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Anekant is a peer reviewed, refereed international online and print bi-annual journal designed to publish research articles, analytical models, empirical research, case studies, conceptual frameworks, and book reviews on various issues in humanities and social sciences. The purpose of the journal is to provide a platform for scholars and encourage original research as well as fresh insights into the interdisciplinary studies in humanities and social sciences. The journal, with pluralistic approach, focuses on the multi faceted aspects of literature, linguistics, anthropology, communication studies, economics, political science, Geography, History, Sociology, Psychology and Yoga, Defense Studies, international relations, Philosophy, Library Science, Media Studies, Performing arts and women Studies etc. It aims to establish a research forum exclusively catering to needs of academicians.

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Foreward

Research and publications are the core purposes of higher education along with teaching-learning and extension. With this holistic view AES'Tuljaram Chaturchand College of Arts, Science and Commerce, Baramati has brought out a peer reviewed international research journal entitled *Anekant: Journal of Humanities and Social Sciences* in December 2017. It publishes original research papers, review articles, book reviews etc. from humanities and social sciences. The prime purpose of the journal is to provide an intellectual platform to the research scholars and proliferate knowledge in the society.

We are pleased that the First issue of the journal has seen day's light in February 2018. We would like to invite you to contribute a research paper for publication in this journal and encourage this educational activity.

The **Vol. I, Issue I**, of this *Anekant: Journal of Humanities and Social Sciences* have been contributed by scholars from different areas on issues of current significance including social media and national security, study of watershed using GIS, English, Hindi and Marathi literature, expectations from life partners, personality and achievement motivation and book and film reviews.

For support and encouragement, I would like to thank Hon. Shri. Arhatdas Shah-Saraf, President, Hon. Shri. Jawahar Shah-Wagholikar, Secretary, and all dignified members of AES' Management Council, teaching and non teaching staff. Moreover, I wish to compliment the editorial board for their sincere and proactive efforts in bringing out this maiden issue.

Principal Dr. Chandrashekhar Murumkar

Editor in Chief

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SOCIAL MEDIA A NEW TOOL TO SPREAD HATRED AND ITS CONSEQUENCES ON NATIONAL SECURITY IN INDIA

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Abstract:

The objective of this paper is to critically analyze the current scenario of social media users and its impact over the Indian society at large. It also addresses the cyber threats that can impact over the National Security while using social media. We have observed several recent examples of using Social media for Terrorists activities and Communal Violence in India. Cyber threats can come from various sources like criminals, hackers, virus writers, terrorist, communal group etc. over the social media. This can turn out to be threat for the national security of a country. In this paper we have discussed cyber threat through social media website, and some crucial cyber ethical aspects for social media users to mitigate the risks and safe browsing.

Keywords: Social Media, Impact of social media, youth and social media.

This article is dedicated to eminent academician Dr. G. R. Krishnamurthy, Mangalore.

Introduction:

Millions of people are connected over Social media across the world today. Social media users are increasing day by day and it is creating many issues in our society. Using Face book, WhatsApp or twitter is becoming status symbol nowadays. These advanced technologies offer new capabilities and benefits, but they also introduce new risks for its users and society. In this age, social media can turnout to be the alternative weapon for terrorist organizations. Most of the users are not aware about cyber crime and its precautionary measures. They can become victim easily. We notice that our youth are attracted towards terrorist groups for their activity. Today's main formula is "Information works as a power". Without using any weapon cybercrime can impact more dangerously on a large scale on national security. The utilization of social media as a new communication podium introduces serious personal as well as national security and privacy issues that can't be ignored. This paper aims to recognize the current status of Social Media users, general concept of Social Media, basic of Social Media, and Awareness of cyber crime among the social media users and how it can lead to affect national security of India. Use of Social media for Terrorists activities, Communal Violence and Revolution can become threat to the national security. Social media not only has risk for National Security but also has an opportunity to strengthen national security and to be used to benefit the government.

Objective of the Study:

1. To study the current status of social media users and impact of social media over the society in India
2. To observe threats of social media over the National Security.

Methodology Adopted:

The present study is based on secondary data. Therefore, the required data is been collected from various sources such as, Government publications, survey records of various agencies, relevant research papers, books, newspaper articles and websites.

➤ **General Concept of Social Media as follows :**

Social media means Internet-based application software for mobile or pc that allows people to interact and share resources and information with closed groups or in public. Some instances of social media incorporate blog, discussion forum, chat room, wiki, YouTube channel, LinkedIn, Facebook, twitter etc. Social media can be accessed through computers, smart and cellular phones and mobile phone text messaging. [1]

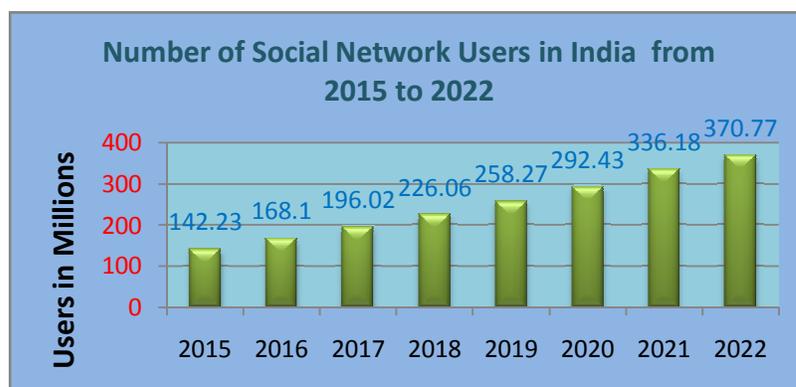
➤ **Three basics that describe the use of Social Media:**

- A virtual space where the user can activate and set his own profile (account); this location is basically available with an application providing 'social networking' services (Facebook, Twitter, LinkedIn, YouTube, etc.);
- To make such a profile public (in full part or half), with the other profile linking and then, an opportunity to put it in the network; in doing so, the user can communicate with another profile connected to his / her network. In addition to creating your own profile, the user can decide how to make his profile on public network
- An opportunity to handle your own network, continuous development and updating.[2]

➤ **Social Media fact and figures from India :**

- India has world's biggest number of users on Facebook ie. Over 195 million. India's leading Facebook users are between the ages of 18 and 24 and Indian users can use Facebook in 12 languages. There are around 155 million monthly active users (MAU) in India; 147 million of them are using Facebook through mobile phones. Facebook is the only social network crossing 150 million users in India. [3]

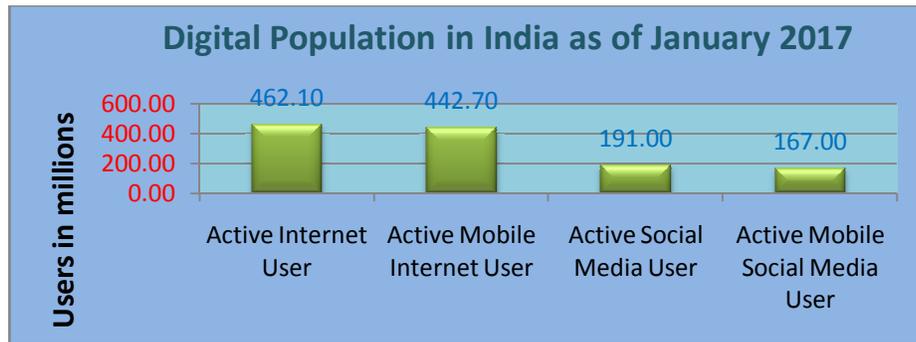
Figure -1 Statistical data of Social media user from 2015 to 2022



(Source - <https://www.statista.com/statistics/278407/number-of-social-network-users-in-india/>)

- WhatsApp Mobile Messaging Services announced on Friday 24 February 2017 that there are 200 million monthly active users in India.[4] As per WhatsApp mobile messaging services India is the highest country for video calling minutes with over 50 million video calling minutes every day[5]

Figure -2:Statistical data of Internet and Social media on Mobile Statistics



(Source-<https://www.statista.com/statistics/309866/india-digital-population/>)

➤ **Aspects' of Social Media Utilization In India:**

1) Social Media and National Security:

The peril in front of any element of national power creates security problems and any security problem is considered as National Security Issue. Every government wants to keep nation secure from Internal as well as external threats. Ethnic, religious and cultural conflict can become internal threat to National security. Today, Social media is the most impressive and forceful way of mass motivation and also the most important element used to break the togetherness and integrity of the state.

2) Use of social media for riots:

India is secular country which includes various religions castes and sects. The population of India is distributed in religious communities and Cultural diversities but still we can found tolerance in the society. Riots happen in very rare cases due to some misunderstanding in different communities. We will study some

cases of riots happened before in various region of India and misuse of social media to trigger the violence.

On 27th August 2013 'Muzaffarnagar Riots' happened in two communities, the Muslims and Jats in Muzaffarnagar and Shamli. Muzaffarnagar is communally sensitive district in Uttar Pradesh. This riot claimed more than 43 lives and 93 plus injured. Through fake stories, on social media a terrible and purposeful attempt in spreading hatred between the communities was seen as an vital element of the role played. On the other hand, with the support of the representatives of political parties, they used social media like Facebook, MMS and CD's as a tool to provoke abhorrence in the communities. [6]

The riot in Vadodara is Second Example where social media was used wrongly. A youngster posted a picture which hurts people's reverence. After that the post went viral and triggered violence in Gujarat's Vadodara. The violence continued for a week after which for precautionary measure mobile internet facility in the city was suspended to stop the spread of rumours which could increase the sectarian tension in the city. [7]

In another example tension gripped in Pune due to misuse of social media. Crowd has gone wild in the city over picture shared on Facebook and WhatsApp which hurt people's reverence. An angry mob attacked and killed 24-year-old Muslim IT professional, who was returning home from offering namaz. He was not in any way connected to the circulation of the pictures. [6]

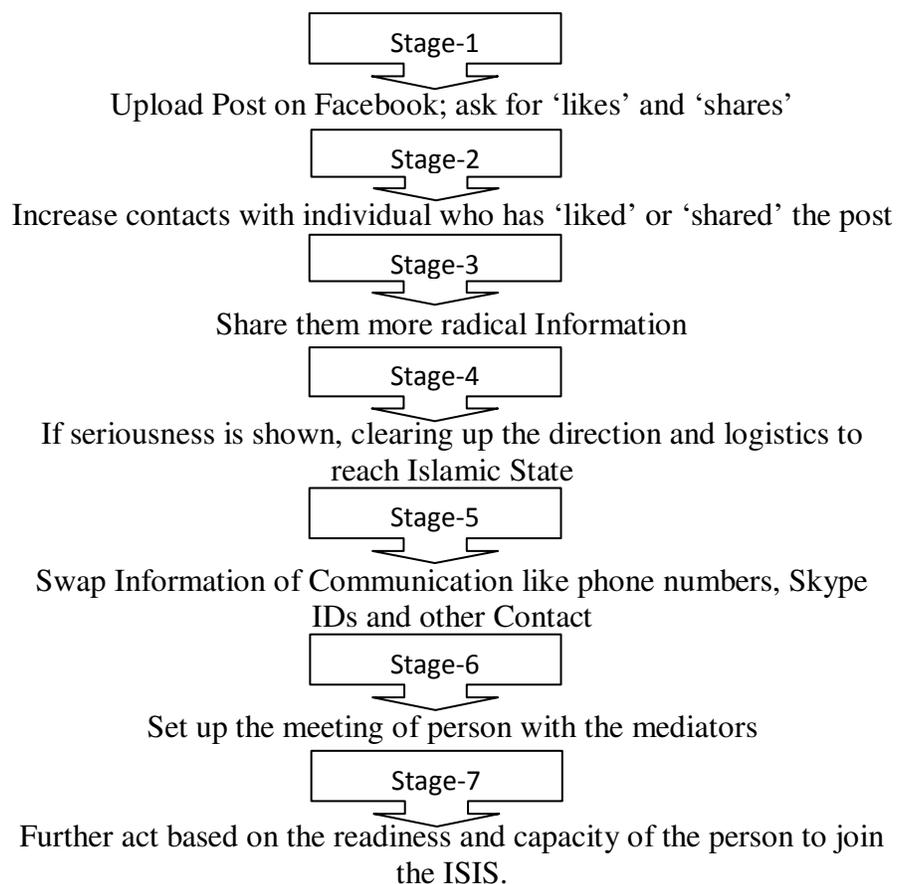
3) Use of social media for Terrorist Activities in India:

As per ATS sources the ISIS has a fully developed online recruitment team. This team operates from various parts of the globe. This team monitors youth who supporting for taking up arms to defend Islam or shows an interest in the ISIS' ideology. Once such

"vulnerable" youngster is recognized, they are radicalized, put through to several recruiters, and ultimately, handed over to an Indian handler. The Indian recruiter then facilitates their journey to Syria through various routes. [8]

In September 2015, an Indian woman, who was involved in recruitment to the ISIS, was Exile to the country by the United Arab Emirates and then arrested in Hyderabad. A 37-year-old Afsha Jabeen alias assumed name Nikki Joseph was showing herself as a British national Encourage the youth to join the ISIS through social media.[9]

ISIS strategy to recruits the subject



(*Source*: Fighting The Islamic State: Centre plans anti-terror cyber-push, 11 April 2016, The Hindu and Shruti Pandalai (2016) “The ‘social media’ challenge to national security: impact and opportunities a conceptual overview”(<http://www.idsa.in>))

According to the information from intelligence agencies, approximately 10-15 educated youngsters from Kashmir may have been recruited by different terrorist groups working in the region. The security agencies also reported to centre increase in the action of the terrorist groups in the Jammu and Kashmir, highlighting the use of online medium and social networking websites by the terror operators to hire the local youngsters. A number of Militant Groups, including Hizbul Mujahideen, have posted pictures of their members online to attract local youngster. Military had earlier expressed concern over recruitment of educated youngster into terror outfits. Highlighting concern, General Officer Commanding-In-Chief, Northern Command, Lt. Gen. DS Hooda, during the interaction with PTI, had said that there are attempts to attract the youngsters by such organization through social media which is having “several impacts” and steps are needed to answer it. [10]

4) Protest using Social media:

Maratha Kranti Morcha:

After Independence in India, the Maratha Kranti Morcha is the biggest ever silent protest by the Maratha community. It is being appreciated across the country because of its discipline, cleanness and Nonviolence. Background story of this umbrage was 15-year-old girl is alleged to have been brutally raped and killed by three men in Kopardi village, in the Ahmednagar district of Maharashtra. The occurrence was not exposed by the mainstream media for some time. This has inspired the youngsters in Koparadi and Nagar districts to spread awareness about the incident on social media platforms like WhatsApp and Facebook. Angry social media posts became viral

and the crowd gathered immediately, forced the local police to take action and arrest the criminals within 24 hours. After this the details of the incident had become viral across the state and youths from many parts of the state got together to support the family. This incident gave birth to Maratha Kranti Morcha which started from Aurangabad district and covered almost every district in Maharashtra. [11]

Result and Analysis: According to our research, social media is also being used to create domestic disturbance. Terrorists and religious fundamentalist organizations are using social media to create religious turmoil among the people. Terrorist organizations like ISIS are dragging the youth in their trap and for this purpose they are working on the Internet. This can become threat to Internal Security of India. It is the need of the time to make the youth aware of Internet threats. Today's youth is vulnerable; they believe what they read/see on social network sites. Recent examples show that on social media youth react so aggressively in religious matters this leads to religious turmoil in communities. A fake account over social media is very big issue. Social media allows creating fake accounts. There should be a process so one can control the fake accounts over social media. Recent examples indicate that religious fundamentalist organizations spread rumor in religious matter this deteriorates religious reconciliation between communities and creates tension.

Suggestions/Solutions:

- **Personal Level**
 - If you are using social media apps on your mobile, make sure to secure your device with a strong password
 - Be choosy with Friend Requests on social Media accounts if you do not recognize the person, do not accept request. It can be a false call.

- Check out the details of religious groups before adding them
 - Do not fall prey to the promotion of religious organizations before reacting. Make sure it is true and valid
 - Be careful regarding information shared on your social media account like religious, personal and professional. Avoid sharing personal details.
 - Be cautious when clicking on links: Hackers are searching on social networks even if they're from friends
 - Change your passwords frequently and don't enable auto login
- **Government Level**
 - A National security policy should be created for post upload procedure on social media
 - Identity proof should be verified before creating an account on social media, so it will control the fake accounts on social media.
 - Continuous monitoring of the users through government agency.
 - In India there should be one policy that can cover standards, protocols, and statute across the nation in Information and cyber security domain.
 - Government can encourage for Research projects in to information and cyber security domain.
 - To enhance Information and cyber security government can tie-up with private agencies.

Conclusion: Social networking sites permit hatred groups to recruit and share out propaganda online. Social media can be a weapon for the spread of fake rumors and untrusted information. Terrorist groups are running their agenda for recruitment through social media

portals. This is very serious problem which needs to focus by government on top priority. This threat can harm our nation integrity and internal security. Some bright sides of social media cannot be denied but if we observe from a national security perspective then this matter is dangerous. Legitimate protest is a pillar of democracy. People gathering through social media and protesting for any incident, may be a sign of democracy. But the exaggeration of this may lead to national harmony and must be stopped for the integrity of national security.

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STUDY OF WATERSHED USING GIS APPROACH: A CASE STUDY OF PUNE CITY

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Abstract:

The purpose of the present study is to introduce GIS approach in a watershed study. Based on daily rainfall data from 1950 to 2010 for fourteen stations of the Pune district, one day extreme rainfall series for each station were identified. Also, on the basis of rainfall data of all stations, we have identified a station and a day with highest rainfall value in the last 60 years. Then, observed rainfall values of remaining stations for that particular day. Finally, on the basis of rainfall values for that day of all stations, spatial pattern of one day extreme events have been created with the help of ArcGIS software. The seasonal and annual variability in the rainfall and temperature for Pune district is shown by the map. Attempt has been made to show temporal changes in 1, 2 and 3 days extreme rainfall for Pune district. The map of land use / land cover of the study area has been prepared using LISS III satellite image in a SWAT model.

Keywords: GIS, Seasonal Temperature, Seasonal Rainfall, Extreme Rainfall, LISS III, SWAT Model.

ITRODUCTION:

Rainfall at many places in India is governed by summer monsoon. The word 'Monsoon' is derived from the Arabic word 'Mausim', means 'season' or 'change in wind directions'. These winds bring moisture from the adjoining seas onto the land areas, making the continental weather humid (Gadgil et al., 2002). Two monsoon systems operate in India, namely, summer monsoon season accounting for 70-90% of annual over most part of India during June to September and post monsoon accounting for about 40% in south peninsular region of India during October to December (Gupta, 2002). The rainfall in India shows large spatial and temporal variability. It generally exceeds 1000 cm in the areas the east of 80oE (Cherrapunji / Mawsynram in northeast India receives rainfall of 1000 cm and more in a year), while in Thar desert, located in western part of India receives hardly 20cm of rainfall during a year. (Deshpande and Singh, 2010) However there is almost no area where rainfall is less than 100 mm annually, and even this is sufficient to meet local drinking water needs, provided it is harvested properly and where it falls. Heavy Intense rainfall at a place naturally generates a large runoff within short period of time, making it imperative to store this water if it is to be of use. As such storage of water in excess rainfall regions as well as deficit rainfall regions is of prime importance. Because of the sporadic spatial and temporal distribution of rainfall, the only way for water supply can be controlled to match demand is through storage.

Fundamentally, a reservoir serves to store water and the size of the reservoir is governed by the volume of the water that must be stored, which in turn is affected by the variability of the inflow available for the reservoir. These Reservoirs are of two main categories: (a) Impounding reservoirs into which a river flows naturally, and (b) Service or balancing reservoirs receiving supplies that are pumped or channeled into them artificially. (Wagner et al, 2012) In general, service or balancing reservoirs are required to balance supply with demand. Reservoirs of the second type are relatively small in volume because the storage required by them is to balance flows for a few hours or a few days at the most. Reservoirs that are sited upstream of major demands have maximum operational flexibility to shift water among competing uses, for example, taking advantage of rainfall in one area to conserve water for use at another location or time. Impounding or storage reservoirs are intended to accumulate a part of the flood flow of the river for use during the non-flood months. With this view, an attempt has been made here to assess the water availability and its temporal variations in the area where the reservoirs supplying water to Pune City are located. (Deshpande and Singh, 2010).

OBJECTIVES:

1. To bring out the spatial patterns of seasonal and annual rainfall/Temperature patterns and their temporal changes and over Pune District using the daily rainfall data of 19 stations from Pune District and data at 5 reservoirs.

2. To document the statistical inferences in the 1-day extreme rainfall series at various stations in the Mula-Mutha basins.
3. To discuss some applications of the Remote Sensing data in characterising the landuse pattern and also to run the Hydrological model.

METHODOLOGY:

To study the rainfall and temperature climatology, for each station or each grid within the study area, seasonal rainfall time series for 4 seasons (total rainfall for each season) have been calculated first. Then the average based on all the years is calculated for each station/grid. Then using GIS interface it has been displayed on the map of study area. Smooth isolines have been drawn and shaded using appropriate colours are shown.

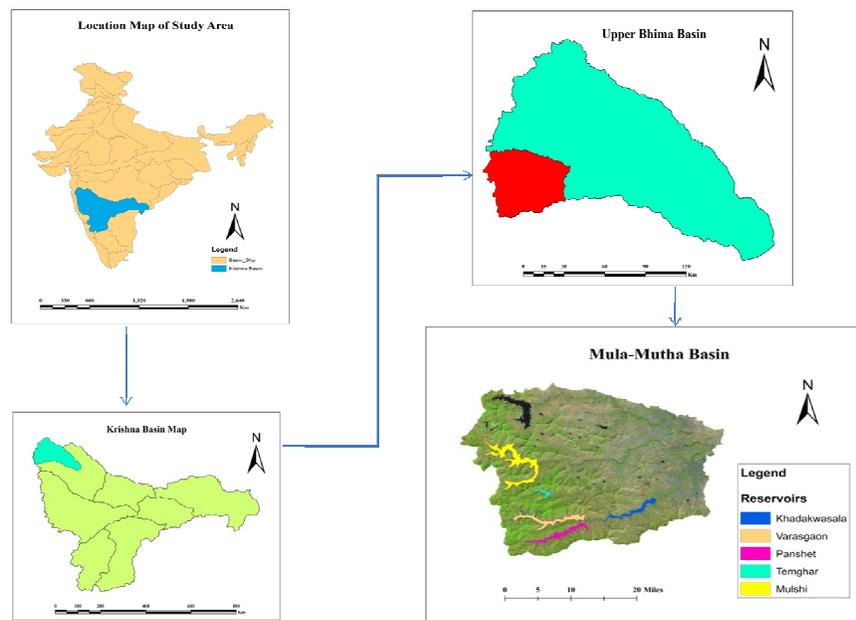
First step followed in Extreme rainfall analysis is that, to prepare 1 day extreme rainfall series for each station/grid for the available data (For each year 1 extreme value has been picked up for 365 days in a year). Based on all years one highest ever recorded value has been selected and map of such values for different duration has been displayed using GIS interface.

Spatial averages of Seasonal and extreme rainfall of all the stations inside the study area have been estimated for each year and then such time series has been subjected for examining the temporal changes.

