Tribes were also engaged in the construction industry. The study found that less number of OBC and general category workers were involved in construction and brick kiln industry. They mostly worked as drivers or in industry or in shops.

Only 17 females out of total surveyed households were engaged in the non-agricultural sector. It is clear from the data that the work participation of female workers in the non-agricultural sector was very less compared to males, and females preferred agricultural work. They were mostly involved in construction and industrial activities as a casual labourer. The study found that females from general category were not involved in non-agriculture activities as a labourer. Most of the female workers involved in non-farm casual labour activities were from scheduled castes. When the average annual working days and daily wages of casual agricultural workers were studied it was found that Other Backward Castes casual male and female agricultural workers got employment 156 and 135 days respectively, it was highest, followed by General category (142 and 135), Scheduled Tribes (130 and 112) and Scheduled Castes (126 and 110) agricultural labourers.

**Table 4: Category- Wise Average Annual Working Days and Daily Wages of Casual Workers in the Agricultural Sector (Male- Female)**

Category	Agricultural Labour Employment Days (Per Annum)		Average Agricultural Labour Wages (Per Day)			
	Male	Female	Male		Female	
			Casual	Group	Casual	Group
Scheduled Castes	126	110	190	220	103	135
Scheduled Tribes	130	112	195	250	108	140
Other Backward Castes	156	135	206	275	108	195
General	142	135	209	242	120	181

Source: Compiled from Primary Data, Jan-March, 2017

In case of agricultural wages, the male workers from General category received highest wage, followed by male workers from Other Backward Castes. It was higher than minimum wage (202) determined by

But workers from Scheduled Castes and Scheduled Tribes received lower wages as compared to others social groups and government's minimum wages for same work. All categories across the social groups received higher wages in the group agricultural activities. They take less time for agricultural work (crop cutting and its strain) and they finish their work as soon as possible. The contract of agricultural work is known as 'Gutta' in Marathwada Region. The study also found caste and gender discrimination in terms of employment days and wages. The female workers from the categories received lower wages as compared to their male counterparts.

**Table 5: Category- Wise Average Annual Working Days and Daily Wages of Casual Workers in the Non-Agricultural Sector (Male- Female)**

Category	Non-Farm casual Labourers Employment Days (Per Annum)		Non-Farm Labour Wages (Per Day)	
	Male	Female	Male	Female
Scheduled Castes	232	90	366	200
Scheduled Tribes	225	85	269	210
Other Backward Castes	235	95	283	250
General	230	98	350	250

Source: Compiled from Primary Data, Jan-March, 2017

In case of Other Backward Castes non-farm casual labourers got highest employment of 235 days and followed by Scheduled Castes (232 days), General (230 days) and Scheduled Tribes (225 days) (Table 5). The female labourers of all categories got far less days of employment than their male counterparts. The study also observed that there was category-wise wage differential among casual non-agricultural rural workers. The study found that labourers did not receive equal wages for equal work. The Scheduled Castes casual labourers received highest wage for their work as compared to general category, Other Backward Castes and Scheduled Tribes. The female workers received low wages for their work than male labourers even if the nature of work was the same. The wage differential has direct effect on the daily needs of male-female workers like consumption needs, children education, medicine etc. Thus the study found gender and caste difference against the scheduled caste and tribes casual workers in the rural labour market.

#### Section IV: Conclusions

Out of total 199 house holds surveyed 143 males (71.8 per cent) and 115 womens (57.8 per cent) were involved in farm and non-farm casual labour employment in rural areas of Marathwada Region. The study found significant impact of caste, age, education and family size on the casualization of labour in rural Marathwada. The participation of rural female workers is found to be more in the agricultural sector compared to the rural non-farm sector and the opposite was the true for male workers. Almost all the Scheduled Castes (100.0 per cent) and Schedule Tribes (96.15 per cent) house holds male workers were involved in farm and non-farm casual labour employment compared to Other Backward Castes (50.0 per cent) and high caste Hindus (57.15 per cent). The participation of Scheduled Castes (63.64 per cent) and Schedule Tribes (46.15 per cent) male workers in non-farm casual labour employment was more than Other Backward Castes (17.74 per cent) and high caste Hindus (14.29 per cent). 29.02 per cent of Other Backward Castes and 21.43 per cent of high caste Hindus were involved in non-farm self-employment, whereas Scheduled Castes and Scheduled Tribes existence was negligible in non-farm self-employment activities in rural areas. There is gender and caste difference against the scheduled caste and tribes casual workers in the rural labour market. The annual average employment days for Scheduled Castes and Scheduled Tribes workers in agricultural activities were less as compared to other high caste Hindus social groups. In case of agricultural wages, Scheduled

Castes and Scheduled Tribes rural female workers received less than the minimum wages determined by the government and also their wages were lower than the other social groups. The study found the gender discrimination in terms of employment and wages in agricultural and non-farm activities. The scheduled caste and tribe female casual workers in the rural labour market have to face double disadvantage as they received low wages being women workers and also among women workers they received low wages as Scheduled Castes and Scheduled Tribes women workers. The study findings shows that to control the casualization of labourers in rural Marathwada it is necessary to restrict the family size and promote education among labour families. As scheduled Castes are significantly casual labourers, deliberate efforts should be made to promote self-employment in farm and non-farm sector them.

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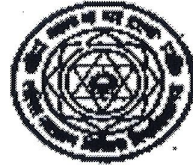
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# Discrimination in Agricultural Wages of Casual Workers in Rural Labour Market of Marathwada Region

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Shriram Fartade\*, Dr. S.S. Narwade\*\*

## Abstract

*The present paper explores wage rates in the agriculture sectors of Marathwada Region of Maharashtra State. It also discusses the caste and gender discrimination in terms wages. The caste and gender discrimination was found in rural labour market in Marathwada in terms wages. The female workers received lower wages as compared to their male counterparts. Also female workers from marginalized sections received low wages than the Other Backward Castes and high caste Hindu women workers.*

**Keywords:** Rural Workers, Wages, Gender, Caste, Discrimination

## Section I: Introduction

Casual workers constitute the informal labour force as their terms and conditions of employment are outside of the purview of the any regulatory body (Pais 2002). Casual labourers are those workers who are engaged in short-term employment. These labourers are mainly hired to perform per hour or day or specific work. The proportion of casual labourers is high in the rural area than urban area at both national and state level. It

indicates lower level of employment security in rural areas (Sharma et. al. 2020). Even in the absence of labour competition, the casual wage in the slack season is lower than the casual wage in the peak season. The casual agricultural labourers are also employed during off seasons but the bulk of their employment is concentrated during peak season.

The present study is an attempt to find out the gender and caste discrimination in terms of wages in

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rural labour market in Marathwada. The paper is organized into four sections. Section I discusses introduction part of the present study. Section II discusses the research methodology of the present study. Section III analyses the category-wise and gender-wise wage status in rural agricultural sectors in rural Marathwada and finally the IV section concludes the study.

### **Section II: Research Methodology**

For the present study, the field survey conducted in four villages of rural areas of Marathwada Region during the period 2017-18. Four stage (First -Districts, Second-Tehsil, Third-Village and Fourth-Rural Households) stratified sampling method was used to collect primary data. Total four villages were selected to collect the information of rural workers wage status. These villages are the Pus in the Beed district, Sonai in the Latur district, Dabhadi in the Jalana district and Chauka in the Aurangabad district. These four districts out of total eight districts in Marathwada were selected on the basis of high proportion of total workers in non-farm occupation than the state average. As per Census of India (2011) data about 2 per cent of the households from these four villages were randomly surveyed. Total 199

rural households were studied from four districts of Marathwada Region of Maharashtra State. The primary data were collected from various social groups like Scheduled Castes (SCs), Scheduled Tribes (STs), Other Backward Castes (OBCs) and high caste Hindus.

### **Section III: Results and Discussion**

Higher agricultural productivity directly impacts the income of small and marginal farmer and rural wages and employment. The level of living of wage earners directly depends on wages and employment (Mishra 2000). Agriculture sector is predominance in providing rural employment. A meaningful employment strategy for rural India must give priority to development of agriculture sector and allied rural sectors. Development of agriculture is essential to reduce rural poverty (Bhalla and Hazell 2003).

For the present study we have selected 199 households from the four districts of Marathwada Region. Out of them, 143 households are found to have engaged in the agricultural sector and non-agricultural sector as casual workers. The present study discusses the socio-economic conditions of rural casual workers in Marathwada Region.

**Table 1: Category-Wise Classification of Casual Rural Workers in Marathwada**

Category	CAL	NFCL	Cultivators	NFSE	Regular Salaried	Total
Scheduled Castes	20	35	0	0	0	55
	36.36%	63.64%	.0%	.0%	.0%	100.0%
Scheduled Tribes	13	12	0	0	1	26
	50.0%	46.15%	.0%	.0%	3.85%	100.0%
Other Backward Castes	20	11	9	18	4	62
	32.26%	17.74%	14.52%	29.02%	6.45%	100.0%
General	24	8	11	12	1	56
	42.86%	14.29%	19.64%	21.43%	1.79%	100.0%
Total	77	66	20	30	6	199
	38.69%	33.17%	10.05%	15.07%	3.02%	100.0%

Source: Compiled from Primary Data, Jan-March, 2017

**Note:** CAL- Casual Agricultural Labourers, NFCL- Non-farm Casual Labourers, NFSE- Non-Farm Self-Employment.

Table 1 shows the category-wise classification of rural workers households. Out of total rural workers households 48.74 per cent (38.69 per cent agricultural labourers +10.05 per cent cultivators) were engaged in farm activities and 51.26 per cent (33.17 per cent non-farm labourers +15.07 per cent non-farm self-employment+3.02 per cent regular salaried employee) were engaged in in non-farm activities in the surveyed villages. Thus the households were more involved in non-farm activities than farm activities. 35 (63.64 per cent) households from Scheduled

Castes were engaged in non-farm activities as casual labourers, followed by 12 (46.15 per cent) from Scheduled Tribes, 11 (17.74 per cent) from Other Backward Castes and only 8 (14.29 per cent) from General category. Out of 62 households from Other Backward Castes, 9 (14.52 per cent) and 18 (29.02 per cent) households were cultivators and non-farm self-employed (own shops) respectively and out of 56 households from general category, 11 (19.64 per cent) were cultivators while 12 (21.43 per cent) were engaged in non-farm self-employment activity. The study found households from Scheduled Castes and Scheduled Tribes as cultivators and non-farm self-employment as main source of livelihood.

**Table 2: Category- Wise Average Daily Wages of Casual Workers in the Agricultural Sector (Male- Female)**

The income of the agricultural labourers is primarily dependent on

two variables; i) the agricultural wage rates and ii) the quantum of employment per year available to per labourers. There is considerable interdependence between the two variables and they together act to determine agricultural wage income.

Category	Average Agricultural Labour Wages (Per Day)			
	Male		Female	
	Casual	Group	Casual	Group
Scheduled Castes	190	220	103	135
Scheduled Tribes	195	250	108	140
Other Backward Castes	206	275	108	195
General	209	242	120	181

Source: Compiled from Primary Data, Jan-March, 2017

In case of agricultural wages, the male workers from General category received highest wage, followed by male workers from Other Backward Castes. It was higher than minimum wage (202) determined by Maharashtra's government. But workers from Scheduled Castes and Scheduled Tribes received lower wage as compared to others social groups and government's minimum wages for same work. All workers across the social groups received higher wages in the group agricultural activities.

#### Section IV: Conclusions

In case of agricultural wages, Scheduled Castes and Scheduled Tribes rural male-female workers received less than the minimum wages determined by the government and also their wages were lower than the other social groups. The scheduled caste and tribe female casual workers

in the rural labour market have to face double disadvantage as they received low wages being women workers and also among women workers they received low wages as Scheduled Castes and Scheduled Tribes women workers.

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टीप : या नियतकालिकेतील लेखकांच्या विचारांशी मंडळ व शासन सहमत असेलच असे नाही.

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### १) डॉ. नरेंद्र धरत

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#### प्रास्ताविक

आज पत्रकारितेचा झपाट्याने विकास होत असून मानवी समाजजीवनाच्या जवळ जवळ सर्वच क्षेत्रात पत्रकारितेचा संचार होऊ लागला आहे. चित्रपट आणि नाटक या रंजनप्रधान कलाकारांना जीवनात महत्त्वाचे स्थान असल्याने पत्रकारितेत विशेषतः वृत्तपत्रातही महत्त्वाचे स्थान प्राप्त झाले आहे. यामुळेच चित्रपट, नाट्य आस्वादलेखनाची गरजही मोठ्या प्रमाणावर निर्माण झाली आहे. नाट्य-चित्रपट या कलांचा, समाजजीवनावर प्रभाव पाहता या कलांचे आस्वादलेखन करणाऱ्यांची जबाबदारी वाढलेली आपणांस दिसून येते. यामुळेच या कलांचे आस्वाद लेखन करणारा, उच्च आस्वादक क्षमता असणारा असणेही आवश्यक झाले आहे. कारण नाट्य-चित्रपटांची संख्या आणि प्रेक्षकांचीही संख्या विपुल झाली असली तरी या कलांची उचित जाण, त्यानुसार उचित अभिरूची असलेला प्रेक्षकवर्ग संख्येने कमीच म्हणावा लागेल. अशा या सामान्य प्रेक्षकांची अभिरूची घडविणे, संपन्न करणे, या कलांना प्रेक्षकवर्ग मिळवून देण्यासोबतच समाजाच्या संपन्नतेला हातभार लावणे या कलाकडे पाहण्याची कलात्मकदृष्टी निर्माण करणे, त्यातील सौंदर्यस्थळांची ओळख देऊन सौंदर्यस्थळे हेरण्याची क्षमता निर्माण करणे, रसिक-आस्वादानात्मक परिचय घडविणे अशा विविध जबाबदाऱ्या आज माध्यमातून आस्वाद लेखन करणाऱ्यांवर येवून पडलेल्या आहेत. म्हणूनच नाट्य व चित्रपट कलांचे आस्वादलेखन म्हणजे काय, ही आस्वाद प्रक्रिया घडताना कोणकोणते घटक विचारात घ्यावे हे लेखन करणाऱ्याला माहित असणे गरजेचे असते.