STUDY AREA:

The Study area considered here is situated in the Krishna River Basin, India's fifth largest river basin covering an area of 2,58,948 km² in Peninsular India. It covers nearly 8 % of total geographical area of the country. The basin is situated between East longitudes 73°21' to 81°09' and North latitudes 13°07' to 19°25' in the Deccan Plateau (Map.1). The Krishna River originates in the rugged topography of the Western Ghats or Sahyadri at an elevation of about 1337 m above msl, North of Mahabaleshwar and flows Eastward for about 1400 km to meet the Bay of Bengal (Deshpande and Singh, 2010). Pune city is situated in the Bhima Subbasin of the Krishna Basin. The Mutha and Mula rivers, tributaries of the Bhima flow through Pune City and are the lifeline for the citizens. These rivers originate from Deccan volcanic province, rise in a mass of hills on the edge of Sahyadri, near 3000 feet (986 m) above sea level at Mutha village. In the upstream region, two tributaries of the Mutha River, namely Ambi and Mose, originate near Dapsar and near Dhaman oval. Mula River merges with the Pawana River on the left bank and Mutha River on the right bank to form the Mula-Mutha River, which later meets the Bhima River. The citizens of Pune utilize water from 4 reservoirs Khadakwasala, Panshet, Varasgaon, Temghar. Dams at Panshet, Varasgaon and Temghar supplement the storage capacity of Khadakwasala. Mulshi reservoir supplies the water for the parts of Pimpri-Chinchwad area.

Total area of the study region comprising the Mula-Mutha basin is 2036 km². However, the seasonal climatology has been discussed for Pune District with area 15642 km² (Map.1).

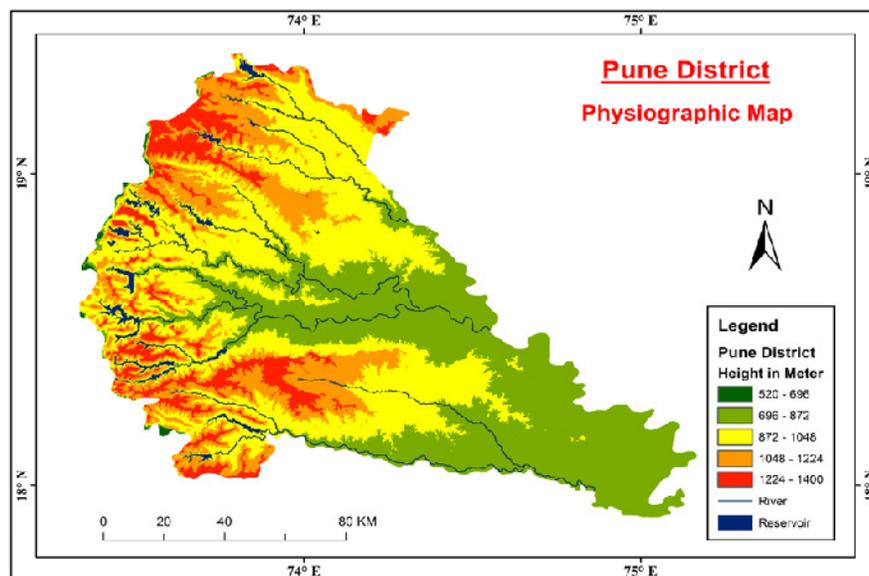


Map. 1. Location map of the study area.

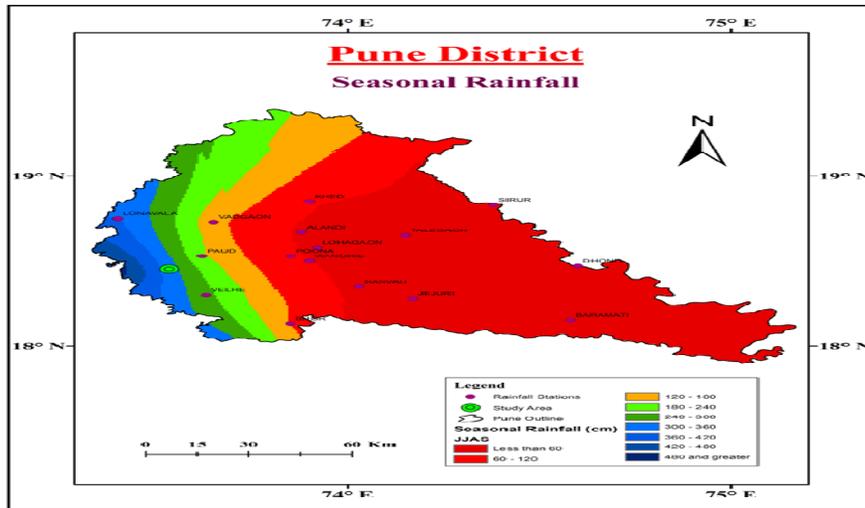
Physiography:

Pune district covers 15,642 sq. km. area. Sahyadri mountain range lies from north to south in west part in study region and Crestline acts as a main water divided of peninsular rivers. There are three main mountainous ranges, namely, Harishchandra range, Jeevdhan range and Dhak-Ahupe range. In south, Saswad plateau lies in between Bhima basin in north and Neera basin in south and then it extends towards east (Map. 1). South of Harishchandra range, the Tasubai range lies in south, then Mandavi range and Tamhini

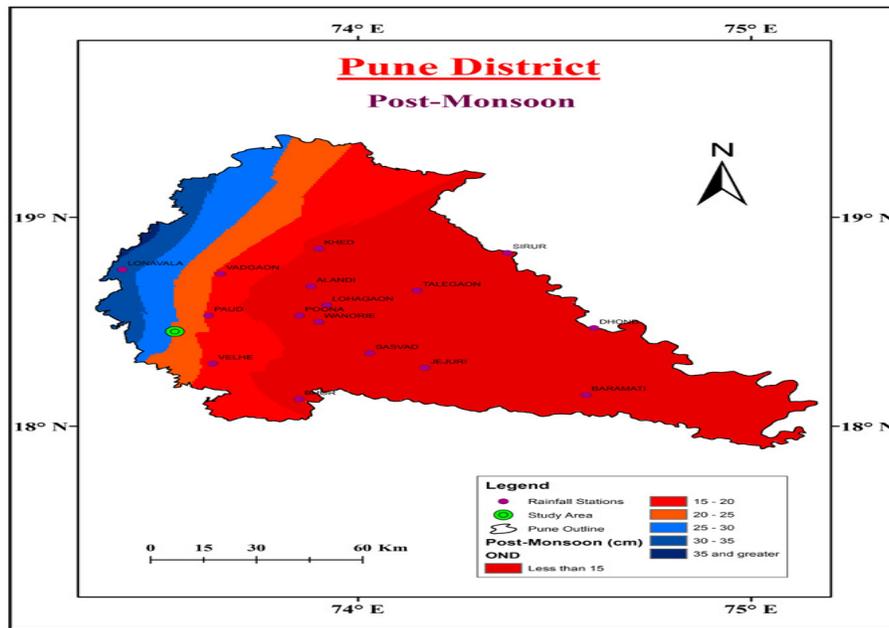
range followed by Saswad plateau indicates two regions of above 900 meters high. One lies in north i.e. Harishchandra and another is Jeevdhan range. The height in west part in study region is above 1200 meters and it lowers towards east 450 meters. The central and west parts have elevation from 600 to 1200 meters. The slope is towards southeast in study region (Map 2). The central and east parts show elevation between 450 to 600 meters lying from east to west. One zone lies between Tasubai range and Saswad plateau and east part and south part of Saswad plateau. The overall slope is 800 meters from northwest to southeast direction in study region.

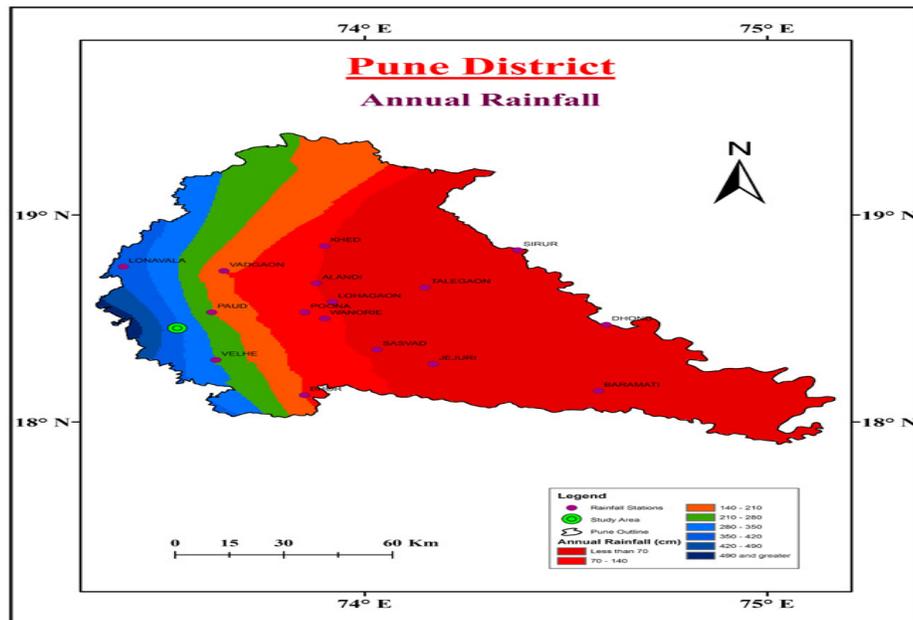


Map. 2 Physiographic map of the study area.



Map. 3. Pre-monsoon and seasonal rainfall distribution of Pune District.





Map. 4. Post-monsoon and Annual rainfall distribution of Pune District.

Pre-monsoon Figure indicates rainfall activity is limited to the area in southwestern sector of the district in Velhe region. Study area or reservoirs lies in this heavy rainfall zone and receives rainfall of 6cm during this season (Map.3).

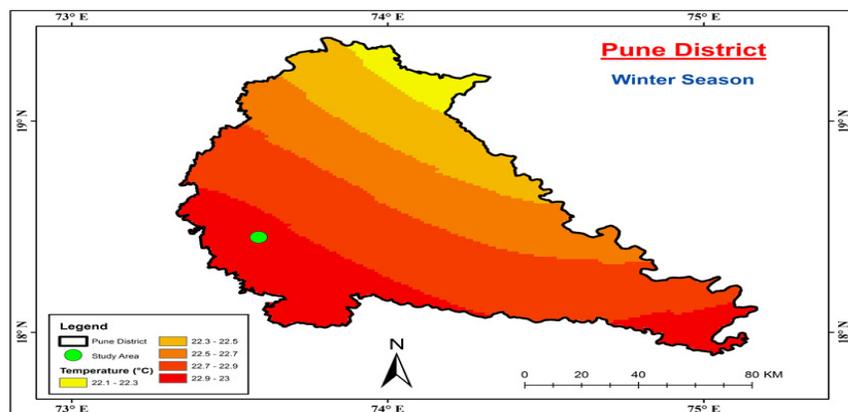
Summer monsoon Figure it is seen that summer monsoon rainfall ranges from less than 30cm to 400cm in a season. Nearly 50% of the Pune district area lying in the eastern part comes under the semi arid zone and receives rainfall of 30cm during June-September. While western part of the district where reservoirs are located (Paud area as seen from the figure) receives rainfall of the order of 250cm in summer monsoon season. Hilly areas around

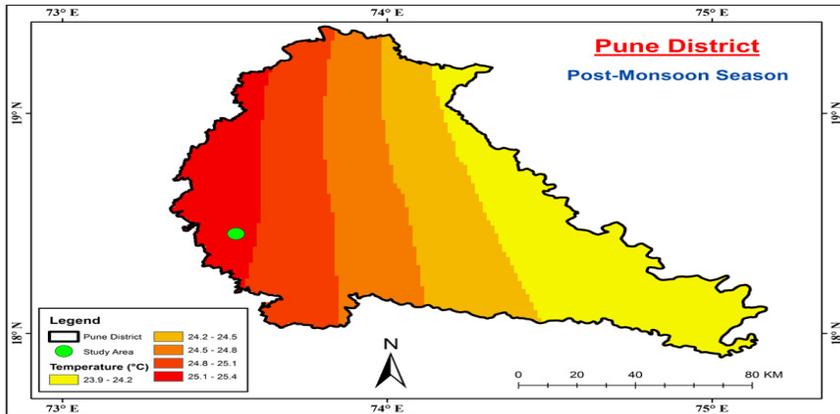
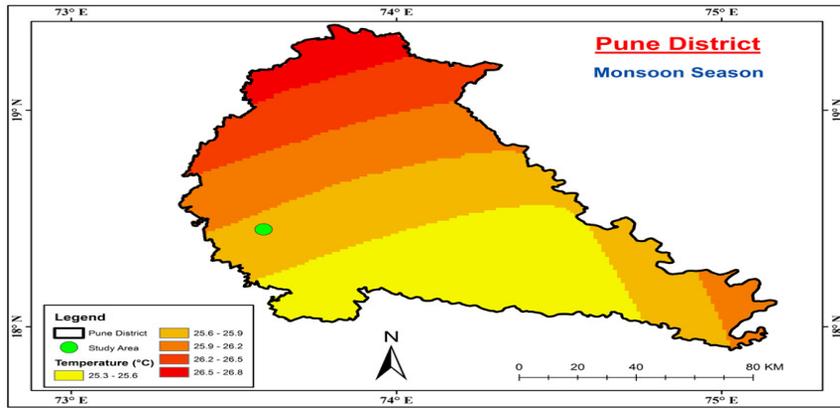
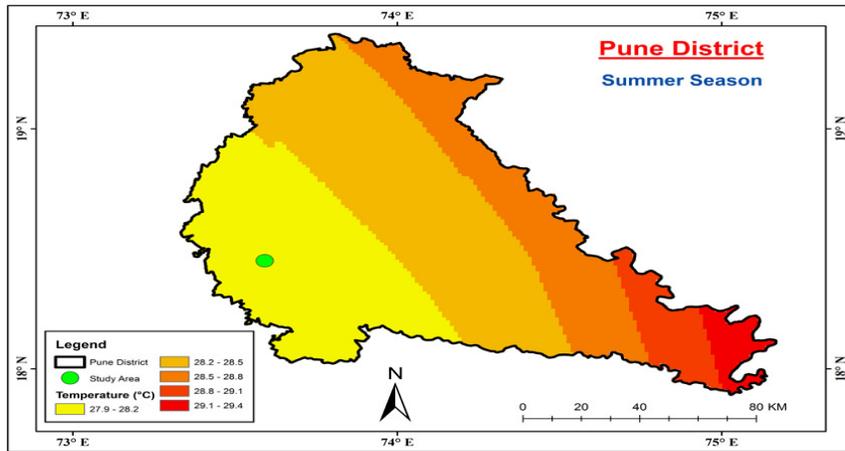
station Lonavala receive maximum rainfall of 400cm during this season. This is due to the orographic effect of the Western Ghats (Map.3).

Post-MonsoonFigure gives the spatial pattern of Post-Monsoon season rainfall. Figure indicates that a substantial amount of rainfall is received during the post-monsoon season. This is corresponding to withdrawal phase of the southwest monsoon and beginning of Northeast monsoon in the peninsular India. Western part of the district receives rainfall around 30cm, (Khopoli) while eastern part receives around 10cm of rainfall during this season (Map.4).

Annual RainfallFigure shows the annual rainfall pattern of rainfall. The pattern resembles to that of summer monsoon season as this season contributes nearly 75 % of rainfall to the annual rainfall total (Map.4).

Map. 5. Spatial variations in the seasonal mean temperatures





Winter mean temperatures, Figure Temperature variation during winter is hardly 1°C and increases from north to south. Northern part is much cooler than that of southern part. This is due to the cold winds prevailing from the Himalayan region to southward.

Summer mean temperatures, Figure indicates that temperature gradient is seen in east west direction. Eastern part is hotter than that of the western part. This is due to the effect of Western Ghats. Temperature ranges from 27.9°C in southwestern part to more than 29.4°C over eastern part of the district

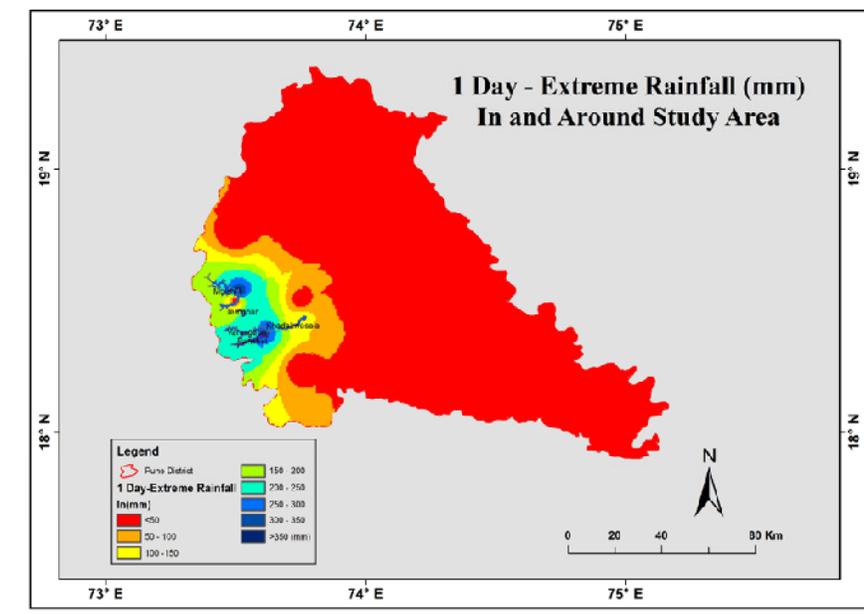
Monsoon mean temperatures Figure depicts the spatial pattern of seasonal mean temperatures during monsoon season. It ranges from 25 to 27(°C). Low temperatures are observed in the south-central parts and they increases in northern and eastern side of the district. Post- monsoon mean temperatures Figure indicates that temperature gradient is in the east-west direction. Minimum temperatures are seen in the eastern parts and it increases steadily towards west. Temperatures of 25°C are seen in the reservoir located area (Map. 5).

Extreme Rainfall in Pune District: (1- day duration)

Daily rainfall data of 25 stations in and around the study area for the period of 1901-2005 have been analyzed. For each station extreme rainfall series have been constructed by picking up highest rainfall value from 365 days. Fig. 4.1 display the extreme rainfall values for 1-day duration that are highest ever recorded by that

location during the period of Study. The study area receives the extreme rainfall in monsoon period. Highest rainfall values increases from east to West side. It is seen that Western part of study area receives high amounts of rainfall compared to eastern part of the study area owing to the orographic effect of the Western Ghats.

Indicates that eastern part of Pune district or rain shadow region never received rainfall more than 5cm/day, while it is very common in the area where reservoirs are situated. Maximum rainfall of 35cm has been received on 26th July 2006 when Santacruz station in Mumbai received 94.9 cm rainfall.



Map. 6. One day extreme rainfall in and around Pune City.

Synoptic systems associated with extreme rainfall of 26th July 2005 is given here; Monsoon trough south of its normal position. Low pressure area located over Orissa coast. Cyclonic circulations extending up to mid tropospheric levels over Gujarat, Madhya Pradesh (Map.6).

Temporal Changes in 1-3 day extreme rainfall in Pune District:

Daily rainfall series for Pune district have been constructed first by spatial averaging the daily rainfall at grids lying inside the basin. Then yearly extreme rainfall is picked up to construct 1-3 day extreme rainfall series. Fig. 1 Shows the time series plots of these 1-3day extreme rainfall series.

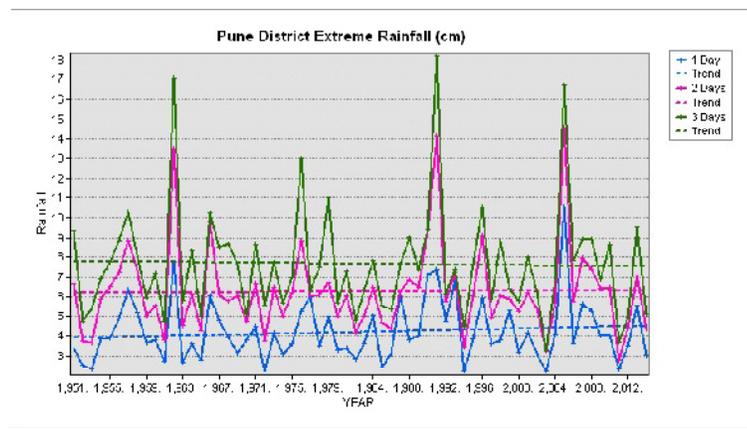


Fig. 1. Time series plot of extreme rainfall events of Pune District.

In years 1961, 1991 and 2005, Pune district received maximum amount of rainfall in 1-3 day duration. Though 1day extreme rainfall amounts are increasing over the period of last 60 years, the rise is not

statistically significant. No substantial change has been noticed in case of 2-3 day duration extreme rainfall (Fig. 1).

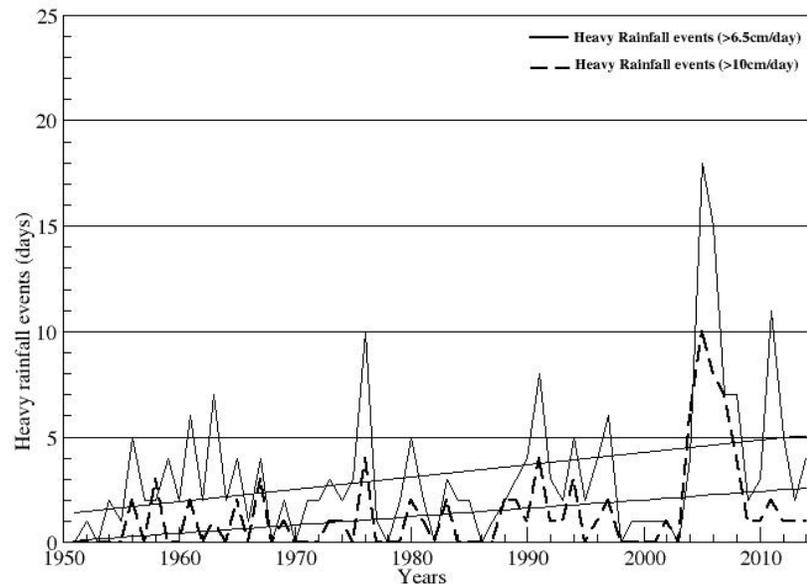
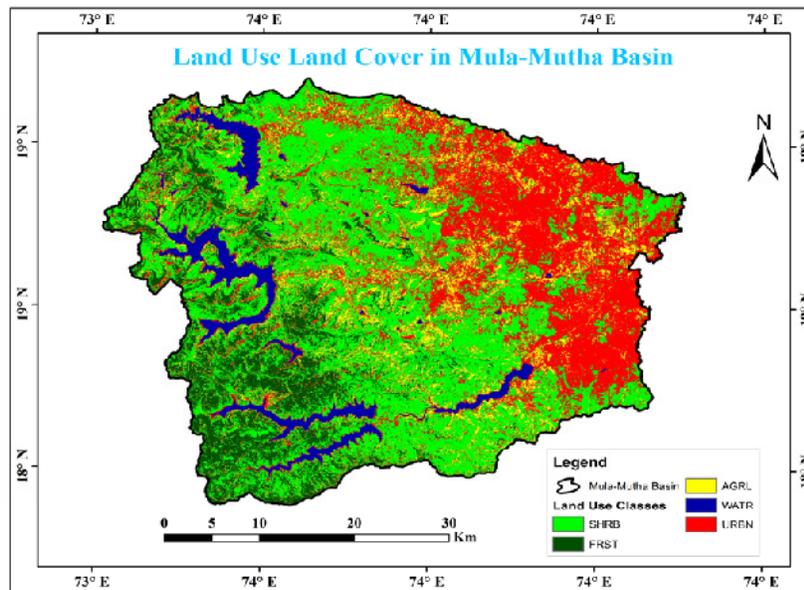


Fig. 2. Time series plot of heavy rainfall events of Pune District
Fig.2 shows the temporal variations in the extreme rainfall events defined as rainfall day with rainfall exceeding 6.5cm and 10cm. Trend lines have been fitted for these 2 time series. It is seen that both extreme events are increasing significantly at 5 % level. Figure also indicates that during years 2005 and 2011, Pune district received exceptionally heavy rainfall events. Rise in the series can be attributed to these 2 years.