**नाट्य - चित्रपट आस्वादलेखनात विचारात घ्यावयाचे घटक :-**

नाट्य व चित्रपटावरील आस्वादलेखनात लेखकाने नाट्य-चित्रपटाकडे विविध पैलूंनी पाहून सौंदर्य हेरायचे असते. या दोन्हीही दृक-श्राव्य स्वरूपाच्या कला असल्याने त्यांच्या आस्वादात विचारात घ्यावयाच्या काही घटकांबाबत

एकसारखेपणा दिसून येतो. म्हणजेच चित्रपटाची कथा, पटकथा, नाट्यसंहिता इ. या कलांतील साहित्यकृतीचा विषय कौटुंबिक आहे, राजकीय आहे, सामाजिक आहे की अजून काही, तसेच कलावंताचा अभिनय, संगीत, गीत, नेपथ्य, प्रसंग या दृश्यांचे परिमाण, मांडणी व सादरीकरण, कलामूल्ये व रंजनमूल्ये, भाषा, प्रेक्षकावरील परिणाम इ. घटक विचारात घेऊन हे लेखन करावयाचे असते. अर्थात, अशा काही बाबतीत या दोन्ही कलांमध्ये काहीएक संबंध असला तरी या दोन्ही कलांमध्ये अंतरंग आणि बाह्यरंगदृष्ट्या काही फरकही असलेला दिसतो. त्यामुळे हा फरक लक्षात घेऊन त्या-त्या कलेचे आस्वादलेखन करणे आवश्यक असते.

#### नाटक

नाटक हा भारतातील अतिशय लोकप्रिय आणि प्राचीन परंपरा लाभलेला प्रकार आहे. म्हणून भारतीय माणूस नाट्यवेडा असल्याचे म्हटले जाते. असे असले तरी नाट्यगृहांचा अभाव व इतर अनेक अडचणींमुळे आज नाटकाचा प्रेक्षकवर्ग मर्यादित आणि विशिष्ट वर्गापुरता सीमित असलेला दिसतो. त्यामुळे नाटकाचा प्रेक्षक आज बहुतांश स्वरूपात नाट्य वाचनातून किंवा दूरदर्शन सारख्या माध्यमाद्वारे नाटक पाहण्यातून नाटकाचा आस्वाद घेणारा आहे, हे लक्षात घेऊन आज आस्वादलेखकाला लेखन करणे आवश्यक ठरते. या दृष्टीने नाट्य आस्वादलेखन, चित्रपट आस्वादलेखनापेक्षा काहीसे वेगळे असल्याचे लक्षात घ्यावे लागते. नाट्यसंहिता आणि संहितेचे सादरीकरण या दोन्हीनाही या आस्वादलेखनात प्राधान्य घ्यावे लागते. नाटक हे शब्दांच्या माध्यमातून लिहिले जाते. नट, दिग्दर्शक, तंत्रज्ञ हे सारे रंगकर्मी नाटककाराचा शब्द फुलवण्यासाठी, दोन शाब्दिक ओळीमधला, प्रसंगी शब्दामधला अर्थ प्रकट करण्यासाठी आणि तो लोकांपर्यंत परिणामकारकरित्या पोहोचविण्यासाठी झटत असतात. हे लक्षात घेऊन नाट्य आस्वादकाने जसे नाटककारांच्या शब्दाकडे लक्ष द्यायचे असते तसेच तो प्रेक्षकांपर्यंत पोहोचविण्यासाठी प्रयत्न करणाऱ्या या इतर



रंगकर्मींच्या कौशल्याकडे लक्ष द्यायचे असते. म्हणजेच या लेखकाने नाटकाच्या सादरीकरणातले ठळक कौशल्ययुक्त पैलू रसिकांसमोर मांडावयाचे असतात तसेच नेपथ्य निरीक्षणातून टिपून त्यांचे वेगळेपण वा महत्त्व रसिकांच्या लक्षात आणून देणे आवश्यक असते. वृत्तपत्रीय नाट्यास्वाद लेखनात नाट्यसंहिता सादरीकरणाबरोबरच दिग्दर्शक नाट्य, कलावंत, संवाद, नाटकाची भाषा, नेपथ्य व त्यातील प्रयोगात्मक इ. नाट्यसंदर्भीय घटकांचा विचार अभिप्रेत असतो. नाटककाराने केलेले नाट्यलेखन आणि दिग्दर्शकाने केलेले नाट्यप्रयोग या दोन्ही दृष्टीने नोंद घेणे या दोघानी, काही वेगळे तंत्र, वेगळा प्रयोग अवलंबून नाटकाला काही वेगळे वळण देण्याचा प्रयत्न केला असेल तर नाट्यास्वादलेखकाने ते नेमकेपणाने सांगून, रसिक कवकाच्या लक्षात आणून द्यावयाचे अनुभव आस्वाद लेखनाद्वारे रसिकांना आणून देण्याचा प्रयत्न आवश्यक असते. यासाठी साधारणतः या लेखनाचे तंत्र, पद्धती पुढीलप्रमाणे असावी लागते.

#### नाट्य आस्वादलेखनाचे तंत्र :-

आस्वादलेखनाच्या पहिल्या परिच्छेदात नाट्यकलेकडे आकृष्ट करणारे असे थोडक्यात प्रास्ताविक करून नाट्य साहित्याचा, नाटकाच्या आशयाचा, किंबहुना नाट्यकथेचा थोडक्यात परिचय करून द्यावयाचा असतो. या परिच्छेदान्दरच नाटक पौराणिक, सामाजिक, कौटुंबिक, ऐतिहासिक की राजकीय हेही लक्षात आणून द्यावयाचे असते. नंतर दुसऱ्या परिच्छेदातून नाटकाचा प्रयोग, सादरीकरण, कलावंत यांच्या संबन्धाने विवेचन करून हे नाटक व्यावसायिक स्वरूपाचे आले की प्रायोगिक यांचाही उल्लेख करावयाचा असतो.

नाट्यलेखनाच्या पुढील मांडणीतून नाटकातील घटना प्रसंग, संवाद यातून नाटकाचे कथासूत्र कसेकसे विकसित होत गेले आहे; त्यासाठीचे नेपथ्य, कलावताचा अभिनय हे कितपत पूरक ठरत गेले आहे; त्यामुळे नाटककाराने लिहिलेल्या मूळ कथेला म्हणजे नाट्यसंहितेला कसा व कितपत न्याय मिळाला आहे; नाटककाराचा हेतू किंवा उद्दिष्ट सफल होण्याच्या दृष्टीने प्रेक्षकांवर त्या एकूण नाट्यप्रयोगाचा परिणाम कितपत प्रभावीपणे होतो इ. संबन्धाने नाट्यलेखकाने आपले म्हणणे मांडायचे असते आणि एखाद्या दुसऱ्या वाक्यातून नाटकाविषयीची आपली प्रतिक्रिया व्यक्त करून प्रेक्षकांना नाटक पाहण्याच्या दृष्टीने प्रवृत्त करणारी अशी प्रतिक्रिया ही नोंदवायची असते. नाट्य आस्वादलेखन हा नाट्यप्रयोग आणि वाचक प्रेक्षक यातील दुवा असतो. नाट्याच्या सौंदर्यस्थळाचे दर्शन घडवून त्याचा आस्वाद घेण्यासाठी वाचक-प्रेक्षकांना मदत करणारा मदतनीस असतो. त्यामुळे हा आस्वादलेखक व्यासंगी, रसिक तर

असावाच लागतो, पण त्याचबरोबर नाट्यांगाची जाण असलेला, नाटकाचा इतिहास, परंपरा, तंत्र, बदलाचे टप्पे, नाट्य कलावंत, त्यांची शैली, क्षमता, विशेषता याविषयी माहिती असणाराही असावा लागतो. अशा आस्वादलेखकाचे आस्वादलेखन वाचकाला नाट्य आस्वादातूनही प्रयोग पाहिल्यास निम्मे समाधान देऊन जाते.

मराठीतील सतिश आळेकरांचे 'महानिर्वाण', विजय तेंडुलकरांचे 'घाशीराम कोतवाल', अण्णासाहेब किर्लोस्करांचे 'संगीत सौभद्र' अशा काही महत्त्वपूर्ण नाटककार वृत्तपत्रातून लेखन केलेल्या कमलाकर नाडकर्णी, गंगाधर गाडगीळ, माधव वझे, वि.भा. देशपांडे, सुरेशचंद्र पाये इ. नी केलेले लेखन विशेष विचारांत घ्यायला हवे. आदिवासी रंगभूमी, दलित रंगभूमी असे विविध प्रकार घेऊन नाट्यकला विविधांगी रूप होत आहे. सई परांजपे, रत्नाकर मतकरी, संजय पवार, च. वि. देशपांडे, विजय तेंडुलकर, महेश एलकुंचवार यांनी वेगवेगळे प्रयोग करून नाट्य कलेला विकसित करण्याचे काम केले आहे याची जाणीव आस्वादलेखकाला असायला हवी आणि त्या अनुषंगाने रसिक-प्रेक्षकांची अभिरुची नाट्य आस्वादलेखनातून घडायला हवी.

#### चित्रपट :

चित्रपट ही दृक-श्राव्य तशीच चलत अशी कला आहे. या कलेचे स्वरूप बहुतांशी व्यावसायिक स्वरूपाचे असल्यामुळे आधुनिक तंत्रज्ञानाची जोड लाहून या कलेला आज विविधरंगी, विविधदंगी रूप प्राप्त झाले आहे. त्यामुळे आस्वादकाची जबाबदारी आणखी वाढली आहे हे लक्षात घ्यावे लागते. तंत्रज्ञानाचे मोठे सहाय्य घेऊन अवतरणारी चित्रपटकला आस्वादण्यासाठी साहजिकच आस्वादकालाही या कलेच्या तांत्रिक ज्ञानाची माहिती असावी लागते. या आस्वाद प्रक्रियेत चित्रपटाचा दिग्दर्शक पटकथा, संगीत, गीत, संवाद, कलावंत व त्याचा अभिनय, रंजनमूल्य, दृश्य मांडणी, परिणामकारकता इ. बाबी विचारात घेऊन आस्वादलेखन करावे लागते. दिग्दर्शकाचा चित्रपटाकडे पाहण्याचा दृष्टिकोन आणि उद्दिष्ट यानुसार दृश्यांची मांडणी झाली आहे की नाही हेही विचारात घ्यावे लागते. हुबेहुबपणा हे चित्रपट माध्यमाचे वैशिष्ट्य असले तरी चित्रपटातील आणि प्रत्यक्षातील वास्तव यात थोडा फरक असतो. उदा. 'मुघल-ए-आझम' मधील नायिकेने चित्रपटात भरदरबारात नृत्य आणि गाणे म्हणून प्यार किया तो डरना क्या! हे मुघल आझमसमोर सांगण्याचे नक्कीच केले नसेल, पण चित्रपटाच्या दृश्य मागणीसाठी ते तसे करावे लागते. त्यामुळे आस्वादकांना चित्रपटातून दाखविले जाणारे असे घटना-प्रसंग,



त्यांचे वास्तवदर्शी असलेले नाते, त्यातील अतिरंजीतपणा, वास्तवता कळणे आवश्यक ठरते. चित्रपटात नवतंत्रज्ञानाने चित्रिकरणाचीही काही वैशिष्ट्ये असतात. अशाप्रकारे चित्रीकरण करून, निवडक दृश्यांचे योग्य संकलन करून चित्रपटात एकप्रकारची परिणामकारकता आणली जात असते. या परिणामकरतेसाठी दृश्यातून सुचित होणारे संकेतही वापरले जात असतात. या सर्वांचे उणे- अधिक आस्वादकाला आकलन होणे अपेक्षित असते.

चित्रपटाची कथा कधी कौटुंबिक, कधी सामाजिक, राजकीय, ऐतिहासिक, धार्मिक या स्वरूपाची असते आणि ती त्यानुसार काही विशेषही घेऊन येत असते. या विशेषांची नोंद आस्वादलेखनात होणे आवश्यक असते. छायाचित्र, गीतसंगीत, मेकअप किंवा वेशभूषा, अभिनय, संवादभाषा ही चित्रपटाची महत्त्वपूर्ण अंग असतात. अशाच अनेक अंगांतून साधल्या जाणाऱ्या एकात्म सौंदर्याची जाण आस्वादकाला असावी लागते. चित्रपटात वापरलेले गाणे, त्याचे स्थान, अर्थ, भाषाविष्कार यांचेही सौंदर्य जोखून ते आस्वादलेखनात मांडायचे असते. चित्रपटातील कलावंतांच्या भूमिका व ती- ती भूमिका जिवंत ठरविण्यासाठी त्यांनी केलेला अभिनय कितपत परिणामकारक ठरतो, हेही आस्वादकाने आपल्या आस्वादलेखनातून व्यक्त करायचे असते.