Map. 7. Landuse and Landcover map of Mula-Mutha basin.

Land use / Land cover data has been prepared from the satellite image as LISS III. Fig shows the The SWAT land use land cover was appropriately selected from the in-built SWAT database in the map and reclassified (Map.7).

The land use Land cover classification indicates the dominance of semi-natural vegetation in the catchment, with forest covering the higher elevations in the west, and shrubland and agriculture dominating the lower elevations. shrubland is higher accounts in the catchment which is 40.38% (open land,grass land,barren) Agricultural land mainly located in proximity to rivers and dams accounts for only 12%(rice,sugarcane and mix cropland) of the catchment, The eastern part of the catchment is dominated by

the city of Pune and its surrounding settlements accounts 26.40% (high density urban area). Water body accounts only 4.90% which is very low found in Reservoirs,river etc.

SUMMARYAND CONCLUSIONS:

Mula-Mutha basins are the sub basins of the Bhima river basin. Bhima River is a tributary of the Krishna river of the peninsular India. Mutha river basin has a large Water scarcity problem in recent years due to increasing population, Industrialization and also due to increasing Water demand from different sectors such as irrigation, power generation, industry and domestic purpose. To cope up with this demand water supply should be appropriate and optimum. For better management of existing sources it is necessary to have knowledge about the rainfall processes and their temporal changes at a place. It is also necessary to know about the reservoir information providing the water to the city.

Seasonal rainfall of the Pune District as a whole is 50cm while annual rainfall is 60cm. Post monsoon season contributes nearly 12% to the annual. July-August are the chief rainy months contributing 60% to the annual rainfall. While reservoir area receives more than 200cm of rainfall annually, except for Khadakwasla dam site. Lonavala station receives maximum rainfall of 400cm in a year which is located in western ghat region, while eastern part of the Pune district receives very less amount of rainfall of 30cm. Southwest monsoon and Annual rainfall shows increasing trend

while Pre and post monsoon season shows decreasing tendency. These changes are statistically insignificant at 5 % level of Significance. Seasonal temperatures are increasing significantly over the Pune District, Which in turn affects the water cycle by increasing the Evaporation rate.

Pune District maximum rainfall of 35cm has been received on 26th July 2006 when Santacruz station in Mumbai received 94.9 cm rainfall. Years 1961, 1991 and 2005 corresponds to extreme rainfall events. Increasing tendency has been observed for 1-3 day extreme rainfall over Pune district, though statistically insignificant. Both extreme events are increasing significantly at 5 % level. During 2005 and 2011, Pune district received exceptionally heavy rainfall events. Numbers of extreme events are increasing. Rise in the events can be attributed to these heavy rainfall events of the recent years. Pune District and specifically Area on the western part, where reservoirs are located, receives good amount of rainfall when off shored trough is active and/or monsoon trough is in its normal or southern position. Heavy rainfall days are increasing significantly in this area. This will result in flooding to the downstream areas if not stored properly.

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**V. S. NAIPAUL'S *A HOUSE FOR MR. BISWAS*:
'EVERYMAN'S QUEST FOR INDIVIDUALITY**

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Abstract

The present research paper examines the identity crisis in V. S. Naipaul's *A House for Mr. Biswas*. It is an attempt to interpret Naipaul's *A House for Mr. Biswas* as a plea for the realization and assertion of identity. It is searched in a world which is cruel enough, whereas the human self, identity, values of life, etc. are subsidiary to brutality and dominance.

The novel *A House for Mr. Biswas* portrays an individual and the complexities of his aspirations. For Mr. Biswas building a house is a mark of identity. It is more than a place for living. It is also a story of individual will power. Without the support of money, employment and power his sense of self is bound to be frustrated. He rebels against the Tulsis or society. But it is impoverished version of it. It is futile despite of enough self support.

Keywords: identity, dominance, brutality, self, roots etc.

A House for Mr. Biswas is a story of low-born person of Indian origin in Trinidad. Born in the labourer's family of Indian origin in Trinidad at an inauspicious hour of midnight with the six fingers Mr. Biswas does not have a bright future. The death of his

father makes him homeless. Despite of several attempts, he is not successful in changing his identity as a labourers' son. The history repeats in the life of his children. They have also received the same identity as of labourer's son. Although, Mr.Biswas manages to establish his identity or area of independence, he is always tied with the Tulsi family for shelter in the time of unemployment and illness.

The story of the novel is concerned about the desperate fight of Mr. Biswas to construct his own house. The construction of house is not only a place of living but it is symbolic of man's need to develop an authentic identity in an uprooted and chaotic cultural milieu. Throughout the novel, Mr. Biswas tries to create something out of nothing. According to A. C. Derrick "It is a satiric demonstration of individual and social limitations". (Derrick 63)

There is a feeling of rootlessness or insecurity which is expressed in a satiric or sardonic manner. It can be linked to Naipaul's biography. The character of Mr. Biswas is simultaneously absurd and heroic. He is always in suspension. Earlier his marriage provides him a kind of security or comfort but it demands complete obedience to them, which he does not like. The story is a courageous record of an individual who is finding his own place in the society.

Mr. Biswas is a picaresque hero who passes through the vicissitudes of life. He refuses to work on the Tulsi's estate as labourer and accepts the job as a shopkeeper at the Chase, as a supervisor at Green Vale and as a journalist and a community

welfare officer in Port of Spain. The construction of house is an obsession for him. He is successful in carving his identity through the ownership of a house. But his happiness does not go longer. He dies immediately after shifting at his house.

Mr. Biswas is so obsessed with his house that even the construction of incomplete house at Green Vale gives him a security and peace of mind. But the destruction of house by storm laid him in depression. He builds another house at Shorthills, but it is also burnt in a fire. Every time he tries to run away from the domineering Tulsi family but circumstances bring him back from where he has started his journey. Finally, he borrows money from his uncle Ajodha and buys a house for himself on Sikkim Street in Port of Spain. Though his house is Jerry-built but it is his own portion of earth, his own house. It gives him an immense pleasure. However, he dies of a heart attack in it at the age of forty six, but for him it is better to die in his own house than death in the house of the Tulsis. Harry Blamires opines,

A house for Mr. Biswas is a tragic-comic and deeply understanding study of the attempts of a mediocre little man in a desert like cultural milieu, who feels himself destined for better things, to establish a distinctive personality and style of his own. The symbol of his quest is the individual ownership of a house, which he does attain, through, like everything else in his life, in completely. (Blamires 73)

The society against whom Mr. Biswas fights is described as purposeless, violent, irrational and dangerous place to live. He always dreams of that. He feels confined at Hanuman House. His life is full of stress and strain in the crowded Hanuman House. He always tries to revolt against the domineering Tulsi family. Therefore, he joined the Arwacus Aryan Association. The philosophical books give him solace. He sees himself in many Samuel Smiles heroes. Buying the dolls house for his daughter Savi at the time of Christmas is a way of showing his inner Self to the society. But, unfortunately, it creates dread and hostility at Hanuman House and the result of it, his wife Shama breaks that dolls house. The breaking of dolls house is a revenge or warning to those who wants to manifest their identity.

The barracks at Green Vale reinforces his desire to build a house of his own by all means. For Mr. Biswas the house is more than a place where he can live with his family. The house symbolizes his personality which he tries to build and maintain against the rest of the society.

Naipaul's *A House for Mr. Biswas* is an epic of low-born everyman's search for identity. It is a struggle of everyman to establish himself in the transient colonial society. It symbolizes everyman's need to establish an authentic identity. The individual ownership of a house is a quest of identity. It comes into reality at the end when Mr. Biswas buys a house on Sikkim Street in Port of Spain. Despite of provincial and geographical boundaries it has

universal implications. The protagonist of the novel is Everyman. Mr Biswas's story is symbolic of man's desperate fight to gain his self.

Thus, the house has given Mr. Biswas a freedom from Tulsis. But for him living has always a preparation or waiting for future action. The unfailing desire for his own house keeps him going. He rebels for that. He refuses to give up his own self. Now, after the construction of his house, there is nothing to wait. His life becomes dull and lonely. He has paid the price for his solitude. He dies at his own house by living back his wife and children in a better position. His death is not heroic but his struggle for identity and freedom is truly heroic in the harshness of life. It receives sympathy from the readers.

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EXPECTATION FROM LIFE PARTNER AND MARRIAGE ATTITUDE OF BOYS FROM RURAL AND URBAN AREA

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Abstract:

The present study was aimed to study the expectation from life partner and marriage attitude of boys from rural and urban area. The purposive sampling method of sampling is used. The sample size of 60 (Rural Boys= 30, Urban Boys=30) from the educational institution of Baramati, Pune was selected. The respondents to the tools of expectation for life partner scale (2005) and marriage attitude scale (1986). The data collected on the variable were analyzed using mean, standard deviation and 't' test. In the present study obtain finding shows that, there is significant difference found expectation from life partner of rural and urban boys. The Rural and urban boys' was found positive attitude towards the marriage.

Keywords: Expectation from life partner, Marriage attitude, Rural and Urban boys

INTRODUCTION:

In India we have various religions that really affect the life style of the communities that follow their own beliefs and traditions. Oriental countries are more inclined towards following their own religious. This religious impression is found among the people and individuals. The person who is going to marry the other person

thinks that they would be life-partner may have certain expectations and marriage attitudes because every individual is shaped and grown up by his or her own religion, sanskar, traditions and philosophical principals. All these facts affect our thoughts, habits, attitudes, likes and dislikes. So it is very open and clear that when a person chooses someone for marriage, he or she is definitely impressed by religions principals, rule, and sanskars. In the many families females receive equal rights and freedom. In some families women get secondary position or they don't get equal treatment.

Expectation from life partner:

Friendship, romantic love and marriage are three components of life partner selection these motives guide a person in selecting a partner. It is claimed that norms for life partner. Selections are now changing in India.

The concept of expectation from life partner has linkages with marriage and the various ideas related to choosing a life partner. In India a majority of marriage are arranged by parents, relatives and kin choosing ones marital partner on the basis of premarital acquaintance. Love and courtship is still unacceptable even among the urban, educated middle class. The freedom to choose one's spouse is perceived as being against the cast, religion and therefore, endogamous alliances are preferred. However new expectation and assumptions about marital ideas have also emerged. Living in a nuclear family strengthens the conjugal bonds between the spouses.

Since they have the time and opportunity to interact and communicate freely.

The term life partner denotes ideas about sharing, caring, ideas about the future life style, goals and togetherness in married life. The term life partner has been used instead of wife emphasizing and egalitarian relationship.

The Nature of Attitude:

Suppose, after the first day of classes, you bump into a friend who asks you how your day has been. You might reply “I hear a wonderful lecture in my psychology class, ate lunch at an awful French restaurant, and stood in the line for such a long time that I missed my favorite soap opera.” You have described your day by expressing a series of attitudes. The defining characteristic of attitude is that they express an evaluation of some object (Insko&Schopler, 1972; Petty & Cacioppo, 1981). Evaluations are expressed by terms such as liking-disliking, pro-anti, favoring-not favoring, and positive-negative. They are the feeling tone aroused by any attitude object. Attitudes can be entities, people (my best friends, the president, myself), or abstract concepts (abortion, civil rights, foreign aid). Indeed, anything that arouses evaluative feelings qualifies as an object of attitude.

Social psychologists generally use the term attitudes to refer to our evaluations of virtually any aspect of social world the extent to which we have favorable or unfavorable reactions to

issues, ideas, persons, social groups, objects including desserts. Some social psychologist defined attitudes:

According to, Gergen (1974) “An attitude is the disposition to behave in particular ways toward specific objects.” Fishbein and Ajzen (1975) “An attitude is a learned predisposition to respond in a consistently favorable or unfavorable manner with respect to given object”.

Positive attitude:

A positive attitude can impact every aspect of your life people who maintain a positive approach to life situation and challenge will be able to move forward more constructively than those who become stuck in a negative attitude.

Negative Attitude:

A negative attitude is a disposition, feeling, or manner that is not constructive, co-operative or optimistic. It should now be clear that attitude is individual expressions representing the summary of evaluation of an attitude object. The expression that one makes publicly to other is not always the same as the expression one makes privately to oneself. Marriage involves the union of two individuals who decide to live in an intimate relationship for the major portion of their life. It said to be one of the deepest and most complex form of human relationship.

A number of psychological theories have been suggested to explain how attitude form and why they change. The theories most frequently employed can be categorized as either 1) learning theories, 2) consistency theories, or 3) cognitive-response theories.

Examples of each will be discussed below. It should be noted that these different approaches are not contradiction but simply focus on different factors which may affect the way attitudes develop and change.

Good and bad attitude towards marriage:

Attitude towards the marriage are influenced by many factors in society e.g. the divorce rate and so on. Cultures also affect attitudes towards marriage. Religion also plays major role in influencing these attitudes. Those people who have bad attitudes towards are mainly concerned about longevity of marriage; they fear that it will not be as stable as they would want it to be.

REVIEW OF LITERATURE:

Mishra, (1993) found that urban, rural differences in the extent to which marriage were decided upon by the elders. 57% of rural youth want their parents to settle to their marriage, whereas only 27% urban youth view this with favors. Rao and Rao (1995) reports increasing individualism with regard to desired qualities in a prospective partner. As opposed to family related factors such as economic, status of the family, cast, religion and support of relatives. Urban youth in the study preferred more individual centered features such as personality, characteristic (honesty, sincerity, understanding, kindness etc.) intellectual traits (intelligence, knowledge talent) or career oriented traits (being settled in job, education, ambition).

Bumpass, Sweet and Cherlin, (1991); Gassanov, Nicholson & Koch Turner, (2008); Guzzo, (2009). Cohabitation has also been found to effect one's expectation for marriage. Cohabitation has been found to be positively associated with expectations to get married. Kline et al. (2008) found that the idea of life partner ,the pursuit of psychological and physical intimacy and the importance of external support from family or other social sources were all rated more important than the ability to legally.

DeMaris & Rao (1992) Point out that cohabitation is historically regarded as a nontraditional lifestyle and therefore might attract individuals who are more prone to having unstable long term relationship. If it is true that cohabitation attracts individuals who are more prone to having unstable relationship, it makes sense that the same individuals might have more negative attitudes towards marital relationships with less intent to marry and less expectations regarding length of a marital relationship.

OBJECTIVES

- 1) To study the effect of residential area on expectations from the life partner.
- 2) To study the effect of residential area on attitude towards marriage.
- 3) To compare the egalitarian and traditional expectations of boys.

HYPOTHESIS:

I. There is significant difference between rural and urban boys on expectation from life partner. II. There no significant difference between rural and urban boys on attitude towards marriage.

METHOD:

Sample:

For the present study the researcher purposively selected 60 boys from rural and urban area from educational institutions of Baramati. The sample is collected from different colleges.

Type of residential area	Boys
Rural	30
Urban	30
Total	60

Tools used for the data collection:

In addition to the personal data sheet following two instruments were used to collect the data.

Expectations from the life partner scale (EFLPS):

It is constructed by Dr. Sadhana Natu and Dr. A. J. Wadkar (2005). It contains 66 items related to egalitarian and traditional expectations dimensions. Each item is to be answered with the help of 5 points. Split half reliability coefficient for two dimensions of Expectations from the life partner scale is 0.84. An expectation from the life partner scale content validity is used.

Marriage Attitude Scale (MAS):

It is developed by Pramod Kumar (1986). It consist 38 items measures negative and positive attitude of marriage. The respondents has to given the response in three ways given in scale, i.e. Yes, Doubtful, No and the scoring is in directions of 3-1. The split half and test-retest reliability is used. In this the higher score indicate the positive attitude toward marriage. The face validity of the scale seems to be fairly high.

Variables:

Independent Variable: Area of residence. (Urban and rural)

Dependent Variable: Expectation from life partner and Attitude towards marriage.

Control variable: Age of boys.

Operational Definitions:

(1) Traditional expectations from the life partner – It is a composite score obtained by rural and urban boys laid between 66 – 198, shows the traditional expectation from life partner.

(2) Egalitarian expectations from the life partner – It is a composite score obtained by rural and urban boys lies between 199 – 330 shows the egalitarian expectation from life partner.

(3) Attitude towards marriage – The precipitation of score of the scale shows attitude towards marriage”.

Data Collection Procedure:

The respondents were called in small groups, consisted of 10 to 15 only. Their seating arrangement was made in classroom. After

establishing proper rapport, the scales were administered of instructions and guidance given by the respective authors.

RESULT ANALYSIS AND DISCUSSION:

Hypothesis-1: there is significant difference between rural and urban boys on Expectation from life partner.

Table-1 Showing the means, standard deviations and ‘t’ values, on the dimension of Expectation from life partner.

Residence Area	N	Mean	SD	‘t’ value	Significance level
Rural Boys	30	193.33	21.16	-2.74	S
Urban Boys	30	212.06	30.89		

Hypothesis-2 There no significant difference between rural and urban boys on attitude towards marriage

Table-2, Shows the means, standard deviations and ‘t’ values, on the dimension of Marriage attitude scale.

Residence Area	N	Mean	SD	‘t’ value	Significance level
Rural Boys	30	76.067	13.74	.710	NS
Urban Boys	30	73.37	15.66		

Table 1 present the results of the 't' test conducted to compare the means of the two groups on the dimension of expectations from the life partner. It is found that expectation from life partner of rural boys mean is 193.33 and urban boy mean is 212.06, the SD is 21.16 and 30.89 respectively. The 't' value is -2.74 which is significant for 0.05 level so the above hypothesis is accepted. Result showed that urban boys have more expectation from life partner than rural.

Above table-2 showed that attitude towards marriage rural boys mean is 76.067 and urban boys mean is 73.37, SD is 13.74 and Urban boys is 15.66 respectively and 't' value is 0.710 which is not significant of 0.01 level.

CONCLUSION:

Researcher conclude from above study ,that in first hypothesis there is significance difference in expectations from life partner which is in the form of egalitarian and traditional expectations. Second hypothesis there is no significance difference in attitude towards marriage, so both hypotheses is accepted.

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PERSONALITY AND ACHIEVEMENT MOTIVATION OF KABADDI PLAYERS

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Abstract:

The present study is an attempt to determine the relationship between Personality and Achievement Motivation of Kabaddi players. The sample consists of 70 Kabaddi players from Pune and Solapur district. They responded to the tools of Sport Specific Personality Test (2010) and Achievement Motivation Test (1994). The Pearson product moment correlation was used to find out correlation among seven personality dimensions with achievement motivation. The obtained finding shows that except Extraversion all other six dimensions of personality i.e. Sociability ($r = 0.27$, $p < 0.05$), Dominance ($r = 0.31$, $p < 0.05$), Self Concept ($r = 0.41$, $p < 0.01$), Conventionality ($r = 0.35$, $p < 0.01$), Mental Toughness ($r = 0.54$, $p < 0.01$) and Emotional Stability ($r = 0.44$, $p < 0.01$) were significantly correlated with achievement motivation of Kabaddi players.

Keywords: Sport specific personality, Achievement Motivation, Kabaddi Players.

Personality needs play predominant role in the selection, training and achieving high motivation and performance in sport. Sports specific personality is the personality of an individual in the field of sports. This includes the dimensions of personality such as sociability, dominance, extraversion, self-concept and conventionality, mental toughness and emotional stability. Personality can affect the motivation to achieve in sports.

Operational definitions of Personality Dimensions

- 1) **Sociability** means a sociable person is warm, good natured, easy going, ready to cooperate, attentive to people, kindly, trustful, soft hearted, adaptable and warm hearted. It is an important trait for athletes in that it implies being generous to team mates and that criticism from others will be accepted in good faith.
- 2) **Dominance** denotes self assertiveness, self assurance, hardness and toughness, unconventionality and competitive aggressiveness, persuading, seducing or commanding others. Dominance is characterized by desire to influence and control one's environment and other people through subduing, persuading seducing or commanding them.
- 3) **Extraversion** means outgoing, uninhibited, impulsive, involved in group activities, sociable, being friendly, craving for excitement and having many social contacts. They stick their necks out and take chances act on the spur of the moment, are optimistic, aggressive, laugh a great deal, lose

their temper easily and are unable to keep their feelings under control.

- 4) **Self concept** reflects to several kinds of identifiable personality traits such as self confidence, self assurance, self assertiveness, self esteem, self regard, self consistence, self enhancement, self respect. What a person perceives of himself and his achievement in life is called self concept. Self confidence and self assurance in athletes are expressed in behavior as cheerful, resilience, toughness, placidity, experience, carelessness, vigor energy, fearlessness and self security.
- 5) **Conventionality** denotes behavior such as being alert to proper way of doing things, being, very practical, narrowing of interests to immediate problems, being realistic, dependable, sound, being concerned and worried about issues. Many researchers have found athletes to be highly conservative and conventional in their responses to social situations.
- 6) **Mental Toughness** indicates that mentally tough athletes can take rough handling; they are not easily upset about losing, playing badly or being spoken to harshly, can accept strong criticism without being hurt and do not need too much encouragement from their coaches. This is also manifested in realistic, self reliant and cynical behavior.
- 7) **Emotional Stability** is characterized by maturity, stability quite realism, absence of neurotic fatigue, placidness,

unaffectedness, optimism and self discipline. While on the other hand, Emotional Instability is characterized by low tolerance of frustration, immaturity, unstableness, high excitability, evasiveness, wordiness and neurotic fatigability. There is a high level of anxiety and apprehensiveness together with diminished activity, lowered self confidence and a general loss of initiative.

Achievement Motivation: Achievement motivation has also been referred to as the need for achievement and abbreviated as n-achievement. It refers to the behavior of an individual who strives to accomplish something, to do his best, to excel others in performance. It is thus a learned motive to complete and to strive for success. There is universal tendency in man to strive, to excel and succeed and to win and go ahead of others. Atkinson (1966) defines achievement motivation as the striving to increase one's capacity or activities in which a standard of excellence is to apply and where the execution of such activities can either succeed or fail.

Achievement motivation in sports looks at how athletes need to constantly challenge themselves and how they thrive on accomplishing their goals and conquering things that are difficult. Those evaluating athletes with a high level of achievement motivation should provide them with balanced feedback. They want to improve and become greater, so they want to know what they are doing right and wrong so that they can make changes for improvement. Achievement Motivation is a habitual desire to

achieve goals through one's individual efforts, with an emphasis on establishing realistic goals, mastering the tasks needed to achieve these goals, discovering solution to problems encountered in striving to reach these goals, and then being open to and even seeking out feedback on one's performance.