चित्रपट हे दृश्य आणि ध्वनींचे माध्यम आहे. प्रतिमा आणि ध्वनी यांना या माध्यमात सर्वाधिक महत्त्व आहे. यांचा वापर करून चित्रपटाचा दिग्दर्शक चित्रपटाला उच्च व उत्कृष्ट दर्जावर नेऊन ठेवू शकतो. उदा. 'कोशिश', 'ब्लॉक' यासारखे चित्रपट संवादाविना होते तरीही ते यशस्वी ठरले. कारण त्याच्या आविष्काराची भाषा ही शब्दांची नसून प्रतिमा आणि ध्वनींची होती. ही भाषा आस्वादकाला आकलन झाली तरच त्यातले सौंदर्य त्याच्या अनुभवाला शकते. म्हणूनच आस्वादकाने ही भाषा अवगत करून घेणे आणि त्यातून अनुभवाला आलेला सौंदर्याविष्कार चित्रपटातील ही प्रतिमा, प्रतीके उलगडून दाखवून वाचक-प्रेक्षकांच्या अनुभवाला आणून देणे महत्त्वाचे असते. कधी-कधी एखाद्या अभिनेत्याची उणीव किंवा दोष कुशल दिग्दर्शक वेगळ्या पद्धतीने नजरेआड करून त्याला साकार करत असतो. आस्वादकाच्या चाणाक्ष नजरेने हे टिपले. जावे लागते. आणि त्यामुळे चित्रपटाला झालेला फायदा लक्षात घ्यावा लागतो. उदा. 'झणक झणक पायल बाजे' या चित्रपटाचा गायक गोपीकृष्ण हा बायकी चालतो. म्हणून दिग्दर्शक त्याची चाल कधीच चित्रपटात दाखविलेली दिसत नाही. याप्रमाणेच एका इंग्रजी चित्रपटाचा नायक अत्यंत लाजराबुजरा असतो. त्याचा हा स्वभावविशेष

ठसठशीत होऊ नये यासाठी दिग्दर्शकाने त्याला सदैव चित्रचौकटीच्या एका बाजूला ठेवलेला असतो.

चित्रपटाच्याबाबत सध्या अनेक नवनवीन घडामोडी घडत आहेत. या घडामोडींचे म्हणजेच या कलेबाबत नित्य येणारे नवतंत्रज्ञान, नवकलाकार, नवसंगीत या सर्वांविषयी जागृत राहून चित्रपटात याचा वापर कसा झाला आहे, हे पहावे लागते. आस्वादलेखनातून वाचक प्रेक्षकांना समजेल अशा भाषेतून ते मांडावे लागते. उदा. 'बाहुबली' साठी वापरलेले नवतंत्रज्ञान आणि त्याचा वाचक-प्रेक्षकांवर होणारा थेट परिणाम; 'दुनियादारी' सारख्या चित्रपटाला म्हणावी अशी पटकथा नसतानाही दृश्यांची मांडणी आणि त्यातून नवतरुणाईला साद घालणारे संवाद, यातून चित्रपटाची साधली जाणारी परिणामकारकता अशा गोष्टी आस्वाद लेखकाने आपल्या लेखनातून उलगडून दाखवायच्या असतात. त्याच्या सूचक सामर्थ्यावर त्यांचे महत्त्व अवलंबून असते. सर्वसामान्य वाचक-प्रेक्षकांच्या नजरेला बहुतेकदा ही प्रतिमा - प्रतीक नाहीत आणि त्यांचे वेगळे सौंदर्यही त्याला आकलन होत नाही; पण अशा प्रतिमा - प्रतीकांकडे लक्ष वेधणे आणि वाचक प्रेक्षकांना त्याचे आकलन करून देणे; त्यामुळे चित्रपटाच्या सौंदर्यात कोणती भर पडली, हे दाखवून देणे हेही आस्वादकाचे काम असते.

उदा० 'बायसिकल व थीप' या चित्रपटात सायकल आणि अशाच अनेक प्रतिमा आलेल्या आहेत की, ज्या त्या नाटकाची संघर्षशील वृत्ती, जीवन जगण्याची अदम्य धडपड दाखवून देणाऱ्या आहेत. ह्या गोष्टी आस्वादकाने नजरेला आणून देणे म्हणूनच महत्त्वाचे ठरते.

चित्रपट कलेचे व्यावसायिक चित्रपट, समांतर चित्रपट तसेच विषयानुरूप राजकीय, धार्मिक, ऐतिहासिक चित्रपट असे काही प्रकार होतात; तसेच भाषा, शैली यानुसारही वेगवेगळे प्रकार होतात. या प्रकारांची जाण आस्वादकाला असावी लागते अन्यथा इंग्रजी चित्रपट, हिंदी चित्रपट, दाक्षिणात्य किंवा तामिळी चित्रपट, मराठी चित्रपट यांच्यातील वेगळेपण व त्याचे वेगवेगळे विशेष त्याच्या लक्षात येणार नाहीत. हे विशेष लक्षात ठेवून त्यांचे वेगळेपण वाचक-प्रेक्षकांच्या नजरेला आणून देणे हे ही आस्वादलेखकाचे काम असते. थोडक्यात, चित्रपटाचे आस्वादलेखन म्हणजे केवळ चित्रपटाची कथा सांगणे नव्हे; तर ही कथा किंवा पटकथा अधिक जिवंत, अधिक सौंदर्ययुक्त, अधिक सामर्थ्यवान वा दुर्बल का व कशी, कोणत्या बाबीमुळे झाली आहे हे सांगून चित्रपटातील सौंदर्य अनुभवायला आणून देणे म्हणजे आस्वाद लेखन होय.



### चित्रपटाच्या आस्वादलेखनाचे तंत्र:-

चित्रपटाचे आस्वादलेखन करताना लेखकाने कमलाकर नाडकर्णी यांनी सांगितलेले पुढील मुद्दे विचारात घेऊन लेखनतंत्र अवलंबायला हवे.

१. आकर्षक/लक्षवेधक शीर्षक
२. संबंधित चित्रपटाला दिग्दर्शक त्याची पूर्वीची वैशिष्ट्यपूर्ण कामगिरी वा उल्लेखनीय चित्रपट याबद्दलची माहिती दिली जावी.
३. चित्रपटाची कथा अगदी थोडक्यात स्वतःच्या लेखनशैलीतून सांगणे.
४. कथा सादर करणाऱ्या दिग्दर्शकाची शैली कशी आहे? त्यातील त्याचे कौशल्य, तंत्र याबद्दलचे स्पष्टीकरण देणे.
५. चित्रीकरण वा सादरीकरणातील गुणस्थळे आणि दोषस्थळे वा त्रुटी थोडक्यात सांगणे.
६. आशयघन, कलापूर्ण चित्रपटाबाबत अधिक खोलवर विचार व्हावा. वाचक - प्रेक्षक चित्रपटाकडे अधिकाधिक आकृष्ट कसे होतील व अशा चित्रपटातून संपन्न होणाऱ्या कला जाणिवेला समीक्षापूरक कशी होईल हे लक्षात घेऊन आस्वादलेखन व्हावे.
७. पटकथेची मांडणी, दृश्यांची संगती, संवादभाषा, एखादे मार्मिक दृश्य, काही मोजके उल्लेखनीय संवाद याबद्दलची प्रतिक्रिया नोंदवली जावी.
८. गाणी हा चित्रपटांचा जीवच आहे. संगीत दिग्दर्शन, गाण्याच्या चाली आणि गाण्याचे वैशिष्ट्यपूर्ण चित्रिकरण याबद्दलचे उल्लेखही कमीजास्त प्रमाणात व्हायला हवे.
९. बहुतांशी चित्रपट (हिंदी) अतार्किक आणि वास्तवतेत घुसडलेली फॅण्टसी वा कल्पना अशा स्वरूपाचे असते. कित्येक वेळा तो बालपट वाटण्याजोगा थोरपटही असतो. चित्रपटाचा बहुसंख्य प्रेक्षकवर्ग हे सारे गृहीत धरून आलेला असतो. तेव्हा त्यातील खोटेपणा निमित्तापुरता मांडून जे दिसते त्यातील गुणवत्ता वा परिणामकारकता याबद्दलचे मत - विवरण समीक्षकाने करणे योग्य असते.

१०. अखेरीस एकूण चित्रपटाविषयी मत आणि चित्रपटाचा दर्जा यांचा उल्लेख व्हावयास हवा.

अशाप्रकारे या संदर्भात चित्रपट समीक्षक अशोक राणे मसिनेमाची चित्तरकथाफया ग्रंथात लिहितात, लेखक ज्याप्रमाणे लेखणी किंवा टाईपरायटर घेऊन अक्षराच्या माध्यमातून कागदावर साहित्यकृती उत्तरवतो, त्याप्रमाणे दिग्दर्शक चित्रपटनिर्मितीमागील सर्व साधनसामग्री वापरून दृश्यध्वनीद्वारा पडद्यावर चित्रकृती लिहितो. हे चित्रपटाविषयी मूलभूत तत्त्व प्रसारित करून, चित्रपटाविषयी एक नवा दृष्टिकोन निर्माण करून हा लेखक या माध्यमात ऐतिहासिक व महत्त्वाची कामगिरी करू शकतो.

तारतम्य भावाने चित्रपटाच्या आस्वादलेखनाचे तंत्र अवलंबून तसा विचार चित्रपट आस्वाद लेखनात लेखकाने करावा कारण अखेरीस कुठल्याही कलाविष्काराला काटेकोर नियम नसतात. आकृतीबद्दल सर्वसाधारण मत तयार होण्याला सहाय्यभूत ठरणे आणि आस्वादकाच्या कलाजाणिवा संपन्न करण्यासाठी प्रयत्नशील राहणे यातच समीक्षेची इतिकर्तव्यता असते.

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## A Reflection Of Post-modern Social Problems In Mahesh Elkunchwar's Party And Its Relevance With Urban Metropolis And With Bollywood Showbiz

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### Abstract :

Sahitya Academi recipient and post-independence playwright, Mahesh Elkunchwar made a surprising debut in the literary world as an experimental and revolutionary dramatist. He poses the question of tangible existence in all of his plays. Through his characters, he seems to be searching for himself. A few of his characters appear to be the playwright's mouthpiece. He had a significant role in forming contemporary Marathi theatre. He is a genre master and he explored various possibilities in the theme of his plays. He used a wide range of subjects, including morality and ethics, identity and sexuality, religion and gender conflict, time and mortality, human connection and alienation, and moral and personal decisions. Readers and audiences both domestically and abroad gave his translated plays a great deal of critical attention. His plays are amazing feats of theatrical magic and intense psychological suspense. His plays combine a powerful psychological thrill with amazing theatrical magnificence which directly appeals to the audience and connects them inwardly. He is a remarkable storyteller who can captivate an audience. Plot and subplot on the same narrative were handled by the intelligent English professor who was also involved in theater. He also deftly used hidden concepts that the audience or readers must uncover. They enjoy it as a cerebral feast. Every character in his works has a place in the modern world. He connects urban audience with the sensibility of rural atmosphere.

This essay examines the social problems in the context of their interactions with one another, their social standing, their ideologies, and the environment in which they operate. This essay will also address the characters' postmodern survival and peeling back their layers to reveal their inner selves.

### Key Words :

concrete existence, alienation, gender issues, human ties, postmodern survival.

Man is a social animal and has to deal with many social interactions. As we know social connections and relationships are essential to our life. Man cannot live in isolation from society, which provides mental and physical security as well as socialization. As a member of a social structure, one must engage in social interactions and confront both the good and harmful societal values. While negative values in society should be shunned, positive ones are always appreciated. Numerous social challenges and difficulties have a direct impact on people and society as a whole. There is evident public disapproval of the social issue and the circumstances that harm society's reputation and social structure. In the current society, there are many horrible social issues that exist, such as superstition, acid attacks, caste discrimination, child labor, unemployment, terrorism, corruption, drug addiction, gender inequity, rape, and illiteracy. The social fabric of the society is impacted by these uncontrollable social issues. Mahesh Elkunchwar picked those issues which were not visible in the early eighties and were not relevant with Indian



situations. In fact he focused how these issues impacts on individual's life and thereby society. In his remarkable play, 'Party' he talks about Bombay's entertainment industry where people from artistic circle has their own ecosystem and appears to be pretentious in nature although they projects idealistic philosophy. Elkunchwar highlights the issues which are more or less connected to Indian bourgeois society where people imitates the influential men from artistic industry. Being a successful playwright, Elkunchwar massively worked on his presentation style and syntactic structure of his plays. He himself is very conscious about the enactment of his plays and thereby he suggested long pauses, silences, shadow, curtains, darkness and colour scheme in his plays as suggestions for the action directors in order to get the total effect.

Party is a play sets in Mumbai (then Bombay) and its revolves around the men from influential circle which are considered as 'men from elite sections' and of 'manners' and 'etiquettes'. These polished men are connected with the medium of expression and they have their own ecosystem where they supports each other and sometimes replaces each other for their personal benefits. These all peoples are from film industry, politics and from the area of creative writing. Govind Nihlani's film adaption of Party is a scathing attack on such pretentious people who can influence millions of people and show of their fake modesty.

'Party', the play sets in the residence of Damayanti Rane. Damayanti Rane is a daughter of wealthy and influential politician. She organizes a success party where they all are about to felicitate the stalwart, and accomplished playwright Dr. Barve for his literary accomplishment. Recently, Government of India shortlisted his name for literary award for his tremendous contribution in literature. His literary works talks about morality and about service to humanity. Readers rush to take his books and used to sell out quickly. To celebrate the success party the guest arrives and we gets gradually connects with these men who exhibits their myriad

roles. In this party all the old and new writers gathers. Some people are from journalism, film, Medicine and from politics are also present. Mr. Barve, Journalist, Mr. Jogdand; Bharat; Intellectuals, an alcoholic actress, Mohini, Malvika; a Marxists, Mr. Aagashe; playwright, Vrinda, young woman, Sona and Doctor are present. In this play, playwright Elkunchwar shows the disparity between action and thoughts of these characters thoroughly.