Objectives:

- 1) To study the personality of the Kabaddi Players.
- 2) To study the Achievement Motivation of the Kabaddi Players.
- 3) To find of the relationship between Personality and Achievement Motivation of the Kabaddi Players.

Hypotheses:

There will be positive relationship between Personalty and Achievement Motivation of the Kabaddi Players.

Review of Literatures:

Rayat, A. and colleagues (2016) determine the relationship between personality and motivation in school football players. Results showed there was a significant relationship between personality traits and motivation.

Ramos-Villagrasa, Garcia-Izquierdo, and Navarro (2013) examined the affect of the big five personality traits on the effectiveness of male and female basketball players. It was concluded that conscientiousness was the best big five predictor of

achievement in basketball games. Openness was the second largest personality factors that lead to better achievement in this sport whereas high scores on conscientiousness and openness were also identified as important factors in sporting achievement from a literature review by Saale-Prasad (2013). Additionally, it was concluded that high on extraversion and low on agreeableness were also factors in practicing successful athletic achievement motivation. Bamman, S., Dongre, S. and Halemani, S. (2012) evaluate sport performance in relation to select personality factors of sport persons result concluded that personality factors are significantly related to the sports performance.

Singh, Singh and Bal (2012) investigate the significant differences among the players of individual and team sports on the variable achievement motivation and locus of control. The result shows that Significant between group differences were found among the athletes of individual and team sports on the variable achievement motivation and locus of control.

Thakur and Mohan (2008) assessed the personality traits, anxiety and achievement motivation of volley ball players and non volleyball players. The result of the study indicated that achievement motivation level of high performance groups was better than non sportsman.

O'Connor and Paunonen (2007) stated that by knowing the connection that personality has with achievement motivation it can help foster achievement. Knowing the strengths and weaknesses of a

person's personality in terms of the traits that predict achievement motivation can aid this.

Schilling (2001) investigates achievement Motivation among high school Basketball and Cross-CountryAthletes. This research present implication for practice and research, particularly in terms of situational factors (e.g., motivational climate) related to goal perspectives. The athletes in this study, particularly. The basketballplayers indicated the importance of social factors in achievement motivation.

Methodology:

Statement of the Problem: To Study the relationship between personality and achievement motivation of Kabaddi players.

Sample:

The sample was selected through purposive sampling method. 70 Kabaddi Players were selected from various colleges of Baramati and Malshiras Tahsil with age range of 18 to 24 years.

Research Design:

Correlational research design is used for the present study.

Data Collection:

The investigators collected the data by taking the prior permission from the college and sport Dept. authorities. The topic of the research was introduced to the Kabaddi Players to enhance their

understanding and for eliciting the co-operation. The tests were presented to the respondent and they were assured that whatever responses they will give would be kept confidential and would be used only for the research purposes. Thus, they were requested to give only honest and true responses. The standardized instructions for the tests were given each time. Data collection was done in small convenient groups on the required sample from colleges.

Tools used in the study:

There were three standardized psychological tests was used with addition of personal data sheet for collecting the data. The tests were namely as follows.

Sports Specific Personality Test (2010): It was devised by Dr. Agyajit Singh and Dr. H.S Cheema. This test consists of 100 items and measures seven traits of personality measures. The reliability coefficients of the test for all the traits were calculated by using test retest method and were found to be 0.90,0.84,0.69,0.93,0.82,0.87,0.58 for Sociability, dominance, extraversion, conventionality, self-concept, mental toughness, emotional stability and 0.86 for the total test. Reliability co-efficient using split half method was found to be 0.86, 0.77, 0.61, 0.82, 0.80, 0.92 & 0.62 for the seven components respectively and 0.91 for the total test. Concurrent validity of the test as calculated by correlating the scores of the test with the rating scores obtained from the coaches on a four point scale from very true to not true which were

found to be 0.66,0.63,0.62,0.56,0.61,0.53,0.62 respectively as well as 0.64 for the total test.

Achievement Motivation Test (ACMT): It was developed by V. P. Bhargava (1994). It is a sentence completion test and it has 50 incomplete sentences. Each item has three alternatives and respondents have to select one alternative by putting tick mark. The score on the scale range from above 23 which mean high achievement motivation and from below 11 which mean low achievement motivation. Test-retest reliability is 0.91 and validity index of this test is 0.85.

Result and Discussion:

There were 70 Kabaddi Players participated in the study. The suitable statistical method will be used to analyze the data by using IBM statistics SPSS 20. The mean, S.D. is used as a part of descriptive statistics. For correlation the Pearson product moment coefficient will be used as inferential statistics.

Table 1 showing descriptive statistics for all variables

Sr. No.	Variables	N	Mean	S.D.
1.	Personality			
	Sociability	70	42.48	5.30
	Dominance	70	40.08	4.93
	Extraversion	70	35.01	4.13
	Self concept	70	39.03	4.75
	Conventionality	70	36.20	4.92
	Mental Toughness	70	40.40	5.50

	Emotional Stability	70	40.25	4.94
2.	Achievement Motivation	70	30.28	5.08

Table 1 shows the descriptive statistics on Personality dimensions and Achievement Motivation of the Kabaddi Players. The Mean score on Dominance is 42.08 and S.D. is 5.30 which show low score. For Dominance (M = 40.08, S.D. = 4.93) raw score is above average. The mean score on Extraversion is 35.01 and S. D. is 4.13 which is low while for Self concept (M = 39.03, S.D. = 4.75) it was average. For Conventuality, Mental Toughness, Emotional Stability dimension the mean score shows average value. The mean score for Achievement Motivation is 30.28 and S.D. is 5.08.

Table 1.2 Correlation between all variables

Variables	Sociability	Dominance	Extraversion	Self concept	Conventuality	Mental Toughness	Emotional Stability	Achievement Motivation
Sociability	1	0.24	0.25	0.42**	0.33*	0.11	0.35*	0.27*
Dominance		1	0.16	0.11	0.16	0.53*	0.10	0.31*
Extraversion			1	0.12	0.15	0.37*	0.19	0.16
Self concept				1	0.36**	0.31*	0.18	0.41**
Conventuality					1	0.54*	0.49*	0.35**
Mental Toughness						1	0.11	0.54**
Emotional Stability							1	0.44**
Achievement Motivation								1

** p< 0.01

* p< 0.05

Table shows the correlation between dimension of sport specific personality and achievement motivation of Kabaddi Players. It is seen that there is positive and significant correlation between Six dimensions of personality i.e. Sociability (r = 0.27, p<0.05), Dominance (r = 0.31, p<0.05), Self Concept (r = 0.41, p<0.01), Conventionality (r = 0.35, p<0.01), Mental Toughness (r = 0.54, p<0.01) and Emotional Stability (r = 0.44, p<0.01) with achievement motivation of Kabaddi players. Extraversion dimension of personality is positively correlated with motivation of Kabaddi players but not significant. Here the hypothesis that there is positive relationship between personality and achievement motivation of Kabaddi players is accepted. This result shows that of Kabaddi players who are high on particular dimension of personality have shown high level of achievement motivation. Earlier studies by Rayat, A. and colleagues (2016) reported that there was a significant relationship between personality traits and motivation. O'Connor and Paunonen (2007) stated that by knowing the connection that personality has with achievement motivation, it can help foster achievement and also personality factors are significantly related to the sports performance.(Bamman, S., Dongre, S. and Halemani, S. 2012).

The result of this study indicates that identifying personality traits of players is very important. Because coaches by identifying players' traits could be use them in best times and suitable positions.

Conclusion:

Findings are substantial and relevant on the line of hypothesis.

There is positive relationship between personality and achievement motivation of Kabaddi players

Limitation:

1. The study considers limited geographical area.
2. The sample consist only Kabaddi Players.

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**THE DEPICTION OF CHILDREN AND CLASSISM IN
KATHERINE MANSFIELD'S *THE DOLL'S HOUSE***

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ABSTRACT:

Katherine Mansfield is recognized as the “Pioneer of Modern Short Stories”. Modernism is an overall socially progressive trend of thought that affirms the power of human beings to create, improve, and reshape their environment, with the help of practical experimentation and innovation. Mansfield was born in socially prominent family, yet she severely attacked on Class Distinction. Mansfield's *The Doll's House* showcases the social stratification and Classism prevailing in the society. Her literary work primarily focuses on the lower strata of the society. The stories are certainly the psycho-realistic interpretations of life. Katherine Mansfield effectively uses ‘children’ as vehicles for conveying a number of different themes. The children are so vividly presented and so finely portrayed that they appear to monopolize the stories. The use of imagery and symbols in her short stories are sharp and innovative without seeming forced. This paper will try to emphasize on the portrayal of children in Mansfield's *The Doll's House*.

Keywords—Mansfield, Classism, Modernism, Class Distinction, Working class, prejudice.

Classism is prejudice against people belonging to a particular social class. Class Discrimination is a biased or discriminatory attitude based on distinctions made between social or economic classes.

Classism was at its peak in England in early 19th century. The Victorian society was divided into upper class, middle class and working class. The upper class consisted of the aristocrats, dukes; nobles who were in a powerful position and had all the authority. The hereditary aristocratic families by the early 19th century had taken a keen interest in the industrial sector. The aristocrats enjoyed a luxurious life. There were a number of aristocrats who managed large industries like mining or shipping. The industrial revolution in the mid-century of the era brought about drastic changes in the standard of living in the middle-class people. The industrial revolutions opened the doors for more job opportunities and earn a decent living. This had a positive impact on education of the children.

The lowest among the social hierarchy were the working class or the lower class. This class remained aloof from the progress of the country. The working class was the most affected class in the Victorian times. Lack of money resulted in negligible food supply. For some working families; the living condition was so pathetic that they required their children to work in order to bring home extra income to survive. The conditions were so brutal for the

working class that at times children were forced to work which ultimately had a bad impact on their education.³

There was a similar condition in New Zealand in early 19th century. In her fiction, Mansfield criticized this elitist system. Class consciousness was prevailing in the society at a larger extent. The working-class suffered from poverty. The small children of the lower-class community had no education and had to work in industry and mines for earning their livelihood. Mansfield left New Zealand in 1908, aged nineteen, and spent most of her adult life in England and France, but her childhood in New Zealand played a crucial role in her creative development and inspired many of her finest stories. *The Doll's House* is a brilliant reflection of Edwardian world in which, childhood memories, classism, loneliness, and the complexity of human relationships are recurring themes. Katherine Mansfield depicts the same classism and social stratification between the upper class and the working class through short stories like *The Doll's House*. Analyzing Mansfield's working-class characters would help to understand the portrayal of Class distinction in her stories.

Katherine Mansfield is considered as one of the most competent and innovative short story writers. With her contemporaries, James Joyce and Virginia Woolf, she forms part of the literary avant-garde whose innovations in the second and third decades of the twentieth century signaled the emergence of modernism. Her reputation rests on a collection of 88 deceptively simple short stories, in which she pioneered many new literary techniques and exerted an important influence on the evolution of

the short story in English. Her focus is on the inner world rather than on external action, and much of the narration is located within the minds of her characters. *The Doll's House* is one of the best examples that depict the basic truths of life.

Notable Features of Mansfield's Stories:

1. Narrative Technique—Modernist writers distanced themselves from their Victorian and Edwardian predecessors. They preferred to use third person omniscient narration.
2. Symbolism and effective use of Imagery.
3. Psychological conflict between an individual and society.
4. Her stories always attack or mock on age old worn values, religious beliefs, social evils in society(Classism,Racism) of the 'bourgeois' or aristocratic society.
5. Mansfield's stories always focus on poor and middle-class life.
6. Her stories shock the audience with unconventional 'taboo' themes.

The Doll's House is one of the remarkable short stories written by Katherine Mansfield. She has painted a picture of traditional New Zealand society in this story. The setting for this story is very important as it was set in early 19th century, a time for great social injustice. The social setting shows how the higher classes try to detach themselves from the lower ones. Snobbery is depicted in this story with social stratification as a central theme. The complexities

and insensitivities between the poor and upper-class society can be seen in the story.

Through this short story Mansfield severely criticizes the attitudes and values of the upper-class colonial society in which she was raised. As a modernist writer she develops these ideas in the story by using the third person omniscient point of view. A story written from the third-person point of view has a narrator who is not a character but an outside observer. Sometimes this type of narrator is omniscient, or all knowing, and has the power to reveal the thoughts and feelings of more than one character.³ *The Doll's House*, for example, the omniscient narrator describes the private wishes of several characters, including those of the Burnell children.

“The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to—well—to boast about their doll's house before the school bell rang.”(Pg-116)

Unlike stories written from the first-person point of view, stories with an omniscient point of view offer a wider, and perhaps more reliable, perspective. Writers often use such a point of view when they wish to examine broad social issues. She prefers to represent characters through their shifting thoughts, memories and sensations. This allows her to create contrast between the adult and child narrative voices, as we see into the minds of both Aunt Beryl and Kezia.

The Doll's House is a story which is touching revelation of the curiosity and innocence that children possess. Mansfield shows the innocence of small children and the cruelty of the society that draws a line between the rich and the poor, higher and lower status of people. Small children do not know social barriers like Class discrimination while the adults are characterized by vanity, cruelty and pettiness.

One of the notable aspects of *The Doll's House* is the Mansfield's fruitful characterizations. The characters, Aunt Beryl, Kezia's mother, Kezia and the other children in the story all reinforce the contrast between the adult and the child narrative voices. The below table of characters is according to their role and importance in the story.

Table no: 1

Sr.no.	Characters	Relation of a character with each other	Nature(Socially prejudiced or not)
1)	Kezia Burnell	Youngest daughter of Mrs. Burnell. Protagonist of the story.	Humble person. Innocence with spirit of humanity. Only she notices the lamp, challenges classism prevailing in society.
2)	Aunt Beryl	Upper class woman living	A snob and arrogant person. Socially prejudiced

		in Burnell family.	character supporting classism.
3)	Mrs. Burnell (Kezia's mother)	Upper class woman, mother of Isabell, Kezia and Lottie.	A pampering parent and socially prejudiced character.
4)	Isabell Burnell	Elder sister of Kezia and Lottie.	Bossy and attention seeking person. She insults Kelvey sisters and supports class discrimination.
5)	Lil Kelvey	Elder sister of Else Kelvey, representing lower strata of society.	A stout and plain child with big freckles. Patient character, struggling and starving for social equality.
6)	Else Kelvey	Younger sister of Lil Kelvey, representing lower strata of society.	A shy, silent character with solemn eyes, she never smiles and scarcely speaks. She, Lil and Kezia only notice the real lamp in the doll's house.
7)	Mrs. Kelvey	Lower class woman,	Spry and hardworking washerwoman. Working

		mother of Lil and Else.	class character which is despised by aristocratic society. Her husband(Mr. Kelvey) is in jail.
8)	Emmie Cole	One of the friends chosen by Isabell Burnell to see the doll's house.	A flattery person who always tries to impress Isabell. Socially conscious character which always hates and despises Kelvey sisters.
9)	Lena Logan	One of the friends chosen by Isabell Burnell to see the doll's house.	A socially prejudiced character which always dislikes Kelvey sisters.
10)	Lottie Burnell	Younger sister of Isabel and Kezia Burnell.	A passive character. She is always told by parents to look pleased and happy.

Aunt Beryl and Kezia's mother are both upper class women and are socially prejudiced. We are shown Aunt Beryl's prejudiced character when she catches Kezia showing the little Kelveys, the doll's house. She says,

How dare you ask the little Kelveys into the courtyard!’ said her cold furious voice. ‘You know as well as I do, you’re not allowed to talk to them. Run away, children, run away at once. And don’t come back again.(Pg-120)

Thus, the above dialogues exactly reveal classism. Aunt Beryl is the prime character leading the class discrimination in the society.

This is enhanced by the effective use of imagery as the narrator says,

“And she stepped into the yard and shooed them out as if they were chickens.”(Pg-120)

This quote also shows the difference between Kezia and Aunt Beryl. It shows Aunt Beryl’s superiority and prejudice, and in contrast, Kezia’s fairness and willingness to do what she believes is right. Kezia is the only character from the story who is willing to break the social barriers and connect the two extreme points.

Even though we scarcely meet Kezia’s mother, we are shown her socially prejudiced character when Kezia asks her if she can allow the Kelveys to see the doll’s house.

Mother,’ said Kezia, ‘can’t I ask the Kelveys just once?’

‘Certainly not, Kezia.’

‘But why not?’

‘Run away, Kezia, you know quite well why not. (Pg-118)

This mainly shows the difference between Kezia and her mother. It shows how Kezia doesnot understand her community’s social prejudice,classism, and how she doesnot think it is right, but also how Kezia’s mother is trying to convince Kezia have the same social values and prejudice as she does.

The contrast between the adult and the child voices is also reinforced by the difference between Kezia and the other children.The other children in the story like Isabel Burnell, Emmie Cole, Lena Logan are socially prejudiced or socially conscious. They are the victims of Class discrimination. We hear this prejudice in the dialogue when the girls are sitting under the trees and they make fun of the Kelveys. Emmie Cole whispers,

Lil Kelvey’s going to be a servant when she grows up.
‘O-oh, how awful!’ said Isabel Burnell, and she made eyes at Emmie. Emmie swallowed in a very meaning way and nodded to Isabel as she’d seen her mother do on those occasions. ‘It’s true – it’s true – it’s true,’ she said. (Pg-119)

The above dialogue not only shows the prejudice of the children but it also shows how the children are also forced to imitate their parents in the world of social rules and regulations. We can see a hierarchy within Burnell sisters. Isabell is the eldest among the Burnell sisters.

Therefore, she is bossy and has all the powers. Isabell and her friends follow their parents' lead in despising the Kelvey family for their poverty. Kezia is still an innocent child while Isabell turns into an adult by imitating her parents. The Kelvey sisters are very silent and tolerant. We can assume that the imitation is also practiced by the Kelvey sisters. Lil Kelvey too imitates her mother. This is evident when she gives a silly shamefaced smile to Isabell and her friends when they insult her.

Mrs. Kelvey is described as a 'spry, hardworking little washerwoman'(Pg-117). Spry and hardworking are praiseworthy attributes, yet this description is followed by the ironical statement,

“This was awful enough” (Pg-117)

What is awful is that she is a washerwoman; it is merely her situation, her position in community that lets Mrs. Kelvey down. The unfounded rumor that Mr. Kelvey is in prison soon becomes a 'fact'. The whole episode is a penetrating insight into the narrow-minded attitudes of provincial life. The children greatly contrast Kezia's character as she is not prejudiced and she does not understand the prejudice of her community. This shows how Isabel and her friends are like their parents, and how they mimic their parents' values and prejudice. They blindly imitate their parents. It also shows how Kezia is completely different as she does not share the same social values and prejudice, instead she questions the social ill practices. In *The Doll's House*, there is a conflict between an individual and society, a conflict between Kezia and Upper class colonial society. Kezia challenges prejudices, classism, class- discrimination

prevailing in the society. By using these contrasts and characterizations Mansfield is able to effectively mock social values of upper class colonial society.

Else Kelvey and Lil Kelvey are perfectly characterized by Katherine Mansfield. The inner characterization of the two girls shows that Else is very close to her sister and that she is very shy, rarely addressing others. Out of the two sisters, we get the feeling that the narrator prefers Else, as the endearing appellation “our Else” indicates. In fact, “our Else” is repeated 13 times in the short story, showing how feeble and delicate Else actually is. Else and Lil both mutually understand each other quite well. Thus, the writer actually glorifies the characters of children in this story.

The short stories written by Mansfield are profound in interpretation, vital in meaning and flawless in forms. Although Mansfield’s place in Western literature has been assured by her technical achievements, but she owes her lasting popularity with her readers to the elegance and wit of her writing. Her prose is noted for its artistic vision through a series of meticulously crafted imagery and symbolism.

Kezia’s uniqueness is further reinforced by Mansfield through use of Symbolism. She uses three main symbols in the story-

- a) The doll’s house
- b) The gate
- c) The lamp

The title of the short story is very explicit, as it reveals the object around which the main events take place: The doll's house. The doll's house is probably the most important symbol in the short story. Initially it represents something expensive and created in detail, something that only children from the wealthier class would receive as a gift. The doll's house also symbolizes pride and envy, as Isabel prides with it and the other girls from the school envy the Burnells for their luck. The title of the story also reflects the false pride and artificialness of the upper-class society. Secondly, when the Burnell children are opening up their doll's house, Mansfield portrays the wonder and perspective of children uncovering a new and miniature world. On the other side the adults dislike it due to its irritating smell. Therefore, the doll's house is kept in the courtyard. The narrator says,

“And perhaps the smell of the paint would have gone off by the time it had to taken in. For really, the smell of paint was coming from that doll's house—but the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl's opinion.”(Pg-113)

The smell coming from the doll's house signifies the childhood, the innocence, and the equality and also smell is free of social prejudices. Thus, adults despise that smell and keep it outside in the courtyard till the smell is gone. The Burnell's house is filled with social prejudices and classism. Kezia and the Kelvey sisters live in the doll's house whereas Burnells live in their own socially stratified house.

The gate in this story is the gate to the Burnells' house, and they control who come in and out of it. Trespassers and especially lower strata of society are strictly prohibited to enter through the gate. The Burnells allow everyone but the Kelveys through the gate; this shows the Burnell's social prejudice towards the Kelveys, and shows how the gate is a literal boundary that symbolizes a partition in their society. In the story, Kezia sits on the gate she swings on the gates opening and closing them. Then she slips off like she is going to run away and leave the gate closed on the Kelveys, but she hesitates, and then makes up her mind, she swings out and opens the gate to the Kelveys. This shows how Kezia is sitting on the boundary, wanting to challenge the social prejudice and let the Kelveys in, but unsure whether to do so as she is strictly told not to by her family. But Kezia does what she feels is right, and she lets the Kelveys in through the gate to see the doll's house. In doing so, she breaks the boundary of social prejudice in her community and she also allows Else to see the little lamp.

The lamp is another significant symbol that further supports Kezia's difference. Kezia is the prime personality, the real hero of this story. Kezia, in particular, is fascinated by a little lamp inside the doll's house and believes it is the most beautiful part of it. She understands the significance of the lamp in human life. She thinks the lamp is perfect, the only thing that really belongs in the doll's house, it looks real. The lamp is the single object that looks real in the artificial doll's house. Everybody else only notices the big things.

This shows the difference between Kezia and the others in the story. Kezia is as natural, as bright like the lamp and open and free of prejudice. On the contrary, the others are like the dolls, they are not very natural or real, they are prejudiced and not very open. The other children and Aunt Beryl are living illusionary life. They are as deceptive as the Doll's House. They are representing regressive component of society who are pessimistic.

“I seen the little lamp’, she said softly.”(Pg.: 121)

The lamp symbolizes light and hope, and Kezia is the enlightened character that notices the lamp. Kezia is a ray of hope, an optimistic personality who challenges the rigid structures of the society. The lamp not only reinforces Kezia's difference, but it also links Kezia to Else. Both Kezia and Else recognize the lamp but it is because of Kezia that Else is able to see the light as Kezia allows her to do so by letting her see the doll's house. Both these symbols are significant as they reinforce Kezia's difference, and show how she is not prejudiced, and how she is the only one who tries to break the social boundaries in the community. Kezia is the only one amongst all that makes all the difference!

Katherine Mansfield points out a remarkable difference between childhood and adulthood in this story. Childhood is innately human, innocent, enlightening and pure like a lamp. On the contrary adulthood signifies sadistic attitude and artificialness. Adults adopt masks and present themselves before society in a pretentious way.

Mansfield basically focuses on children. She tries to express her notions and views by using children as effective tools. Class

discrimination was deeply imbibed in early 19th century. Its outcome was that children were in a dilemma, children were in a confused state of mind. The aristocratic society supported classism and children blindly imitated it. The child voices were silenced and crushed by the 'bourgeois' society. They were not guided correctly by the adults. Mansfield experienced the same in her childhood and tries to convey the message of equality.

The pompousness of the aristocratic community is brought down by an enlightened lamp, Kezia. Kezia not only evolves as a character but also as a human being! A child understands more than an adult. Kezia's humbleness towards Kelveys is a ray of hope. A beautiful gesture shown by Kezia is nutritious to mankind.

A quote by John. F. Kennedy will be suitable at this point, "Children are the world's most valuable resource and its best hope for future!"

Katherine Mansfield's *The Doll's House* marks the evolution of children and tries to establish social equality in society.

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ग्रामीण-कृषी जीवनाचा वास्तव वेध घेणारी कल्पना दुधाळ यांची कविता

सीमा नाईक-गोसावी

सहयोगी प्राध्यापक

मराठी विभाग

तुळजाराम चतुरचंद महाविद्यालय, बारामती ४१३१०२, जि.पुणे

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सारांश :

कल्पना दुधाळ या समकालीन महत्त्वाच्या कवयित्री. बहिणाबाई चौधरीनंतर कृषी आणि ग्रामजीवनाची संवेदना मौलिकरित्या रेखाटणारी ताकदीची कवयित्री. 'आपला भोवतालचा आवाजच असते कविता' असं म्हणणाऱ्या कल्पना दुधाळ ग्रामीण पर्यावरणाचा वेध घेतात. त्यांची कविता ग्रामीण जीवनाचे यथार्थ व वास्तव दर्शन घडवते. कल्पना दुधाळांची कविता एका अनुभवाधिष्ठित कष्टकरी ग्रामीण स्त्रीची कविता आहे. कृषीजीवन हा मूलाधार असलेली ही कविता अनुभवातील सच्चेपणा व मूल्यभान असलेले आशयसूत्र यामुळे आपल्या मनात ठसते. कवितेची भाषाशैली साधी, सोपी असून जागतिकीकरणाचा ग्रामजीवन व शहरी जीवनावर, कुटूंब व अर्थव्यवस्थेवर होणारा दुष्परिणाम त्या अधोरेखित करतात. शेतीमातीशी इमान राखणारी ही कवयित्री बळीराजाची बहुस्तरीय कहाणी मांडते आणि हाच त्यांच्या कवितेचा अंतःस्वर व आत्मोद्गार आहे.

कल्पना दुधाळ हे समकालीन कवितेतील एक महत्त्वाचे नाव. 'सिझर कर म्हणतेय माती' (२०१०) आणि 'धग असतेच आसपास' (२०१६) हे त्यांचे दोन काव्यसंग्रह प्रकाशित आहेत. 'सिझर कर म्हणतेय माती' हा काव्यसंग्रह कवयित्रीने मातीत आणि मातीसाठी राबणाऱ्या हातांना' अर्पण केला आहे. तर या संग्रहाला एकूण १८ पुरस्कारांनी सन्मानित केले गेले आहे.

‘धग असतेच आसपास’ हा संग्रह त्यांनी ‘कवितेला जीव लावणाऱ्या सर्वांना’ अर्पण केला आहे. मातीशी नातं सांगणारी अशी ही कविता कृषी आणि ग्रामजीवनाचा वेध घेणारी आहे. मातीत घट्ट पाय रोवून उभी राहणारी ही कवयित्री शेती, निसर्ग, माती, पशू-पक्षी, प्राणी, शेतात राबणारी माणसं, पीकपाणी अशा ग्रामीण आणि कृषी पर्यावरणातील असंख्य घटकांना घेऊन आपल्या कवितेत अवतरते या सर्व घटकांमुळेच आपण काही ना काही विचार करू शकतो, त्यांच्यामुळेच आपल्याला प्रेरणा मिळते असे त्या म्हणतात.

‘सिझर कर म्हणतेय माती’ या काव्यसंग्रहाच्या दुसऱ्या आवृत्तीच्या प्रस्तावनेत ‘वर्तमान कृषीजीवनाचा एक अस्वस्थ उद्गार!’ अशा शब्दात डॉ.देवानंद सोनटक्के यांनी या कवितेचा गौरव केला आहे. प्रस्तावनेत ते म्हणतात, “कवयित्री नुसत्या समस्या वेदना, विदारकता सांगत नाहीत तर त्यावर कवयित्री आपल्या परीने उपायही सांगते हताश न होता नव्या क्रांतीची अपेक्षाही करते. ही कविता आजकालच्या बहुतांश कवितांसारखी भावना विव्दळ आणि रडकी नाही. ती स्थितीगतीवर थेट आणि तरीही इन्टलेक्चुअल भाष्य ठरते.

चांगली कविता निव्वळ वाचण्यासाठी नसते. ती वाचकाला वर्तमानाचे अचूक भान देते. कारण चांगली कविता पिचलेल्या सामान्य माणसाचा व्यवस्थेविरुद्धचा उद्गारही असतो आणि एल्गारही! कसदार कविता लिहिणाऱ्या आजच्या मोजक्या कवींमधील कल्पना दुधाळ ह्या एक कवयित्री आहेत.”⁹

कल्पना दुधाळ यांची कविता जागतिकीकरणाचा गावपातळीवर होणारा जोरदार आघात नेमकेपणाने टिपणारी कविता आहे. शेतकरी, शेतीतील मालाला न मिळणारा भाव, शेतकऱ्यांच्या आत्महत्या, त्यामागील कारणपरंपरा, बदलते ग्रामजीवन, तुटत चाललेले नातेसंबंध, शेतीचा खालावत जाणारा दर्जा या सर्व गोष्टी त्यांच्या कवितेत येतात.

‘कणसांचे मरणोत्सव’ या कवितेत कवयित्री सध्याच्या काळातील कृत्रिम हुरडापाट्यांवर बोट टेवते व नैसर्गिकतेतील आनंद मिळत नसल्याची खंतही व्यक्त करते.

‘परदेशातल्या ट्युलीप्स फुललेल्या
देखण्या शेतांचा हेवा वाटला होता कधीकाळी
आता मात्र माझ्या उजाड रानातल्या
कणसांचाच मोह पडलाय
इवलं मूठभर टचटचीत दाण्यांच कणीस
तेच आपला जगण्याचा आधार
आणि तेच आपलं ट्युलीप...
पण गोफण, हुरडा, साखर, ट्युलीप....
... काहीच सापडत नाही
धान्यापासून मद्यार्कनिर्मितीची चर्चा
घुमत राहते... रानभर ... मनभर
अनुदानाच्या उसन्या सावलीत
ग्लोबल एरिया नेटवर्कमध्ये
मी मात्र कव्हरेज क्षेत्राच्या बाहेर’^२

अशा रीतीने मातीवर व पिकांवर केले जाणारे नवनवीन प्रयोग या विचारांमुळे कवयित्री अस्वस्थ होते. ही अस्वस्थताच कवयित्रीला कविता लिहिण्यासाठी प्रेरणा ठरलेली आहे. माती ही सृजनाची व निर्मितीप्रक्रियेची प्रेरकता आहे. माती तिचे नैसर्गिकपण हरवून बसेल याविषयीची चिंता कवयित्रीला आहे.

कल्पना दुधाळ कवितेविषयी एके ठिकाणी म्हणतात,
‘मिटू तरी कसे, कसे खोलू रूखे ओले
असे दोन्ही डोळे, कुठे बोलू मनातले’^३

‘माझ्या अस्वस्थ आयुष्यात कविता भेटली नसती तर मी चिडकं-रडकं आयुष्य जगले असते. माझ्यासाठी माझी कविता अत्यंत जिव्हाळ्याची गोष्ट आहे’ असेही त्या म्हणतात.

‘सहजता’ हा कल्पना दुधाळ यांच्या कवितेचा आत्मस्वर वाटतो उत्कटता व उत्स्फूर्ततेने त्या अनुभवाकडे पाहतात ‘सिझर कर म्हणतेय माती’ या काव्यसंग्रहाच्या प्रारंभीच त्यांनी काव्य निर्मितीसंबंधी म्हटले आहे की,

‘मातीतून चालता मी, मातीच होऊनी जाते
गर्भात हिरवे कोंब, खुशाल उगवू देते’^४

अशी त्यांची कविता जात्यातून सहजतेने पडणाऱ्या पीठासारखी सहजतेनेच पोटातून ओठात येणाऱ्या बहिणाबाई चौधरींच्या कवितेची आठवण करून देते.

कल्पना दुधाळ यांच्या कवितेत ग्रामीण जीवनाचे त्यातील निरागसतेचे, सामाजिक विषमतेचे तर चित्रण आहेच परंतु ग्रामीण वास्तव ज्या ताकदीने रेखाटलेले आहे ते लक्ष वेधून घेते. ग्रामीण वास्तवात वावरणाऱ्या स्त्रीचे चित्रण त्यांनी वेगळ्या संवेदनशीलतेने टिपले आहे.

कवितेत शेतीमातीतली अनेक धडपडणारी माणसं भेटतात. मातीवर श्रद्धा, कमाल गढून जाणारी ही माणसं टोमॅटोवर काळे डाग पडू नये म्हणून रासायनिक खतांचा वापर, औषधांचा मारा करतात हे कवयित्रीला अस्वस्थ करतं. कल्पना दुधाळ म्हणतात, “माझ्याभोवती जे आहे, जसं आहे, तसं लिहित गेले. त्यात उसनेपणा आणला नाही की दिखाऊपणा मिसळला नाही. त्या साध्या सरळ कविता आहेत.”^५

बदललेला ग्रामीण परिसर, पोशाख, परिवर्तनाच्या प्रक्रियेला सामोरे जाणारे ग्रामीण वातावरण - पर्यावरण त्यांच्या कवितेचा एक भाग बनते. नव्या युगांचे ठसे सहजपणे त्यांची कविता उमटवते. तशी भाषाही त्यांना सुचते त्या एका कवितेत लिहितात -

“मी टाकलेली मेथी आणि कोथिंबीर
मागतेय माझ्याकडे,

युरियाचा खाऊ आणि लुसलुशीत व्हायचं स्प्रेअर
रखरखीत झाडाच्या सालीनं,
मॉश्चरायझरचा हट्टू धरलाय

आणि माती अडून बसलीय, सीझर कर म्हणत मी काय करू?”^६

व्हेज-नॉनव्हेज, अनेक इंग्रजी शब्दांचा सहजपणे त्या वापर करतात. जसे रेस्टॉरंट, स्प्रेअर, मॉश्चरायझर, ट्रे, सिझर, युरिया, सीड, क्रीम, ट्रॅक्टर, शॅम्पू, बॅलन्स, बॅटरी संपलेला मोबाईल इ. अनेक शब्द कवितांमध्ये चपखल बसतात.

बॅलन्स आणि बॅटरी संपलेल्या मोबाईलसारखी बिनकामाची माणसं, मजुरांविना अर्धांगवायू झालेल्या शेतीला उभं करताना नव्या वाटा शोधणारी माणसं, अशी रूपं त्यांच्या नजरेतून सुटत नाहीत.

रासायनिक खतं, विद्राव्य खतं
बुरशीनाशकं तणनाशकं
ठिबकसिंचन कृषी-पर्यटन ट्रॅक्टर
मळणी कापणी यंत्र ऑटोस्वीच
बचतगट, कृषी कॉल सेंटर हेल्पलाईन
कित्येक जोडधंदे, कित्येक नवे प्रयोग”^७

“शेतकरी राजा अस सारं जग हाताशी आलं तरी जगण्याची लढाई ज्याची त्यालाच लढावी लागते. नव्या युगाला मातीचं ग्लोबल वर्ल्ड दाखवून दे” असं कवयित्री सुचविते.

बदलती ग्रामीण संस्कृती व बदलत जाणारी नाती, दुरावलेली माणसे यांविषयीच्या अनेक कविता कल्पना दुधाळ यांनी लिहिल्या आहेत. उदा. सायेब, खोंड, कपिला, भेडं दाणं, झलक, आईच्या पदराखालून इ. कविता यादृष्टीने उल्लेखनीय आहेत. ‘मृदगंध’ या कवितेत कवयित्री लिहिते -

“हरितक्रांतीच्या स्वप्नांनी

मातीतल्या माणसांना फुलवलं
फळ भाज्या पिकांना हंगाम डावलून
बारमाही केलं”

किंवा

“उगवलेल्या गवतापासून फिरलेल्या आभाळापर्यंत
वळलेल्या काठमुऱ्यापासून मुसकी आणि बाजंच्या काथ्यापर्यंत
नक्षत्रांच्या वैशिष्ट्यांपासून पाखरांच्या विष्टेपर्यंत
सारं ठावं होत मागच्या पिढ्यांना
पण त्या माहितीचं “नॉलेज” कधीच झालं नव्हतं.
आता कृषी शिक्षणाच्या डिजिटल धडयात
मृद्गंध शोधतो आम्ही”

कवयित्रीचे गावाशी आणि गावातल्या माणसांच्या भावभावनांशी अतूट नाते आहे.
‘धरणातलं पाणी आटल्यावर’ या कवितेतून पुनर्वसनाच्या चिंधड्या सांभाळणारे गाव,
विकासाच्या योजना नोटीशी, पाणलोटगत गेलेली जमीन अन् त्या संपूर्ण गावाचा लेखाजोखा
कवयित्री कवितेतून मांडते तेव्हा उपरोधिकता आणि वास्तवता नेमका अर्थबोध होतो.

‘वाटण्या’ कवितेत

“शेताच्या वाटण्या झाल्या
विहीरीवर पाळया बसल्या
आईबाप वाटून घेतले
बहिर्णीनी दावे लावले”

“पिढीजात ताटल्या विकून
बाटल्या जवळ केल्या
सातबाराच्या गुंडाळया करून
सिगारेटही ओढल्या”

“बाजाराच्या पिशवीत आता

कुरकुरेचा फॅमिली पॅक

पोरागणिक कॅडबरी

आणि काळ्या पिशवीत छटाक!”^९

असे म्हणत घरापुरत्या सुध्दा जमीनी नावावर न राहिल्याची खंत कवयित्री व्यक्त करते. मातीतल्या माणसाच्या माणूसपणालाच भिरूड लागून ते नष्ट होताना जग मुठीत घेऊन. एक्सप्रेस युवरसेल्फ कनेक्टिंग पिपल म्हणायचं? असा प्रश्न कवयित्री विचारतात. या प्रश्नांची उत्तरे अनेक आहेत. प्रश्न अंतर्मुख करतात.

शेतकऱ्यांची दयनीय अवस्था, काबाडकष्ट, शेतकऱ्यांच्या आत्महत्या, शेतात शिवारात रमणारे मन, येणारे बिकट प्रसंग, समाजव्यवस्थेने आणि शासनाने शेतकऱ्यांविषयी अनास्था दाखविणे या सर्व गोष्टी बाराकाव्यानिशी कवयित्री टिपते. ‘धग असतेच आसपास’ ‘या काव्यसंग्रहातील कवितांनी मला खूपदा रडविले आहे’ असे त्या एके ठिकाणी म्हणतात. ‘धग असतेच आसपास’ या काव्यसंग्रहाला महाराष्ट्र फौंडेशनचा ललितग्रंथ पुरस्कार (२०१७) लाभला आहे. मनातली ‘घालमेल’ त्यांनी अशी टिपली आहे पहा -

“इथं स्वतःला

डोंगरासारखं फोडावं लागतं

तापलेल्या भट्टीसारखा ताव यावा लागतो

घालमेलीचा उफळा

आतल्या आत थोपवून

शांततेची भयंकर शपथ घ्यावी लागते

मेल्यासारखी झापडं लागू न देता

श्वासाश्वासाला खरेपणाचा

जाब विचारावा लागतो

संसाराच्या वटारलेल्या डोळयात
कवितेच्या ओळीचं काजळ फासावं लागतं
तेव्हा कुठं
अनुभवाची प्रामाणिक सांगड
शब्दात सापडते”^{१०}

अशी स्वानुभवाविषयी कवयित्री बोलते त्यावेळी तिची घालमेल ही घालमेल नसते तर अख्खा समकालच आतडयांना गुंडाळलेली ती केविलवाणी उलथापालथ असते जीवाची! ती कवितेचे कवितापण जपते. तसेच मूल्यभानातून कवयित्री विचार व्यक्त करते. सूचक टिपण्णी करत आशावादी सूर लावते तो ठळक जाणवतो.

‘धग असतेच आसपास’ या कवितेत कवयित्री लिहिते -

“लाख बदललं जग पण भूमीशी बांधलेलं आयुष्य
समूळ तोडता येत नाही.”^{११}
वस्तूंसारखी माणसं बदलता येत नाही,
टाळताही येत नाही, दरवेळी भाजतेच असं नाही,
धग असतेच आसपास”^{११}

कल्पना दुधाळांची कविता एका अनुभवाधिष्ठित कष्टकरी ग्रामीण स्त्रीची कविता आहे. कृषीजीवन हा मूलाधार असलेली ही कविता अनुभवातल्या सच्चेपणामुळे आपल्या मनात ठसते. उस्फूर्तता व उत्कटता हा या कवितेचा स्थायी भाव आहे. एका संवेदनशील स्त्रीमनातून या कवितेला वाट सापडते. ही एका बाईच्या नजरेतून अनुभवाकडे बघणारी व नितळ अनुभवाला कवटाळून आविष्काराची नवलाई पुन्हा शांत व तटस्थपणे मांडणारी - निर्मितीला स्थिरतेने न्याहाळणारी ही कवयित्री आहे. कुठेही तोल सुटू न देता नेमकेपणाने कृषी - ग्रामजीवनाचा वास्तव वेध घेणारी ही कविता

समकालीन परिस्थितीवर मार्मिक भाष्य करते. परिवर्तनाची आस संयतपणे मांडते कवितेतून. त्यांच्या काही कविता लोकगीतांच्या लयीच्या भासतात.

जसे - (गणगोत) कविता

“किती खुरपू बाई गं
सारी गवतें गवतं
कसं उपटून फेकू
मातीचंच गणगोत”

“मूठभर राख माझी
मातीमधी मिसळावी
गणगोत होऊनिया
पुन्हा गवतं उगावी”^{१२}

कवितांमधून कवयित्रीच्या अनुभवातील सच्चेपणा लक्षात येतो. उदा. ‘कार्यशाळेत’ या कवितेतील बंदिस्त शेतीपालन, कुंडीतला भाजीपाला व्यवस्थापन, सांडपाण्यावरचं कीचन गार्डन, मातीविना शेतीचे प्रयोग, पॅकिंग ज्यूस, जॅम, गोठयात राबणारा रोबो इ. गोष्टीत तिचे मन रमत नाही. हे तिला कृत्रिमच वाटत राहते अन् कार्यशाळेतील अयशस्वी सहभागी म्हणून ती कार्यशाळेतून परतते.

राज्यकर्त्यांच्या भाषणांवर सडकून टीकां करते ‘गोदामं सडवणारेच दारूबंदीवर बोलतात’ (गाभाच पोखरलाय फक्त) असे सूक्ष्म आकलन मांडते. माणसं, गाव, मूळ गावकी, मातीशी इमान राखणारी ही कवयित्री आहे. बळीराजाची बहुस्तरीय कहाणीच त्यांच्या कवितेचा अंतःस्वर आहे. आत्मोद्गार आहे.

‘टिपरू’ कवितेत आपल्या सभोवतालच्या शेतकऱ्यांच्या ऊसाला भाव न मिळणे, त्यासाठी केली जाणारी आंदोलने असे चित्र डोळ्यांसमोर आपसुक उभे राहते.

पण आणखी शेतकऱ्यांच्या कष्टांची माळ, त्या कष्टाचा सूक्ष्म पट उभा करणारी ही कविता आपले लक्ष वेधते.

“असं ऊसाचं टिपरू
मातीत दाबलं
की आंधळयाला नवे डोळे मिळावेत
तसाच उगवतो फुटव्यांचा फड
इतकी अफाट असते
त्याच्या वाढीची ओढ
की फक्त मरणाच्याच कोयत्यानं
होऊ शकते तोड”

किंवा

“आतडयाला पीळ पडला
तरी खुरंदाळली जमीन
उपसलं पाणी
कांडया कांडयात तोडला जीव
तरीसुध्दा विळयासारखं वाकलेल्यांना
ओलांडता आली नाही शीव”^{१३}

तरीही हिरवंगार वाढं पोसायचं व त्यालाच नंदनवन समजणारा शेतकरी टनाला भाव मिळेल या खोटया आशेवर जगत राहतो.