#### Live in Relationship :

A celebrated writer, Dr. Barve who holds the attention of literary firmament and his fellow colleagues and people in general in the party, always writes about the human relationship and he glorifies life through his bestseller books. He also follows 'moral obligations' by donating his cash prizes to the needy people. He always tries to remain relevant in the circle of elite group and in the people in general. The another side of Mr. Barve is he is cheating his wife, and shares 7 years of live-in - relationship with a film actress, Mohini. His wife knows this well but helpless. People from this party are mute characters and indirectly supports Mr. Barve for his decision. This is the reality of entertainment industry where people encourages and supports each other for some specific reason. While in urban and rural society this is considered as a taboo and such person could be outcast and question could be raise on his morality. He sets a benchmark of infidelity towards his wife. He commits a mental cruelty against his wife. He promotes Mohini in his elite circle of intellectuals but he does not have any emotional attachments with her. Mohini is also thinks that, Damayanti Rane, a daughter of influential politician could steal him from her. Mr. Barve creates such a big blunder and still he is popular in public and considered as philosopher of human relations. This has a quite close connection with Bollywood entertainment industry. In Karan Johar's talk show, 'Coffee with Karan', Dipika Padukone, a celebrated actress made a revelation about her partner Ranbeer Singh that, 'I just don't want to be attached, don't want



to be committed. And I had fun! and then he comes along. There was no commitment as such. Even if we were technically allowed to see other people, we would just keep coming back to each other'. (Coffee with Karan, Season 8, Episode 1, 25 Oct. 2023)

In the present time, social media is powerful medium to disseminate the information and celebrities candidly reveals about their relationships and anchor of the show also supports them on national television has some adverse effect on the people in general especially the young generation. People imitate and follow them blindly. Live-in-relationship is cultural taboo in the country like India. Live-in is a danger social problem which arises in the metro cities and it is spreading in big cities and towns. Peoples do not approve such relationships which has no legal bond. Live-in relationship is now danger for marriage institution and it also affect the social fabric. Live-in is an arrangement of two opposite sex without getting married. Recently, Saraswati Vaidya and Shradha Walkar are the latest reported cases where these girls gets brutally murdered by their partners out of suspicion. Indian court has also made a remark and declared its opinion that, live in is not illegal because it violates rights to freedom. Deutsche Welle in his article in Hindustan Times, 'Live in relationships in India are legal but taboo' opines that,

"The concept of live-in relationships was legally recognized for the first time in 2010 while discussing the safety of women and said that women who were in live-in relationships are protected under the domestic violence law... and children born out of such situations are entitled to rights under a co-parenting agreement and have a right to inherit property". (Hindustan Times. 4 Nov. 2023 by Deutsche Welle)

Mahesh Elkunchwar presciently noted such idea of Live-in in his play, Party and aware us about the arrival of new substitute to marriage institution. Indian metro cities, especially those who work in films, software industry accepting it as a easy vehicle

to lead their life without the consent of their parents. Parents are helpless as power shifts.

#### Single Mother parenting :

In this play, Damayanti Rane is a single parent, after her husband died she looks after her daughter Sona. Damayanti is a daughter of wealthy politician and hence she leads comfortable life and always finds herself surrounded by influential men in creative arts. She manages success parties for them and tries to send them abroad in the delegation as she has some powerful connections in the ministry. She is quite aware about her inability in any creation so she uses defense mechanism and enjoys others success. Her daughter, Sona is deserted by her partner and is firm that she will bring and brought up her baby, as she is pregnant. She is of radical mindset. She opposes the idea of re-marriage, and hence she thinks that she will retaliate over the situation. She finds her mother as cultural parasite. She makes an allegation on her mother as 'parasite' and live upon others success.

Although Sona is firm on her decision but internally she is broken. Her mother brings proposal of Mr. Aagashe, the playwright but, Sona rejects him and refers him as a fake and second rate playwright. In Indian context, the single mother parenting is quite difficult because traditional society sees this from a different perspective. Single parenting especially for women has a lot difficulties to face. There are financial and social issue causes anxiety and depression which leads to alienation. The women in such parenting comes out as over protective and hence the children from the family lacks social skill development. In this connection, Ambika Pandit discloses a shocking truth in her article, 'Single mother's head 4.5% of all Indian households' she says,

"4.5% of all households are lone-mother households, this translates to 13 million households where lone-mothers live alone with their children. Another 32 million live in extended households... The poverty rate of lone-mother households is 38% in comparison in 22.6% for dual-parent households"



(Times of India, July 8, 2019)

In Indian films, Single mother characters are gloried with a slight touch of feminism and stands for self-pride, and independent but in reality this is sheer illusion. The ground reality is very different than what is projected in films. In popular television show, 'The Fabulous Lives of Bollywood Wives' the women from film and theatre celebrating their single parenting and glorifies being single mom which affects the audience and people in general. Mahesh Elkunchwar presciently noted such issues and registered in his plays which is really prevalent in today's society.

**Conclusion :**

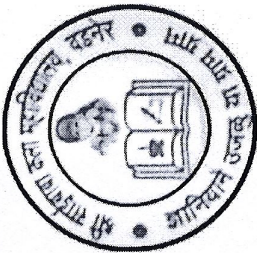
Thus, having analyzed the play, 'Party', we can

say that Mahesh Elkunchwar's keen prediction in his plays and caricature of the men are having relevance with today's social condition and its transition is significantly relevant in the present time.

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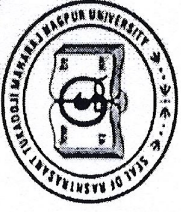
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They jointly published a Research Paper entitled **A REFLECTION OF POST-MODERN SOCIAL PROBLEMS IN MAHESH ELKUNCHWAR'S PARTY AND ITS RELEVANCE WITH URBAN METROPOLIS AND WITH BOLLYWOOD SHOWBIZ** in the UGC Listed Journal **SANSHODHAK** (ISSN No. 2394-5990).

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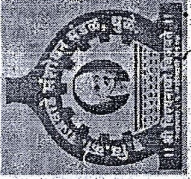
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या संस्थेचे त्रैमासिक

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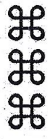
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## Will India Succeed Lessening Rivalry Against China : Political Perspectives and Different Dimensions

- Dr. Sandip Tundurwar, Nagpur.  
- Raju P. Lipte, Nagpur.