प्रसिध्द कवयित्री व समीक्षक प्रभा गणोरकर कल्पना दुधाळ यांच्या कवितेविषयी म्हणतात, “कल्पना दुधाळ यांची कविता स्वयंभू आहे. त्यांच्यापूर्वी लिहिल्या गेलेल्या कवितेचे संस्कार, प्रभाव, अनुकरण यांपासून ती सर्वथैव मुक्त आहे. काही कविता लोकगीतासारख्या आहेत, पण तोही प्रभाव नाही किंवा ते अनुकरण

नाही. संपूर्णपणे स्वतःच्या अस्सल अनुभूतीतून, उत्फूर्तपणे आलेली ही कविता. कवयित्रीची मौलिक प्रतिभा, तीव्र संवेदनक्षमता, विश्लेषक वृत्ती आणि समकालीन पर्यावरणाचा वेध घेऊन त्यावर भाष्य करणारी चिंतनशीलता या कवितेतून पारदर्शकपणे प्रतिबिंबित होते.”^{१४}

शेती व शेतकऱ्यांच्या उद्ध्वस्तीकरणाबरोबरच स्त्रीच्या जगण्याचे अनेक पदर कल्पना दुधाळ यांच्या कवितेत सहजी येतात. स्त्रीला मिळणारी दुय्यमत्वाची जागा - स्थान कवयित्रीला बोचते. स्त्री व पुरुषाची एकत्व प्रतिमा स्वीकारून व कवितेतून तिला सक्षमपणे साकारणारी ही कवयित्री स्त्रीवादाच्या पुढचे पाऊल टाकते. कोणत्याही एका प्रवाहातली व प्रभावाखालची कल्पना दुधाळांची कविता वाटत नाही ती स्वतंत्र व व्यक्ती म्हणून समर्थपणे स्त्रीत्वाचा वेध घेते. निसर्गलिपी मानवी वर्तनव्यवहाराशी जोडून घेते आणि त्याचे सर्जक अर्थ आपल्याही पुढ्यात ठेवते. त्यामुळे आपणही एक वाचक म्हणून कुठेतरी या सृष्टीचक्राचा सक्रिय घटक बनतो. या सृष्टीचक्राशी आपण कसे अतूटपणे जोडले गेलेलो आहे तसेच एक भाग बनून राहिलेलो आहे याची सर्जनशील जाणीव कविता वाचताना अनुभवताना सतत होत राहते. हेच तर कवयित्रीचे वेगळेपण वाटते. हे वेगळेपण जपण्यासाठी कवयित्री कल्पना दुधाळ यांना त्याग करावा लागला. समर्पण द्यावे लागले आहे. पण ती एक आनंदयात्रा मानून शेतीत रमणे, शेती शिवाराबद्दलचे चिंतन करणे त्यांच्या सवयींचे बनून गेले. पिकांना दिलेल्या प्रतिमा, त्याच्याशी स्त्रीत्व जोडून घेणे व शिवाराबद्दलची सृजन ओढ या सर्व बाबी खूप बारकाव्यानिशी समोर येतात. आशय आणि अभिव्यक्तीमधील एकरूपता जगण्याशी जोडून घेणारी ही कवयित्री शेतीमातीचे ऋण मानणारी आहे. पर्यावरणाचा होत जाणारा ऱ्हास तिला दुःखी करतो. वर्तमानाशी संवाद साधता-साधता पर्यावरणाचा समतोल जपला जावा - नातेसंबंध जपले जावे स्वार्थी वृत्ती-प्रवृत्ती सोडून द्याव्यात राजकारणामुळे होणारे शोषण संपावे अशी आशा कवयित्रीला वाटते. त्यामुळे

जागतिकीकरणाचा वेध घेणारी ही कवयित्री नवीनता तर स्वीकारतेच पण परंपरेला शरण जात नाही. पर्यावरणवादी स्त्रीवाद त्यांच्या कवितेत स्पष्ट दिसतो. एक स्त्री म्हणून कष्टणारी आई, माय, आजी, शेजारीण, लेक, भूमी, माती, प्रसववेदना, गर्भाकुर, गर्भाशय इ. अनेक संदर्भ तरलपणे जपणे तिला महत्त्वाचे वाटते. कल्पना दुधाळांची कविता आधुनिक आहे. विद्रोही सूर लावणारी नाही. झाडा-झुडपांशी बोलणारी, सभोवतालच्या माणसांच्या व्यथा-वेदना नेमकेपणाने शब्दबद्ध करणारी, गावाची अर्थव्यवस्था, सांस्कृतिक व्यवस्थेतली पडझड चितारते. सख्खे भाऊ वैरी होतात. म्हातारा-म्हातारी, वृद्ध माणसे अडगळीला जातात याकडे ती लक्ष वेधते, आयुष्यभर उपेक्षित जीवन स्त्रीच्या वाट्याला आले तरी एकमेकींना भक्कम आधार देणारी स्त्रीच असते 'गाय आणि माय' कविता, रानभर मी, मायलेकी, दिल्याघरी, एका नाळेच्या दोन गाठी, माळावर गुरं राखताना इ. अशा कितीतरी कविता स्त्रीत्वाचा आदिम संबंध अधोरेखित करतात.

“बोरीवर लपलेल्या का ग घाबऱ्या भोरडया?

वळ लेकीचं दिसलं पाठीवरचं उघडया”

किंवा

“माझ्या घरातच पोरी मी ग परकी झालेली

उघडयाच ओसरीत तू बी आसऱ्याला आली?”⁹⁴

अशा समजुतीच्या व अगतिकतेच्या चार गोष्टी सांगता सांगता रीतीभातीला सामोरी जाण्याचा विचार करून जाते. कवयित्री त्याचवेळी 'रानभर मी' या कवितेत तिला सर्वत्र अस्तित्वाची जाणीव होत राहते. कवयित्री स्वतःशी बोलते, रानाशी हितगुज करते, जसे -

(१)

“डोक्यावर भारा घेऊन

(२)

“वादळाशी भांडून कमळण

जड पावलं टाकताना
रानभर माझेच आवाज
माझ्याशी बोलताना”

पानं फाटल्याची तक्रार करते
लेकच जशी माझ्यापाशी
नव्या कपड्यांचा हट्ट धरते.”

(३)

“हादग्याच्या फुलांची
सफेद कोयरी उलगडली
सासुरवाशीन गळयात पडून
हुसमरून रडत राहिली”^{१६}

अशा उभ्या-अडव्या काकऱ्यांमध्ये कवयित्री स्वतःचा जीवन पेरा करून पुन्हा हिरवी लिपी होऊन उगवण्याची दूर्दम्य इच्छा व्यक्त करते.

‘रानभर मी’ (पृ.७७)

‘मुरडाणं’ या कवितेत कवयित्रीला रान, माती, विहीर, बांध बांधावरचा निरगुडीचा ताटवा, ताटव्यातली रानपाखरं, माचोळीवरचा विळाा, खुरपं, कुदळ खोरं प्रश्नांवर प्रश्न विचारतात की,

“शब्दांच्या लगोरी रचून
डाव मांडायचेत कशाला?
काळाच्या वहिवाटीचा
फक्त चिखलच
का तुझ्या पायाला?”^{१७}

कवयित्रीने ढेकळांखाली सरकविलेली स्वप्न कधी ना कधी तरारून वर येतील अन् घाट्यांसारखी तोरंबीला स्वप्न म्हणून लगडतील असा विश्वास तिला आहे. ‘रोपापासून मापापर्यंत’, खस्ता, कवितेला माहिती झालंय, ‘पेरले नाहीत नकार आपण’, एका

‘नाळेच्या दोन गाठी’, ‘कोरडा का होत नाहीस भाऊ’ या कविता ‘बाप’ माणसाच्या शेतकऱ्याच्या कष्टाची बूज राखणाऱ्या कविता असून बहुस्तरीय अनुभव प्रकट करतात.

‘परिवर्तनाच्या नावानं’ ही कविता बदलत्या ग्रामवास्तवाची नेमकी उणी, बाजू उघड करणारी कविता आहे आणि शासन, राज्यकर्ते व माहिती तंत्रज्ञानाचा आव आणून आधुनिकीकरणाचे गाणे गाणाऱ्या लोकांच्या डोळ्यांत झणझणीत अंजन घालणारी ही कविता आहे.

“देवळाच्या भितींवर

हम दो हमारे दो च्या जागी

नेटवर्कच्या जाहिराती झळकल्या

मानंवरचं जू मोडून

ट्रॅक्टरला ट्रेलर जोडता आलं

आणि वस्ती शाळेचं नाव ऑक्सफर्ड ठेवलं

म्हणून का कुणी सुधारणांच दूत झालं?

नीट बघितलं

तर फक्त धोंडाच बदलला

झोळी तीच राहिली”^{१८}

परिवर्तनाच्या नावाने गाजर दाखविले जाते. शेतकऱ्यांचा पुळका आल्याचे दाखवून आपलीच पोळी भाजून घेणारे सत्ताधारी कवयित्रीच्या नजरेतून सुटत नाहीत. शेतकऱ्यांच्या आत्महत्यांना समाज म्हणून कसे विश्लेषित करायचे? ते ‘आदिम जिद्द हरवण्याआधी’ या कवितेतून दिसते.

कल्पना दुधाळ यांच्या कवितेची जातकुळी निराळीच आहे. स्वतःच्या शेती-मातीवर नितांत प्रेम करून तिथेच जीव ओतून स्वर्ग उभारणारी ही कवयित्री निसर्गसृष्टीच्या आदिमतेशी - माहेरपण -सासरपण या सर्व भूमिकांशी स्वतःला घट्ट

बांधून घेते. हा अनुबंध कोणी लादलेला नाही तो तिने स्वतः स्वीकारलेला आहे
आत्मविश्वासाने!

“शपथ असो दर उगवत्या कुडीला
दूर्दम्य इच्छाशक्तीचं वरदान लाभो”

असे पसायदान ती मागते. ‘दिल्या घरी’ या कवितेत कवयित्री लिहितात -

“सोनं मोडून सोयरं जोडणाऱ्या
आईची मी पोर

दानधर्म केलेल्यांची मेल्यावरही वळते मूठ
म्हणून सुपातल्या धान्यावर । पळीभर तेलावर
ओंजळभर पिठावर । विश्वास ठेवून धरली पाथ
टोचू दिले । वांग्याचे काटे भेंडीची कूस
की बोर्डवर रुळलेल्या बोटाना”^{१९}

असे जगण्याशी जोडलेली ही कविता वेगळीच भासते.

“राब राब राबवतात कामं
छळ छळ छळतात शब्द
मेल्यावर अस्थींतूनही धुमतील
कविता आणि कामं”^{२०}

एका नाण्याच्या दोन बाजूंप्रमाणे कष्ट, जीवन आणि कवयित्रींच्या कविता एकरूप झालेल्या आहेत. लंगडं पाखरू होऊन अंगणात भिरभिरणारी, औतकऱ्याच्या घामावर पंखांची फडफड पसरविणारी तसेच ‘कुसळांच्या टोकांवर गवताचा वास जपेन मी’ असे म्हणणारी कल्पना दुधाळांची काव्यप्रतिभा संवेदनांचे सूक्ष्म पदर उपलगत नेते. तेव्हा जीवनलयीचा, नादलयीचा, गंधलयीचा, स्पर्श संवेदनेचा रूपबंधातून ध्वनीत होणारा अर्थ मनात रूतून बसतो. अशी पंचेंद्रियांना जागे ठेवणारी ही कवयित्रीची अभिव्यक्ती व

प्रतिभाशक्ती आहे. ग्रामीण व कृषी जीवनाचर वास्तव वेध घेणारी कवयित्री आहेत. डॉ. महेंद्र कदम त्यांच्या कवितेविषयी लिहितात, “पिकांच्या प्रतिमा, त्यांच्या वाढीबरोबर खूप खोलवर जोडलं गेललं स्त्रीत्व, भूमीचं बीजारोपणं आणि सृजन एका वेगळ्या रूपाने आणि धाडणीने या कवितेत आलेले आहे. प्रतिमांचे जगण्याशी आलेले हे एकरूपत्व ही या कवितेची खरी ओळख आहे.”^{२१} भूमीकन्या बहिणाबाई चौधरींच्या नंतर एवढ्या निखळ व चपखल प्रतिमाविश्व मूल्यभान असणारे आशयसूत्र उभे करणारी एक ताकदीची कवयित्री म्हणून कल्पना दुधाळ यांच्या कवितेकडे पाहावे लागते.

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 २१. 'कवितारती' (संपा.) पुरुषोत्तम पाटील, (दिवाळी अंक : २०१६ सप्टें, ऑक्टोबर २०१६, नोव्हें.-डिसेंबर २०१६, वर्ष ३१वे : अंक ६, वर्ष ३२वे अं १ ला, पृ.१५२
- महाराष्ट्र साहित्य पत्रिका -(संपा.) महेंद्र गुंजाळ, जुलै ते सप्टेंबर २०१५, अंक क्र. ३५२ (कल्पना दुधाळ यांची मुलाखत)
 - साधना (साप्ताहिक) जानेवारी २०१८, महाराष्ट्र फौंडेशन (अमेरिका साहित्य व समाजकार्य पुरस्कार विशेषांक २०१७) (कल्पना दुधाळ यांची मुलाखत)
 - महाराष्ट्र साहित्य पत्रिका - (संपा.) डॉ. पुरुषोत्तम काळे, एप्रिल ते जून २०१६, अंक क्र. ३५५

मराठीतील निवडक राजकीय कादंब-या

डॉ रंजना नेमाडे

सहयोगी प्राध्यापक, मराठी विभाग
तुळजाराम चतुरचंद महाविद्यालय, बारामती ४१३१०२, जि.पुणे
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सारांश :

इतर भाषांच्या तुलनेत मराठीतील राजकीय कादंबरीचा प्रवाह अतिशय क्षीण आहे. १९५०पूर्वीच्या कादंब-या पाहिल्यास फक्त पार्श्वभूमीदाखल राजकीय स्पर्शमराठी कादंबरीला झाल्याचे दिसते. वसंत आवाजी डहाके यांनी वाड्. मयीनसंज्ञा संकल्पनाकोशा मध्ये कादंब-यांचे वर्गीकरण करताना विवेचन केले आहे. त्यामध्ये त्यांना राजकीय कादंबरीमध्ये पुढील लक्षणे अपेक्षित आहेत. १) राजकीय कल्पनांचा व वातावरणाचा प्राबल्याने वापर. २) पात्रांच्या भावभावनांशी अमूर्त विचारप्रणालीशी एकरूप होणे. ३) विचारप्रणालीचे अनुभवात रूपांतर होणे. ४) राजकीय कृती व चौकटीला महत्त्व असणे.

हरिश्चंद्र थोरात यांनी चांगल्या राजकीय कादंबरीसाठी पुढील लक्षणे सांगितली आहेत. १) राजकारणाच्या तात्विक विचारव्यूहाचा संदर्भ असणे. २) तो विचारव्यूह मानवी अनुभव भावना यांचा संदर्भ मिळून जिवंत होणे. ३) तिच्यातून राजकीय प्रातीतदृष्टी व्यक्त होणे. ४) प्रचलीत राजकीय प्रवाहांचे विश्लेषण करण्याची क्षमता असणे.

या दोघांच्याही अपेक्षा पाहिल्या तर एका कादंबरीत सर्व अपेक्षा येणे कठीण आहे हे लक्षात येते. भारतातील बदलत्या परिस्थितीत मराठी कादंबरीत राजकारण कसे येते त्याची प्रातिनिधीक कादंब-यांच्या साहाय्याने पाहणी येथे केली आहे.

स्वातंत्र्यपूर्व काळातील राजकीय कादंबरी आणि स्वातंत्र्योत्तर काळातील कादंबरी असे दोन भाग राजकीय कादंबरीचे पाडता येतात. स्वातंत्र्यपूर्व कालखंडात इंग्रजी सत्ता उलथून टाकण्यासाठी स्वातंत्र मिळवण्यासाठी चळवळी करणे लढा उभारणे म्हणजेच राजकीय घटना होत्या. स्वातंत्र्यानंतर अर्थातच या चळवळी लढे संपुष्टात आले.

स्वातंत्र्यपूर्व काळापासूनच काँग्रेस पक्षाचे राजकारणात वर्चस्व होते. नंतरच्या काळात अनेक राजकीय पक्ष स्थापन झाले. १९५२ला पहिली सार्वजनिक निवडणूक

झाली .नंतर दर पाच वर्षांनी निवडणूका झाल्या . आपल्या पक्षाची धोरणे प्रत्यक्षात आणण्यासाठी निवडणूका जिंकणे सर्व पक्षांना आवश्यक झाले .१९७६ पर्यंत निवडणूकीत काँग्रेस पक्षाचे वर्चस्व होते .असे असूनही मुख्यमंत्री, पंतप्रधानपदी कोण यामध्ये स्पर्धा सुरू झाली .आपल्या योजना राबवायच्या असतील तर निवडणूक जिंकणे सत्ता मिळवणे ती टिकवणे राजकीय नेत्यांना आवश्यक ठरले .ही बदललेली राजकीय परिस्थिती लक्षात घेता सरकारने लोककल्याणासाठी राबवलेल्या योजना त्यांचा समाजावरील परिणाम नेत्यांनी निवडणूक जिंकणे सत्तेचे पद मिळवणे, ते टिकवणे या घटना राजकीय घटना झालेल्या दिसतात .

भारतातील विशेषतः महाराष्ट्रातील बदललेली ही परिस्थिती लक्षात घेऊन निवडक मराठी कादंबरीमध्ये या राजकीय घटनांचे राजकारणाचे कसे चित्रण केले आहे याची पाहणी केली आहे .

सिंहासन स्वातंत्र मिळाल्यानंतर प्रभावी राजकीय कादंबरी म्हणून सिंहासन या कादंबरीचा उल्लेख करावा लागतो .मिळालेले सत्तेचे पद टिकवण्यासाठी झालेल्या राजकीय हालचालींचे चित्रण यामध्ये आले आहे .निवडणूकीचे राजकारण यात येत नाही .या कादंबरीतील राजकारण वरच्या पातळीवरचे आहे .निवडणूक किंवा सामान्य माणसाशी यांचा संबंध नाही .राजकीय वातावरण अस्थिर झाल्यावर त्या वातावरणाचा फायदा घ्यायला मंत्रीमंडळातील सदस्य पुढे सरसावतात .मिळालेली सत्ता टिकवणे हे सी .एम .ना महत्वाचे आहे . त्यानुसार आपले बल अजमावून पाहणे आमदारांना आपल्याकडे ओढणे अशी शर्यत सुरू होते .शर्यतीतील सर्वजण आपापल्या परीने सामर्थ्यवान आहेत .त्याचबरोबर त्यांची एखादी कमजोरीही आहे .एखादया गुन्ह्यात हात अडकलले आहेत .अशा कमजोर गोष्टींचा फायदा घेऊन एकमेकांवर दबाव टाकले जातात .त्यामध्ये सी .एम . अधिवेशन पुढे ढकलतात आणि मंत्रीमंडळाचा विस्तार करण्याची आवश्यकता असल्याचे प्रतिपादन करतात .या आठवड्याभरात कुरघोडीचे राजकारण गती घेऊ लागते .पक्षांतर्गत गटबाजी वेगवेगळे रंग दाखवते .शेवटी मुख्यमंत्रीपदाची इच्छा असणा-या विश्वसराव दाभाडेंचा राजिनामा स्विकारला जातो .ज्यांना बाजूला करता येत नाही त्यांचा पुढे उपयोगच होणार आहे अशा आनंदराव टोपले जीवनराव वाघमारे आणि उस्मान दळवी यांचा समावेश मंत्रीमंडळात होतो .सत्तास्पर्धेत खेळी उलटल्यास सत्तेतून पायउतार व्हावे लागते .हा धडा दाभाडेंना मिळतो .पण हे चक्र असेच चालू राहणार याची सूचनाही शेवटी मिळते .

ताम्रपट या कादंबरीत १९४२ ते १९७९पर्यंतचा कालखंड यात चित्रित केला आहे. या दीर्घ काळात यातील पात्रांच्या राजकीय तसेच खाजगी बदलाचा आढावा घेत कादंबरी आकार घेते. अनेक पात्रांच्या सहाय्याने ती पुढे सरकते. या कादंबरीमध्ये प्रत्यक्ष निवडणूक राजकीय व्यक्तींची विचारप्रणाली सत्तेचे पद मिळवणे. ते टिकवणे यासाठी केलेल्या राजकीय हालचाली आहेत. लोककल्याणासाठी राजकीय व्यक्तींनी केलेल्या कृती आहेत. त्यातून त्यांचा स्वार्थही दिसतो. निवडणूकीतील गैरव्यवहार दिसतात. राजकीय लाभाचा हिशेब करत केलेल्या कृती दिसतात. बापूसाहेबांच्या पात्रातून राजकीय नेत्यांची राजकारणाकडे पाहण्याची दृष्टी स्पष्ट होते. वकीलीत त्यांना पैसा प्रतिष्ठा मिळाली तरी त्यांच्या पत्नीला ते केवळ कुणबी, नांगरे नाहीत हे दाखवून दयायचे आहे. कारण त्या राजघराण्यातील आहेत. बापूसाहेब त्यामुळे राजकारणात येण्यास प्रेरित होतात. त्यांच्यात कर्तृत्वशक्ती आहे. राजकारणाकडे पाहण्याची त्यांची दृष्टी वेगळी आहे. तिकिट मिळवून निवडून यायचे आणि काम करायचे नाही हे त्यांना मान्य नाही. ते स्वतःच्या गावापासून आपले प्रभावक्षेत्र निर्माण करतात. संकरित गाईच्या योजना आणतात. सहकारी साखर कारखाना उभा करतात. जिल्हा परिषद, सहकारी सोसायट्या, खरेदी-विक्री संघ, दूध उत्पादक सोसायट्या, कृषीउत्पन्नबाजार समिती यावर वर्चस्व ठेवतात. सत्ता ही एक उपयुक्त गोष्ट आहे. ती प्रामाणिकपणे राववली तर पुष्कळ फायदे होऊ शकतात. जे काम एरवी करणे शक्य नसतात ती करता येतात. असे त्यांचे मत आहे. राजकारणाकडे सकारत्मकतेने पाहण्याची त्यांची दृष्टी आहे.

दादासाहेब भोइटे बेचाळीसच्या चळवळीत होते. त्यांनी सुरुवातीला त्यांनी राजकारणात भाग घेतला नाही. आधी त्यांनी साखर कारखाना काढला. नंतर जिल्हा परिषदेला उभे राहिले. मग सहकारी सोसायट्या, खरेदी-विक्री संघ दूध उत्पादक संघ कृषीउत्पन्न बाजार समिती अशा स्थानिक पातळीवर आपले वर्चस्व प्रस्थापित केले. केवळ तिकिट मिळवणे निवडून येणे आणि काम न करता पाच वर्षांनी पुन्हा तेच करणे त्यांना पटत नव्हते. रितसर मुख्यमंत्र्यांच्या उपस्थितीत कॉॅंग्रेसमध्ये प्रवेश करून राजकारणात घोडदौड सुरू करतात. सहकारातून समृद्धीकडे जातात. शेतकऱ्यांचे संघटन करून विविध समित्या उपसमित्यांचे जाळे तयार करणे माणसंशी हितसंबंधांनी बांधून घेणे तडजोडी करण्याची तयारी ठेवणे. सर्व जातीच्या लोकांना जवळ करणे. त्यांना डोईजड न होऊ देणे हे तत्व सांभाळतात. कोणाला केव्हा मदत करायची त्यांच्याकडून काम कसे करून घ्यायचे त्याला अलगद बाजूला कसे करायचे याची त्यांना उत्तम जाण आहे. लोक आपण केलेल्या

उपकाराच्या भावनेखाली दबतील याची दक्षता घेतात.विरोधी स्वर आला की तो दाबतात.खासदार झाल्यावर निवांत वेळ मिळाल्यावर त्याचा उपयोग वाचनासाठी करतात.हिंदी बोलण्याचा सराव करण्यासाठी शिक्षक ठेवतात.साखर कारखान्यातील ऊस तोडणी कामगारांसाठी त्यांच्या मुलांसाठी शाळा सुरू करतात.राष्ट्रीय पातळीवरील राजकारण करतांना चुकून स्थानिक पातळीवरची पकड सैल झाल्याचे लक्षात येताच शिताफीने बंडाळी मोडतात.यासाठी साम दाम दंड भेद अशा सर्व **मार्गांचा** वापर करतात.जनकल्याणाची आस त्यासाठी आवश्यक सत्ता सत्तेसाठी आवश्यक हुशारी योग्य निर्णयक्षमता माणसं जमवणे त्यांना वरचढ न होऊ देणे अशा अनेक गुणांचा आढळ त्यांच्यात दिसतो.या पात्रांशिवाय सुरूवातीपासून राजकारणात असणारे पण नंतर दादासाहेब भोईटे यांच्यामुळे संपलेले दौलतराव शिंदे. स्वातंत्र्यपूर्वकाळात दरोड्यासंदर्भात तुरुंगात गेलेले भुजाडीमामा नंतर राजकारणात येतात. फार पुढे जाऊ शकत नाहीत.पण चिवटपणे स्वतःसाठी ताम्रपट मिळवतात.बापूसाहेबांच्या मागे राहून लाभ पदरात पाडून घेतात.पांडूरंग तिकोने स्वातंत्र्यानंतर शिक्षक होतात.कारखान्यासाठी माल पुरवून जम बसवतात.अशी अनेक पात्रे राजकीय दृष्ट्या कृती करताना दिसतात.या कादंबरीतील पात्रांमध्ये विशिष्ट विचारप्रणाली दिसते.

पडघम या कादंबरीत१९७५ पासून ते इंदिरा गांधींच्या हत्येपर्यंत १९८४ पर्यंतच्या काळातील सामाजिक सांस्कृतिक राजकीय बदलांचा वेध घेतला आहे.अनेक प्रभावी व्यक्तीरेखांच्या सहाय्याने हा काळ जिवंत केला आहे.आणिबाणीसंदर्भात आलेल्या चर्चेतून आणिबाणीचे समर्थन तसेच आणिबाणीमुळे देशात झालेली दडपशाही या दोन्ही बाजूचे चित्र उभे करण्यात यश आले आहे.महाविद्यालयातील अखिल भारतीय विद्यार्थीपरिषदेच्या विद्यार्थ्यांमध्ये आणिबाणीसंदर्भात चर्चा होते.परिषद आणिबाणीचा जाहीर निषेध दर्शवते.मोर्चे तुरुंगात जाणे असे मार्ग ते स्वीकारतात.आणिबाणीला जाहिरपणे किंवा छुपेपणाने कुणी विरोध करतो आहे अशी शंका आली तरी त्या व्यक्तीला मिसाखाली अटक केले जाते.युवक कॉंग्रेसचे नेते संजय गांधी यांच्या पाच कलमी कार्यक्रमाच्या निमित्ताने ठिकठिकाणीअधिवेशन भरवतात.कॉलेजमध्ये गुंडागर्दी करणारे विद्ययापिठाच्या निवडणूकीत हैदोस घालणारे अशा कार्यालयात दिसू लागतात.संघ व त्यांच्या कार्यकर्त्यांना कार्यक्रम घेण्यासाठी जागा मिळू शकत नाही.अनेकांना मिसाअंतर्गत अटक केले जाते.संघाचे विचार प्रकट करणा-या वर्तमानपत्रांना जाहिराती मिळत नाहीत.सरकारी कोटयाच्या कागदावर नियंत्रण येते.खेडयापाडयात सर्वसामान्यापर्यंत पेपर पोहोचू नये म्हणून ती गहाळ केली

जातात.पार्सल्ल परत येतात.कुटुंबनियोजनाच्या अंमलबजावणीत अनेक लोकांवर नाहक शस्त्रक्रिया करून त्यांना आयुष्यातून उठवणे हुंडावळी मोहिमेच्या नावावर सूड भावनेची वागणूक देणे मिसाग्राली अटक केलेल्यांना छळणे संजय गांधींच्या नावाग्राली खंडणी वसूल करणे.यासारख्या दडपशाहीचे वर्णन येते.१९७५नंतरच्या राजकारणात ध्येयवादी तत्त्वनिष्ठमाणसे राहिली नाहीत अशी खंत अण्णाजी देशमुख या कादंबरीत व्यक्त करतात.एखादया विशिष्ट विचारावर तत्वावर पक्षावर निष्ठा ठेवण्यापेक्षा सत्तेत जागा मिळवणे नेत्यांना योग्य वाटते.त्यामुळे ते सहजतेने पक्षांतर करतात.निवडणूक न लढवण्यासाठी पैसे घेउन माघार घेणे.दलित वस्तीमध्ये झोपडपट्टीमध्ये पाण्याप्रमाणे दारू वाटणे मतदानाच्या दिवशी मतदाराला मतदान केंद्रापर्यंत नेण्यासाठी जीप ठेवतो.असा निवडणुकीतील भ्रष्टाचार अर्जुन वाघच्या निमित्ताने येतो.राजकारणातील घसरलेली जीवनमूल्ये अरूण जाधव अर्जुन वाघ यांच्या चित्रणातून दिसतात.मृणाल देशपांडेच्या चित्रणातून सांस्कृतिक क्षेत्रातील मुल्यांची घसरण दिसते.राजकारणाकडे पाहण्याची खासदार यावलकरांची सकारात्मक दृष्टी दिसते.सत्तेबाहेर राहून माणसाला बरेच काही करता येते हे नाकारता येत नाही शेवटी मला मिळालेल ख्रात जनसामान्यांच्या प्रश्नापर्यंत मला घेऊन जायला पूरकच ठरणार आहे.असे ते म्हणतात.नानासाहेब कदम पक्षनिष्ठा महत्त्वाची मानतात.पक्षनिष्ठेवर मतदारसुध्दा मूल्यमापन करतात.पक्षबदल ही त्यांना स्वार्थ प्रेरित कृती वाटते.सर्वसामान्य व्यक्तींचा राजकारणाविषयीचा भाग यामध्ये येत नाही.राजकीय सामाजिक सांस्कृतिक जिवनाच्या परिवर्तनचा वेध यात घेतला आहे.राजकीयवरोवरच सांस्कृतिक परिवर्तन यात प्रभावीपणे येते.त्यांच्याशी संबंधित व्यक्तीच्या वैयक्तीक जिवनाचा भाग अपरिहार्यपणे येतो.त्यामुळे राजकीय बाबींचा टोकदारपणा काहीसा कमी होतो.प्रत्यक्ष निवडणूका त्यामागचे राजकारण यात येते.संयुक्त महाराष्ट्र झाल्यानंतरच्या काळात राजकारणात जात हा घटक महत्त्वाचा ठरला याचे उल्लेख येतात.पांडूरंग तिकोने यांना शिक्षक संघटनेच्या निवडणूकीत हा घटक जाणवतो.राधा किसनही म्हणतो 'खर म्हंजी राजकारण हे आपल्यासारख्या साळयाकोष्ट्याचं राहयलं नाही.वाण्यावामणाचबी नाही राहयलं सदिकं म-हाटे आले. तुक्या भोयटा वापू देशमुख त्यो भुजाडया समदे तेच लोक आलेत.त्यान्ला मान आलाय.पृ.३२९

सरकार ज्या विविध कल्याणकारी योजना राबवते त्याचाही परिणाम राजकारणावर मोठया प्रमाणात होतो.या सुधारणांचे उल्लेख जागजागी येतात.लेखकाने राजकारणाचा हा विस्तीर्ण पट कधी तटस्थपणे तर कधी उपहासाची तुच्छतेची दृष्टी ठेउन रेखाटला

आहे. दीर्घ कालपटावरील या कादंबरीत लेखकाने अनेक सूक्ष्म राजकीय बदल टिपले आहेत. सत्तेची जागा मिळवणे ती टिकवणे त्यासाठी एकमेकांवर केलेल्या कुरघोडी प्रतिस्पर्ध्याला संपवण्याचे राजकारण जाहीर सभेत काय बोलायचे काय नाही याचे भान निवडणूकीतील गैरव्यवहार स्थानिक पातळीवर सत्तेच्या जागा मिळवून पुढे सरकत जाउन सत्तेतील वरची जागा मिळवण्याचे प्रयत्न प्रसंगी निष्ठा बदलून पक्षांतर राजकीय फायद्याचे हिशेव ठेऊन माणसांना जवळ करणे. त्यांना आमिष दाखवणे. राजकारणात तयार झालेला जात हा महत्वाचा घटक आणीबाणीतील वातावरण कुटूंब नियोजन आणीबाणीचे झालेले काही फायदे पक्षातील नेत्यांची फाइल तयार करणे पुलोदची स्थापना हिंदू-मुस्लीम संघर्ष राजकारण्यांचे क्वचित सैल वर्तन राजकारणात राहून तत्वे उराशी बाळगता येत नाहीत याची जाणीव यासारख्या अनेक गोष्टींचा उल्लेख यात केला आहे मराठीतील एक समर्थ राजकीय कादंबरी म्हणून या कादंबरीचा नंबर वरचा लागतो .

वर्तमान या कादंबरीमध्ये एक विशिष्ट सूत्र कथानक निश्चित न करता भारतभर घडलेल्या घटना राजकारणाच्या सूत्रात बांधल्या आहेत. विविध राज्यातील राजकारणावर परिणाम करणा-या घटनांची मांडणी करून राजकारणातील तात्विक विचारव्यूह प्रचलित राजकीय प्रवाहांचे विश्लेषण केले आहे. प्रत्यक्ष निवडणूका तिकीट वाटपाचे राजकारण निवडणूकप्रसंगी असणारे वातावरण यांचे चित्रण यात येत नाही. अलीकडच्या काळातील राजकारणात एक विशिष्ट विचारप्रणाली ठेऊन काम करता येत नाही याचे प्रभावी सूचन आहे. त्यामुळे पक्षाला किंवा पक्षनेत्याला विसंगत गोष्टींचा स्वीकार करावा लागतो. कारण पक्षाला जर देशाच्या विश्वसनियतेच्या जवळ आणायचे असेल तर देशाभिमानाच्या केंद्रांना पक्षाशी जोडून घ्यावे लागते. जे भारतीय आहे त्यापेक्षा आपण वेगळे असू नये असा विचार पक्षप्रमुख करतात. पत्रकार राजकारणावर मोठया प्रमाणावर सत्ता गाजवतो. त्या माध्यमातून काही प्रश्न उपस्थित करतात. यात अनेक नेत्यांचे व्यक्तिमत्व प्रभावीपणे उभे केले आहे. व्यक्तीचे नाव न घेता बाह्य वर्णनातून व्यक्ती समोर उभी राहते. प्रचलित राजकीय प्रवाहांचे विश्लेषण करण्याची क्षमता या कादंबरीत आहे. संपूर्ण देशभर घडणा-या घटनांचे राजकारणावरील पडसाद टिपणारी ही मराठीतील एकमेव कादंबरी असल्याचे दिसते. सर्व देशाचे नेतृत्व करण्यासाठी सर्व राज्यातील पक्षप्रमुखांशी मुख्यमंत्र्यांशी संबंध ठेवणे त्यांना सांभाळणे किंवा त्यांचे सरकार पाडण्यासाठी प्रयत्न करणे किंवा ततस्थ राहून त्यांना कोंडीत पकडणे आवश्यक ठरते. देशभरात असणा-या राजकीय प्रवाहांचे प्रभावी चित्रण यात दिसते .

ग्रामीण भागाच्या विकासासाठी राज्यशासनाने अनेक योजना आखल्या. त्या अंमलात आपण्यासाठी प्रयत्न केला. भारतातील पंचवार्षिक योजना निवडणूकीशी जोडलेल्या आहेत. तसेच सत्तेच्या विकेंद्रीकरणामागे ग्रामपंचायत जिल्हापरिषद यांच्याकडेही सत्तेचे अधिकार देऊन योजना राबवण्यास त्यांचा उपयोग करण्याचा विचार होता. ग्रामीण भागासाठी सहकाराचा मंत्र पूरक उद्योग उपयोगी ठरतील. त्यातून ग्रामीण भागही विकसित होईल अशी योजना होती. प्रत्यक्षात एकेकाळी सामान्यांना आधार देणारा सहकाराचा मंत्र स्वातंत्र्य देणारी लोकशाही आपला प्रतिनिधी शासनात पाठवण्यासाठी योजलेल्या पंचवार्षिक निवडणूका गावाच्या उध्वस्ततेस कारणीभूत होतात. सहकारक्षेत्र लोकशाही यामुळे गावामध्ये निवडणूकांचे राजकारण सुरू होते. पैसा आणि सत्ता मिळवण्याचे साधन म्हणून निवडणूकीकडे पाहिले जाते. गावातील साध्या साध्या गोष्टीतही राजकारणाचा शिरकाव झाल्याचे दिसते. देशपातळीवरील राजकारणात आपल्याला असे दिसते की आपल्या लोककल्याणाच्या योजना राबवण्यासाठी सत्ता हस्तगत करणे हा हेतू सत्ताकांक्षा बाळगणा-यांच्या मनात आहे. पैसा प्रतिष्ठा या गोष्टी अपेक्षित असल्या तरी त्या दुय्यम आहेत. मिळालेली सत्ता टिकवून ठेवण्यासाठी सत्ताधा-यांना राजकारण करावे लागते. ग्रामीण भागातील राजकारणाचे चित्रण करताना पैसा मिळवणे आणि पैशासाठी सत्ता मिळवणे हाच प्रधान हेतू दिसतो. गांधारीचे डोळे पांगिरा रौदाळा या कादंब-यातून ग्रामीण भागातील राजकारणाचा वेध घेतला आहे.

गांधारीचे डोळे या कादंबरीतील राजकारणाचे स्वरूप देश किंवा राज्यपातळीवरचे नसून स्थानिक पातळीवरचे आहे. निवडणूकीमुळे हाती येणा-या सत्तेचे महत्व लक्षात आल्यामुळे नारायण कल्लोळीला राजकारणात यावेसे वाटते. पण प्रामाणिक भावनाप्रधान विशिष्ट मते असलेल्या कल्लोळीची राजकारणाच्या गदारोळीत कोंडी होते. तो विचारी आणि संवेदनशील आहे. निवडणूकीच्या गदारोळातून तो माघारी फिरतो. व्यक्तीनिष्ठ पातळीवर त्याचा जो संघर्ष होतो त्यात तो पराजित होतो. कारण त्याच्या भोवतीचे पक्षीय घटना निवडणूकीतील प्रचाराच्या रणधुमाळीतील अतार्किक घटना. स्थानिक सत्तास्पर्धेतील राजकीय घडामोडी विपेशतः निवडणूकीतील घडामोडीवर आधारित या कादंबरीचा विषय आहे. यातील राजकारणाला समाजकारणाचा एक पदर आहे. राजकारणातील डावपेच निवडणूकीच्या प्रचाराच्यावेळी आमदारांनी दिलेली आश्वासने त्यांची गरीबांविषयी खोटी सहानुभूती दारू पैसे साड्या यांची लालूच दाखवून मतदार खरेदी करण्याची वृत्ती निवडणूकीतील गैरप्रकार निवडणूकपूर्व वातावरण याचे प्रभावी चित्रण यात

आहे.निवडणुकीचे तिकिट कोणाला दिले जाते या संदर्भातही या कादंबरीत जळजळीत भाष्य केले आहे.निवडणूक राजकारण याकडे पाहण्याची लेखकाची दृष्टी तटस्थ समाजमन विश्लेषणाची दिसते.भारतीय समाजाचे नैतिक अधःपतन झाले संवेदनशीलता हरवली हेच या निवडणूकीतून दिसते.

पांगिरा

समाजाच्या शेवटच्या घटकालाही निर्णयप्रक्रियेत सामावून घेणे सत्तेचे विकेंद्रीकरण करणे या हेतूने ग्रामपंचायतीलाही काही अधिकार दिले.पण त्याचा वापर अंमलबजावणी योग्या रितीने होत नसल्यामुळे पांगिरा हे परंपरागत गाव उध्वस्त झालेले दिसते.यातील सरपंचाजवळ या पदाशिवाय सत्तास्थानास पूरक सोसायटी आहे.त्याच्या मनात गावक-यांबद्दल कळकळ त्यांची प्रगती करणे असे कोणतेही विचार नाहीत.पैसा आणि त्यासाठी सत्ता मिळवणे त्याला आवश्यक वाटते. यातील सर्वच राजकारणी नेते राजकारणाकडे फक्त स्वतःच्या स्वार्थासाठी वळलेले दिसतात.आमदार म्हणून निवडून आल्यावर संताजी काळेला ग्रामपंचायतीच्या निवडणूकीत त्याचा पक्ष निवडून येणे आवश्यक आहे.त्यामुळे प्रसंगी चारदोन डोकी फुटली तरी निवडणूक विनविरोध नको आहे.दुस-या गटाच्या सावंतला संताजीचा एकही माणूस निवडून येऊ नये असे वाटते.त्यासाठी एखादयाचा हातपाय तुटला तरी त्यांना फिकिर नाही.श्रीपतरावांची गोरगरीबांचे अश्रू पुसणे तळातल्या माणसांना मदत करणे त्यांची सेवा करणे ही भाषा वरवरची खोटी आहे.स्वतःची माणसे निवडून यावी यासाठी एखादयाचा हातपाय तोडण्यास त्यांची संमती आहे.सर्व सामान्यांना राजकारणातील तेढ वाद यांच्याशी काही देणे घेणे नाही.त्यांना आपले पोट भरण्याचा प्रश्न महत्त्वाचा वाटतो.केवळ पाणी गेल्यामुळेच पांगिरा उदस्त होत नाही.पूरक उद्योग सिंचन बंधारा अशा योजना सरकारच्या होत्याच.त्यातील नळयोजना राजकारणामुळे बंद पडते.निवडणूकांमुळे दुस-या गटातील लोकांच्या बाबतीत अडवणुकीचे धोरण ठेवले जाते.हातावर पोट असलेली गोरगरीब माणसे या नेत्यांच्या मागे फरपटत जातात दिसतात.स्थानिक पातळीवरील राजकारण या कादंबरीत येते.पाणीप्रश्नापेक्षा खेड्यातील लोक राजकारणामागे कसे फरपटत जातात याचे दर्शन घडते.निसर्गनिर्मित संकटापेक्षा राजकीय डावपेचाचे संकट गावातील माणसांना संवेदनशून्य बनवते.

रौदाळा

विकेंद्रीकरणामुळे ग्रामपंचयतीलाही काही अधिकार मिळाले.सत्तेच्या शेवटच्या पायरीवरून सुरुवात करून वरवर चढत जाण्याची स्पर्धाच यातून निर्माण झाली.अशा स्थानिक पातळीवरील राजकारणाचे प्रभावी चित्र या कादंबरीत रेखाटले आहे.निवडणूकीच्या राजकारणामुळे दीडदोन वर्षांमध्ये एका गावाचे रूप कसे बदलते खेड्यात राहणा-या माणसाला राजकारणविरहित राहताच येत नाही.याचे अनेक वस्तुपाठ या कादंबरीत दिसतात.नोकरी रोजगार आर्थिका मदत अशा कोणत्या ना कोणत्या कारणाने गावक-यांची गावातील गटामध्ये विभागणी होते.या वैरात सर्वजण गरगरत राहतात.तात्पुरत्या लाभासाठी भाऊभाऊ मित्र एकमेकांना पाण्यात पाहतात.हे संपूर्ण गाव परंपरागत खेड्याप्रमाणे अअहे.जातीधर्माची बंधने पाळणारी गावतील परंपरेने आलेले सण उत्सव साजरी करणारी एकमेकांच्या मदतीशिवाय उदरनिर्वाह करता न येणारी सगळी कुटुंबे आहेत.नेकरी करणारी दोनचार आणि आर्थिक दृष्ट्या सक्षम असणारी दोनच घरे या गावात आहेत.एखादी व्यक्ती यामध्ये नायक नाही.संपूर्ण गाव राजकारणामुळे कसे वकाल होत जाते एकमेकांच्या मुखदुःखात एकत्र येणारी माणसे आपले माणूसपण कसे हरवून बसतात याचे मुन्न करणारे अनुभव यामध्ये येतात.ग्रामीण राजकारणातील विविध वारकावे यामध्ये आहेत.पक्षातूनच आमदाराला पाडण्याचे ठरवणे.निवडणूक विनविरोध होत असेल तरी मुद्दाम निवडणूक लावणे इ.महिलांना निर्णयप्रक्रियेत सामावून घेण्यासाठी ग्रामपंचायतीत महिला आरक्षण आले.राखिव जागेमुळे महिलांनामध्येही सत्ताकांक्षा निर्माण झालेली दिसते.महिला आरक्षण फसवे तकलादू असल्याचा प्रत्यय येतो.ग्रामपंचायतीच्या निवडणूकीवरोवरच वरची सत्ता भक्कम करण्यास मदत करणा-या बँक सोसायटीच्या निवडणूकांचेही चित्रण येते.स्वार्थासाठी गावात गुण्यागोविंदाने राहणा-या हिंदूमसलमानांच्यातही भांडणे लावून दिली जातात.ग्रामीण भागातील राजकारणाचे प्रभावी चित्रण करणारी ही कादंबरी आहे.

धृतराष्ट्र

समाजहिताच्या आपल्या कल्पना प्रत्यक्षात राबवण्यासाठी राजकारणात येणा-या नेतेमंडळींची संख्या घटली.किंबहुना संपली.पैसा मिळवणे आणि त्यासाठी सत्ता मिळवणे अशी स्पर्धा राजकारणात दिसू लागली.त्याचे परिणाम जनतेवर देशावर झाले तरी त्याची फिकिर राजकीय नेत्यांना नाही हे वास्तव लेखकाने उपहास आणि उपरोधाच्या आधारे चित्रित केले आहे.यात प्रत्यक्ष निवडणूका नाहीत.एका पक्षाला बहुमत न मिळाल्यामुळे

मंत्रीमंडळ स्थापन करणे अशक्य झाले . इतर पक्षांच्या मदतीने मंत्रीमंडळ बनवल्यानंतर सत्तेत टिकून राहण्याची स्पर्धा सुरू होते .या स्पर्धेचे उत्कृष्ट चित्र या कादंबरीत आहे .राज्यपातळीवरील राजकारण यामध्ये येते .जनतने निवडून दिल्यावर जनतेची कामे करण्यापेक्षा असंतुष्ट नेते सत्तेचा पाठिंबा काढून घेउन ती डळमळीत करतात आणि स्वतःला सत्ता मिळवण्यासाठी एकमेकांवर कुरघोडी करतात .हे उपहासाच्या सहाय्याने प्रभावीपणे लेखकाने मांडले आहे .कादंबरीत उपहास अगदी ओतप्रोत भरलेला आहे .उदाहरणादाखलःयेथे दोन पक्ष आहेत .त्यातील एका पक्षाचे ध्येय पोटभर पैसा खा तर दुस-या पक्षाचे वाटेल तेवढा पैसा खा हे आहे .मंत्रीमंडळ स्थापन झाले की विरोधी पक्षातून अर्ध्यातासानंतरच्या बैठकीत हे मंत्रीमंडळ अयशस्वी झाले आहे ते बरखास्त करा अशी सूचना मांडण्याचा उपहास आहे .त्यानिमित्ताने आमदारांमध्ये जी चर्चा होते त्यातून त्या मंत्र्यांना धड कोणतीच माहिती नसल्याचे उपहासात्मकतेने उघड केले आहे .