### Abstract :

This article aims to enlighten Indo-China bilateral diplomatic relations and its rivals on various issues. Recently Era, Indo-China bilateral diplomatic relations are in turbulence mode. If we look present arena of the International Politics, Indo-China bilateral diplomatic relations are most significant for world. Despite this, India and China's rivalry are increasing day by day. But every problem has a solution. Indo-China disputes will settle in future by means of mutual understanding, coordination and cooperation. Thought it occurs, defiantly, it will be helpful Third World Countries. It is a Future demand also.

India-China bilateral diplomatic relations travel so far way. It has completed his 60th anniversary. After this long time of diplomatic relations, India is not confirmed and vulnerable about India-China diplomatic relations. After the attack of 1962, China has engaged with many agreements i.e. Counter Terrorism, Water Disputes, Borders Issue, Technological Development, Military Agreements, Anti-Piracy Movements etc. Even this Many Issues and decisions are responsible to be founded threaten. Tibet, South China Sea Issues, Naval Interference in India Ocean, India's Look East Policy are the recent instance.



Politically and ideologically both countries are different. China is a well known Communist Country in the World. It always emphasises on policy of Imperialism. Aksai Chine, Tibet problem, POK, Taiwan issues, New Silk Route are great examples. It clears the intention of China foreign policy. For instance, Chinese Soldiers entered in Indian LOC, New Silk root Construction in Askai Chine and Siachen Glacier, Constructed airports and fasted railway tracks near North-East Border of Indian and Plant a middle range missiles also. Vice-versa, India is a Democratic Country. People are sovereign and strongly oppose to the Imperialistic policy.<sup>2</sup> Indian constitution also envisages the principle of International Peace and Security and maintain just and honourable relations between nations as well as to foster respect for International law and treaty obligations, and to encourage settlement of International disputes by arbitration in part IV, article 51.<sup>3</sup> So India always tried to curb the Problem with mutual understanding and bilateral talk such as agreements, pacts and CBMs.

In Nineties, India adopted LPG policy after ten years to China. India has changed our vision about Indo-China bilateral diplomatic relations. India and China both are growing economies in the World and both are the Asian Countries. China is an Export oriented Country though India is an Import Oriented Country. China is a 2nd largest Economy in the World. Military power also stronger than India. Indo-China bilateral trades nearby US\$ 61.74 billions. All this factors are responsible to change the political decisions and diplomatic relations with China. Despite this, China doesn't stop his dominative policy.<sup>4</sup>



### South China Sea and India Ocean; Marine Controversial Issues:

From the last decade, Issues about South China Sea and Indian Ocean is in Media. Both are controversial issues for India and China. Basically, India's Economical interest about South China Sea. India is trying to mitigate our future Oil and Natural Gas need from South China Sea. But China stated that this is their external territorial area. As per International convection, Maximum External territorial area limit is three hundred nautical miles only. Actually, China wants to bind India's interference in South China Sea. India signed agreements with Vietnam and Philippians. India has changed its multilateral Policy about South East Asian Countries, declared as "Look East Policy". India has enlarged foreign policy about South East Asian Countries intended to counter the Chinese dominance in South China Sea.

Nevertheless, Chinese has also increased inference in Indian Ocean through Strait of Malacca under the reason of Somalian anti-piracy movement. China has established his Naval base at Seychelles in India Ocean. China has signed agreements with Sri Lanka and started development Projects in it. All this scenario, cleared the Picture about Chinese aggressive policy to counter India in Indian Ocean. This is the term of "String of Pearls". On the other hand, Chinese has the intention to boost the Economy, Export-Import and create to defence dominance in Indian Ocean.<sup>5</sup>

### Borders issues and Military Rivarly :

India shares nearly 2000 km border with China. These are mainly conflict areas. China has settled almost all his border issues other than India. This is one of major problem to increase the



vulnerability between Indo-China bilateral diplomatic relations. It is deemed our confidence building measure agreements. In 1993 and 1995, India signed CBMs agreements with China. Many of negotiation summits also occurred. But India doesn't succeed to settle the border issues such as Taiwan, Aksai Chine, Siachen Glacier, New Silk route, Sikkim and Arunachal Pradesh problems etc. Due this border issues, India facing problems of Money laundering, Terrorism, Naxalism, Water dispute about down pore rivers also.

India and China, both are major growing economies in the 21st century. China is a Buddhist Country. India has diverse Cultural and Religious Country. Indian Government has started the Nalanda and Lumbini projects for Cultural, Educational and Tourism promotions. Both are related to Buddhist religion and culture. It can promote cultural and religious relations and helps to promote confidence building measures between two countries. Although it is significant to make people to people contact. It will definitely increase pressure on both governments to maintain safe and sound bilateral relations. On the other way, it must be helpful to promote peace and security. It will reduce threat of the Military strategy and distractive weapon.<sup>6</sup>

#### India's Look East Policy and Cultural Dimension :

After 1995, India has changed its perspective and focused toward South East Asian Countries, and East Asian Countries. These Countries are economically and technically developed, well known as a "Tiger Economy". Basically, these are Island countries. Though these are under threaten of climate change and global warming due to the rising level of Sea. Through ASIAN, a



regional organisation, deals with issue of climate change and trades. India's economical and trades interest with East Asian Countries. It helps to promote our FDI, DII and boosts our economy. India can put the Issue of Climate Change and Global Warming in UNs, BASIC, SAARC also. South East Asian countries are mostly Budhist and Muslim countries. India shall boot the religious multilateral diplomatic relations. And promote people to people contact. Basically, India's vision about Look East Policy is to counter Chinese hegemony in South China Sea and promote our trades.<sup>7</sup>

#### Conclusion :

Today, Indo-China diplomatic bilateral relations are in tangible situation. China is a worlds 2nd Economic power house. India is a threat to Chinese aggressive policy. Day by day, Chinese intervention is increasing in India territory and Sea area. There are many issues unsettled between India and China. Both are growing countries. They are struggling for mitigate their future resources need and economic interest. This is a major reason to increase the rivalry between them.

This scenario presents a critical situation about Indo-China bilateral diplomatic relations. If, India wants to settle this turbulence we must promote a Confidence Building Measures. With this, Negotiation and Mutual co-ordination and co-operation is another way to resolve the problems and various issues. Regional Organisations can also play major role towards settling the disputes. Like SAARC, ASIAN, APAC, BRICS, BASIC and Shanghai Cooperation are major regional organisations will help to promote our bilateral diplomatic relations. As well as our cultural and

religious relation also can make the pressure on Chinese policy makers i.e. people to people contact, Nalanda, Lumbini projects etc.

India and China knew as a Nuclear Countries. According to many experts, Border issues might be reason of war in future. That is why; it is primary demand of future to solve the border disputes as well as to curb interference in Line of actual Control (LOC). At the end, Indo-China bilateral diplomatic relations are corner stone for Eastern World. Though Indo-China Manage their bilateral diplomatic relations with Cooperation and Mutual understanding. It will definitely help to shift the Western power toward Eastern world.

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