आमदार सौभाग्यवती

या कादंबरीचा विषय सत्तेच्या स्पर्धेतील राजकीय घडामोडीवर आधारित आहे .पण राजकीय घडामोडी यात केंद्र नाही .यात तिकीट वाटप निवडणूका पक्षामध्ये असणारी गटबाजी त्यांच्यात चालणारे हेवेदावे विरोधी पक्षाच्या कारवाया आघाडीचे बेरजेचे राजकारण या विषयांना स्पर्श केला आहे .केवळ त्रोटका निवेदनातून या घटनांची जाणीव होते .यातील आशयाला असलेले पदर राजकारणाशी संबंधित नसून राजकारणामुळे दुरावत चाललेल्या एका कुटुंबातील नातेसंबंधाचे पदर आहेत .सुमित्राला निवडणूकीचे तिकिट म्हेलांना राग्रीव जागा म्हणून मिळालेले नाही .त्यांचे पती चिमणराव यांना आपण म्हणू तेव्हा निवडणूकीस उभे राहिल आपण म्हणू तेव्हा आमदारकीचा राजिनामा देईल अशी महिला त्यांना पाहिजे .आपली पत्नी याला नाही म्हणणार नाही या पुरुषप्रधान वृत्तीतून त्यांनी तिला तिकीट दिले .ती राजकारणात पुढे जात आहे हे दिसताच चारित्र्यहिन करून तिची कोंडी करतात .चिमणराव त्यांची पत्नी सुमित्रा मुलगा दीपक यांना राजकीय महत्वाकांक्षा आहे .त्यांचे संघर्ष कुटुंबपातळीवर मर्यादित असल्याचे दिसतात . कथानकाचे निवेदन किंवा पात्रांच्या संवादांमुळे राजकारण आणि राजकारणी व्यक्ती याविषयीचे विचार आले आहेत .चिमणराव पत्नी सुमित्राप्रमाणेच आपल्या मुलीचाही राजकारणासाठी वापर करू पाहतात .राजकारणातील लाभासाठी आपल्या मुलीचे दीपाचे लग्न दादासाहेबांचा मुलगा

श्रीकांत याच्याशी लावून देण्यास तयार होतात.सत्तेसाठी जवळच्या व्यक्तीचाही वापर करण्याची राजकारणी वृत्ती दिसून येते .

नामदार श्रीमती

आमदार श्रीमती या कादंबरीचा पुढचा भाग असणा-या या कादंबरीत प्रत्यक्ष निवडणूका त्यातील राजकारण डावपेच नसल्यामुळेच कदाचित राजकारण्यांविषयी लेखक भाष्य करत नाही . राजकारणातील पुरुष -पुरुष राजकीय संघर्ष नेहमीच रंगवला गेला आहे . यामध्ये स्त्री असेल तर तिचे चित्रण नेहमीच गौण रितीने केलेले दिसते .आमदार सौभाग्यवती आणि नामदार श्रीमती या दोन्ही कादंब-यांचे वेगळेपण म्हणजे यात पुरुष विरुद्ध स्त्री यातील राजकीय संघर्ष आहे.त्यातही त्यांचे नाते पती-पत्नी असे आहे .कादंबरीच्या शेवटी स्त्री विरुद्ध स्त्री अशा राजकीय संघर्षाची सूचना दिसते .या दृष्टीने या कादंब-यांचा आशय वेगळा आहे .

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या कादंबरीला स्त्रीवादी असे लेबल लावले गेले .त्यामुळे त्यातील राजकारणाचा फारसा विचार केला गेला नाही .यात स्त्रीवादी तत्वे आहेतच .त्याबरोबरच ग्रामीण आणि आदिवासी भागातील राजकारणाच्या चित्रणाने यातील मोठा भाग व्यापला आहे .महिलांच्या सामाजिक आर्थिक व राजकीय विकासासाठी त्यांना फक्त पदे न देता त्यांना निर्णय प्रक्रीयेत सामील करून घेणे आवश्यक आहे . म्हणून ग्रामपंचायत पंचायत समिती जिल्हा परिषद नगरपालिका महानगरपालिका या स्थानिक स्वराज्य संस्थांच्या निवडणूकीत महिलांना तीस टक्के आरक्षण देण्यात आले .पण राजकारणात येउ इच्छिणा-या स्त्रियांना त्यापासून परावृत्त करण्याचे अनेक प्रयत्न केले .त्याचे प्रभावी चित्र या कादंबरीत येते .कर्तृत्ववान राजकीय सामाजिक काम करू इच्छिणा-या पुरुषांच्या महत्वाकांक्षेआड येणा-या स्त्रियांना भुताली ठरवले जाते .राखीव जागा म्हणून नामधारी महिला सरपंच करायच्या तेथील काम मात्र उपसरपंचांनी पहायचे .यावेळी स्त्रियांना वाजूला सारायचे .फार लक्ष घातले तर चारित्र्यावर शिंतोडे उडवायचे ग्रामपंचायत ताब्यात देण्यात चालढकल करायची गावातल्या सत्तास्पर्धेत काम करणे अशक्य करायचे .निवडणूकीचा फॉर्म भरण्यासंदर्भात चुकीची माहिती द्यायची . अशा स्त्रीच्या नव-याला फितवायचे .दारू पाजायची घरातील लोकांना विविध आमिषे दाखवायची अशा अनेक मार्गांचा अवलंब केला जातो .यातील सर्व स्त्रिया ग्रामीण भागातील

आदिवासी निरक्षर अथवा कमी शिकलेल्या आहेत. घरातले काम शेतीचे रोजगारीचे काम त्यांना चुकत नाही. सभेला जातांना घरातील सर्वांच्या प्रश्नाची समाधानकारक उत्तरे द्यावी लागतात. वरवर किरकोळ वाटणा-या या कारणांनीच स्त्रियांचा राजकारणातील प्रवाह अडकलेला आहे याची जाणीव या कादंबरीतून होते. आदिवासी स्त्रियांना राजकीय हक्काची जाणीव होऊ लागल्याचे चित्र या कादंबरीत दिसते. या दृष्टीने ही कादंबरी महत्त्वाची आहे.

अलीकडच्या काळात सर्व क्षेत्र राजकारणाने व्यापले गेलेले दिसते. राजकारण समाजकारण अर्थशास्त्र सांस्कृतिक क्षेत्र एकमेकात मिसळले आहे. त्यांचे चित्रण करताना एक धागा म्हणून अनेकदा राजकारण येते. अशा वेळी राजकारणाचे चित्रण धाडसाने केले असले तरी कादंबरीतील इतर घटकांमुळे त्याची तीव्रता कमी होते. मराठी कादंबरीचा उगम झाल्यापासून रंजनात्मक कादंबरीचा प्रवाह प्रबळ असल्याचे दिसते. वर्षभरात सुमारे तीनशे पन्नास ते चारशे कादंब-या प्रसिध्द होतात. मात्र राजकीय कादंबरीचा प्रवाह अगदी क्षीण असल्याचे दिसते. असे असले तरी राजकीय कादंबरी सर्व विषयांना स्पर्श करते. पुढारी लोकांची मूल्यभ्रष्टता स्वार्थ निवडणूकीतील भ्रष्टाचार योजना राबवताना यशापयश न जोखता कागदोपत्री योजना पूर्ण दाखवणे योजना अर्धवट सोडणे याचबरोबर क्वचित सकारात्मक चित्रणही दिसते.

निष्कर्ष

कादंबरीची भौगोलिक सीमा महाराष्ट्रापुरतीच मर्यादित आहे. अपवाद फक्त वर्तमान. सर्व राजकीय कादंब-यांमध्ये विविध पेच रेखाटले आहेत. सत्य घटनांना काहीसे स्वैर रेखाटले आहे. विविध पक्षांची त्यांच्या विचारांची चित्रणे आहेत. सत्तेसाठी पक्षांतर्गत गटबाजी असल्याचे दिसते. एखाद्या साधारण घटनेमुळेही सत्तांतर होताना दिसते. पक्षातील लोकांच्या दबावामुळे मान्य नसलेल्या तत्वांचाही स्वीकार सत्तेसाठी करावा लागतो. सत्ताधारी व्यक्तींमध्ये असणारे कवीमन त्यांची मूल्यविषयक चाड दिसते. अनेक जुने नेते विद्यार्थी चळावळीतून राजकारणात आलेले दिसतात. सत्तेसाठी आवश्यक असणारा कणखरपणा तसेच काही मूल्येही त्यांच्यात दिसतात. पत्रकारांशी राजकीय व्यक्तींचे जवळचे संबंध दिसतात. आपली प्रसिध्दी वाढवण्यासाठी ते पत्रकारांचा उपयोग करतात. शक्तीशाली राजकीय व्यक्तीची हळवी जागा म्हणून स्त्री पात्राचा उल्लेख येतो. किंवा पत्नीशी असणारे

भावबंध दिसतात.१९९०नंतरच्या ग्रामीण भागातील राजकारणात कोणतेही तत्व विचारसरणी दिसत नाही.एखादी व्यक्ती तत्त्वनिष्ठ असेल तर तिचा टिकाव राजकारणात लागत नाही.या काळातील नेत्यांनी समाजकारणाकडे पूर्णपणे दुर्लक्ष केलेले दिसते.समाजकारणाचा उल्लेख असला तरी तो केवळ वरवरचा कागदी मुधारणेचा आहे.फक्त स्वतःचा स्वार्थ साधणे त्यासाठी कोणत्याही थराला जाणे ही वृत्ती दिसते.अशा वेळी नातेसंबंध किंवा मानवतेकडे दुर्लक्ष केलेले दिसते.खेड्यातील विविध संस्था साखर कारखाने यात सत्तेची छोटी-मोठी केंद्रे आहेत त्याचे चित्रण होते.विकेंद्रिकरणामुळे लहानशा सत्ताकेंद्रातून मोठ्या केंद्राकडे जाण्याची सर्वांची इच्छा दिसते.उत्तरोत्तर राजकीय कादंबरीमध्ये अपप्रवृत्ती नकारात्मक चित्रण दिसते.राजकारणातील व्यक्तींची घसरलेली जीवनमूल्ये दिसतात.स्थानिक निवडणूकांचा परिणाम सर्वसामान्य माणसांवर जास्त होतो.त्या तुलनेत विधानसभा लोकसभा निवडणूकांचा थेट परिणाम होत नाही.अपप्रवृत्तीचे वाढते प्रमाण राजकारणाकडे पाहण्याचा नकारात्मक दृष्टीकोन असणा-या कादंब-या पांगिरा गांधारीचे डोळे रौदाळा या आहेत.संपूर्ण भारतातील राजकीय घडामोडीची दखल घेणारी कादंबरी वर्तमान ही आहे.काही अपप्रवृत्ती असल्या तरी राजकारणाकडे पाहण्याचा सकारात्मक दृष्टीकोन असणा-या कादंब-या सिंहासन ताम्रपट व वर्तमान या आहेत.स्त्रियांचा राजकारणातील सहभाग दर्शवणा-या कादंब-या आमदार सौभाग्यवती नामदार श्रीमती व्र या आहेत.

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'हिंदी' और 'मराठी' नाटक में 'द्रौपदी' चरित्र का तुलनात्मक अध्ययन

प्रतिभा आनंदराव जावळे

हिंदी विभाग

तुळजाराम चतुरचंद महाविद्यालय, बारामती.४१३१०२

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सार : नारी का समाज में स्वतंत्र व्यक्तित्व है। उसका अपना एक रूप है। सृष्टि का मूल नारी में ही माना जाता है। प्राचीन धर्मग्रंथों में उसकी प्रतिमा अलग अलग रूप में चित्रित है। कभी उसका सम्मान किया है तो कभी उसे अपमानित किया है। महाभारत में 'द्रौपदी' के चरित्र को विभिन्न रूपों में चित्रित किया गया है। हिंदी और मराठी दो अलग नाटकों में उस के चरित्र को अलग अलग रूप में चित्रित किया है। परिस्थिति वही है लेकिन उसके व्यक्त भाव हमें अलग रूप में चित्रित होते दिखाई देते हैं।

प्रस्तावना : भारतीय नारी सदियों से संस्कारों के बोझ तले दबी है। उसे अबला, शक्तिहीन तथा पुरुष के अधीन मानकर उसके साथ किसी भी तरह के व्यवहार करने की स्वतंत्रता पुरुष मानता है। गिरिराज किशोर लिखित नाटक 'प्रजा ही रहने दो' और विद्याधर पुंडलिक लिखित नाटक 'माता द्रौपदी' इन दो नाटक में द्रौपदी का चरित्र अलग-अलग रूप चित्रित है। एक प्रजा का प्रतिनिधित्व करती है तो दूसरा चरित्र माता द्रौपदी का है जिसने सबकुछ सहा है। इसके साथ सबकुछ खोया भी है। चरित्र एक है लेकिन भाव अलग नजर आते हैं। यही नाटक की खासियत है।

उद्देश्य : प्रस्तुत शोधलेख का उद्देश्य इस प्रकार है -

१. नारी शोषण,अन्याय के विरोध में समाज और परिवार में जागरूकता निर्माण करना।
२. नारी के विकास, उन्नति तथा अधिकार प्रति सजग रहना ।
३. नए विचार, मानसिकता, दृष्टिकोन आज की स्थिति में नारी की सोच को बढ़ावा देना!

साठोत्तरी हिंदी साहित्य में कविता, कथा, कहानी, नाटक आदि विधाओं में कथ्य और शिल्प की कई कोटियाँ दृष्टिगत होती हैं। नाटक एक दृश्यविद्या है। नाटक और रंगमंच का गहरा संबंध होने के कारण सन साठ के बाद इसमें अद्भूत परिवर्तन दिखाई देता है। इस समय के नाटक मौलिकता, जटिलता और सर्जनात्मकता का सबूत देते हैं। नाटकों के कथा में मुख्य जो पहलू है उसमें रिश्तों की कड़वाहट, संबंधों का बिखराव, मुल्यहीनता, सामाजिक, राजनितिक, सांस्कृतिक, आर्थिक प्रश्न इन नाटकों के विषय रहें हैं। इस समय के नाटककारों ने पौराणिक, आख्यानों, तथा पात्रों को लेकर आधुनिकता के साथ जोड़कर अलग नाटकों की निर्मिती की दिखाई देती है।

मराठी और हिंदी नाटकों के विषय में साम्य और वैषम्य भी दिखाई देता है। एक ही समय के देशकाल वातावरण में चित्रित पात्र को उठाकर विचार किया गया है। एक भाषा का साहित्यकार जिस दिशा में विचार करता है जैसे पौराणिक, सामाजिक, सांस्कृतिक, राजनितिक उसी प्रकार के अन्य भाषा के लेखक तथा

साहित्यकार भी उसी दिशा में विचार, चिंतन मनन तथा चिकित्सा करते हैं। इसी चिंतन और चिकित्सा के द्वारा नये विचार, नये मुल्य, नये पहलू साहित्य में दिखाई देते है।

हिंदी नाटककारों में गिरिराज किशोर तथा मराठी नाटककारों में विद्याधर पुंडलिक समकालीन नाटककार है। गिरिराज किशोर का नाटक 'प्रजा ही रहने दो' तथा विद्याधर पुंडलिक का नाटक 'माता द्रौपदी' महाभारत कालीन पात्र द्रौपदी के जीवन से जुडी कथा है।

हिंदी नाटककारों में गिरिराज किशोर एक प्रतिष्ठित नाटककार के रूप में सामने आते है। उनका 'प्रजा ही रहने दो' महाभारत की कथा पर आधारित नाटक है, यह एक प्रतीक नाटक है। महाभारत काल में धृतराष्ट्र अपनी सत्ता बनाये रखने के लिए युध्द स्वीकारता है जिसमें निषपाप लोगों की जाने चली जाती है। आज भी राजनीतिक नेता अपनी सत्ता बनाये रखने के लिए कुटिलता, का प्रयोग करके निरपराध लोगों को विनाश के मुँह में धकेलते है। निरपराध लोगों के रूप में द्रौपदी का चित्रण है। उसकी आवाज दबाई जाती है। द्रौपदी की भावनाओं को कोई समझ नहीं पाता है। राजदरबार में हुआ अपमान द्रौपदी भूल नहीं पाती है। अपने अपमान का बदला लेने की आग उसके मन में धधकती है। वह अपने अपमान के खिलाफ आवाज भी उठाती है। वह अपने स्वाभिमान की रक्षा करना जानती है। द्रौपदी ने

अपने आत्मसन्मान के लिए विद्रोह किया तो उसे वाचाल कहकर धिक्कारा जाता है। द्रौपदी का वाचाल होना उस प्रजा का प्रतीक है जो छल-बल से सताई जाती है। पति-पत्नी में पति का धर्म होता है हर मुसीबत में पत्नी की रक्षा करना। द्रौपदी पाँच पतियों से रक्षित होकर भी उसकी बेईज्जती होती है। द्रौपदी कहती है - “एक पति होता तो स्थितियाँ इतनी न उलझती। पाँच -पाँच पतियों द्वारा रक्षित पत्नी को अंततः अपनी रक्षा स्वयं ही करनी पडती हैं।”¹

द्रौपदी का स्वर तीखा तथा चुभता हुआ होता है। द्रौपदी कुंती तथा विदुर से कहती है, “अपमान ! अपमान को तो मैं पहचानती हूँ।”² महाभारत के विजयी पक्ष में रहकर भी वह पराजित है। अपने पुत्रों का विनाश देखकर उसका मन बिलखता है। अपनी ममता में वह पागल है। द्रौपदी के स्वर में दुखी माँ का स्वर है। अपनी सास कुंती से वह कहती है - “माँ मेरा मौन टूट गया है। धैर्य नष्ट हो गया सब कुछ बदल कर नया बनाने की मेरी आकांक्षा ज्वार की तरह मेरे छोटे घरोंदों को बहा ले गई।”³

महाभारत का युद्ध होने के लिए द्रौपदी उतनी ही दोषी है जितने अन्य पात्र। द्रौपदी की वही स्थिती होती है जो युद्ध के बाद प्रजा की होती है। इस भयंकर विनाश के लिए वह भी जिम्मेदार है। सामान्य प्रजा की तरह वह रहना चाहती है। इसलिए वह सहानुभूती का पात्र बन जाती है। एक स्वाभिमानी नारी पात्र भी है।

द्रौपदी का यह स्वर प्रजा का प्रतीक बनकर आया है वह कहती है - “मुझे यही रहने दो। अपनी चक्की में ही पिसने दो मुक्त होने दो। प्रजा को प्रजा ही रहने दो।”^४

“जुएं पर चढ़ी द्रौपदी की स्थिति उस प्रजा का रूप प्रस्तुत करती है जो अपने अस्तित्व में क्या हूँ, रोटी का तुकड़ा राजनीतिका उलझा हुआ सूत्र।”^५ द्रौपदी एक चोट खाई हुई औरत है जो प्रजा का ही प्रतिनिधित्व करती है।

मराठी नाटककारों में विद्याधर पुंडलिक एक प्रतिष्ठित नाटककार के रूप में जाने जाते हैं। उनकी ‘चक्र’ नाम की एकांकी विशेष लोकप्रिय है। ‘माता द्रौपदी’ यह उनका पहला नाटक है। प्रस्तुत नाटक महाभारत की कथा पर आधारित है। पाँच पांडवों की पत्नी द्रौपदी अपने जीवन में अनेक रिश्तों से जुड़ी दिखाई देती है। भगिनी, प्रेयसी, पत्नी के विविध रूप के साथ माता का विशेष रूप चित्रित करनेवाला ‘माता द्रौपदी’ यह नाटक है। ‘मात द्रौपदी’ प्रस्तुत नाटक के शीर्षक में माता का विशेषण होने के कारण मन में माँ के प्रति जो भावनाएँ होती हैं वह जागृत होती हैं। नाटक के शुरू में ही युद्धभूमी से लौटनेवाले अपनी पति और पुत्रों की राह देखने वाली द्रौपदी अपने दासी अवन्तीका से पूछती है : “अवन्तिके, आपले सैनिक रणांगनावरून परतू लागले का ग!”^६ इससे अपने पुत्रों को मिलने की चाह रखनेवाली भावविभुर माता का दर्शन होता है। अपने अहंकार तथा हटवादी स्वभाव के कारण ही कौरवों की विनाश का स्वप्न वह देखती है। इस कारण धर्मयुद्ध हो जाता है।

द्रौपदी के चरित्र से उसके रोमरोम में क्षत्रियवृत्ति जो उसके जीवन को आकार देती है साथ ही उसकी स्त्रीत्व की वृत्ति इन दोनों का साक्षात्कार करने में विद्याधर पुंडलिक सफल हुए है। 'माता द्रौपदी' नाटक में शुरू से ही यह दृष्टी प्रवाहशील रहती है। एक क्षत्राणी के जीवन के आनंद का परमोच्च क्षण के संदर्भ में वह कहती है - "माझा विजयाचा पेला काठोकाठ भरलेला आहे. एक थेंब कमी नाही. स्त्री म्हणून माझ्या ओटीत भरलेलं माप ओसंडून पडलं आई म्हणून माझी कूस धन्य झाली."⁹ एक क्षत्राणी को जो सावधानी होनी चाहिए वह आनंद के क्षण गाफील रहकर समाप्त होती नजर आती है। अश्वत्थामा के संवाद में 'माझा पराभव मी कधीही विसरनार नाही' इस अर्थ को द्रौपदी जान नहीं पाती है। इसलिए नाटक के अंत में वह कहती है - "एकशब्द बोलू नकोस अश्वत्थामा, माझी पाची मुलं तू कापलीस सासर-माहेरची कुळं तू मारलीस, कपटानं, अधर्मान मारलीस"⁵ इसमें द्रौपदी के मन में उठनेवाली भावनिक पीडा सहजतासे नाटककार ने चित्रित की है। अपने पति तथा पुत्र के विजय के लिए हमेशा मन में बदले की भावना तथा हर क्षण त्याग की भावना प्रस्तुत नाटक में द्रौपदी के चरित्र से चित्रित है।

द्रौपदी एक सम्राज्ञी के रूप में चित्रित हैं। सुख, सत्ता, संपत्ति, राजमहल में होते हुए भी एक अकेलेपन की जिंदगी वह जीती रहीं। अपने दुख में किसी को उसने शामिल नहीं किया क्योंकि अपना कहनेवाला कोई उसके पास नहीं रहा है। इस संदर्भ में वह भीम को कहती है - "सम्राज्ञी झाल्यापासून मी पुन्हा दुसऱ्या एका

वनवासात राहते आहे. या वनवासात पुन्हा एकदा मी आणि रात्र, रात्र आणि मी”^६
द्रौपदी इस चरित्र को उजागर करनेवाला ‘माता द्रौपदी’ यह नाटक द्रौपदी के माता के रूप का चित्रण करता है।

गिरिराज किशोर लिखित ‘प्रजा ही रहने दों’ नाटक में ‘द्रौपदी’ तथा विद्याधर पुंडलिक द्वारा वर्णित द्रौपदी दोनों ही पात्र भावनिकता के साथ जुड़े हैं। द्रौपदी एक रानी होकर भी प्रजा ही रहने दो के पक्ष में है, उसे प्रजा से यानी अपनी संतानों से लगाव है, वह उन्हीं का कल्याण चाहती है उसी प्रकार ‘माता द्रौपदी’ नाटक में अपने मातृत्व का दायित्व निभाती है। हर माता अपने बच्चों का कल्याण ही चाहती है। एक ममतामयी माँ का विशेष चरित्र इन दो नाटकों में चित्रित होता नजर आता है। सबकुछ होकर भी दोनों चरित्र में अकेलेपन की भावना चित्रित है। अपने स्वार्थ के लिए दोनों चरित्र का उपयोग किया दिखाई देता है। एक स्त्री तथा उसके अंदर भी पीड़ा तथा करुणामय द्रौपदी दोनों नाटककारों ने अपने नाटकों में चित्रित की है। इस प्रकार का साम्य इन दोनों नाटकों में दिखाई देता है। उसी प्रकार इन पात्रों में वैषम्य भी दिखाई देता है, जैसे - विद्याधर पुंडलिक द्वारा ‘माता द्रौपदी’ नाटक में स्वाभिमानी, हटवादी, संकीर्ण मनोवृत्तिवाली, स्वार्थी, जिद्दी, भविष्य में रममान हुई दिखाई देती है। इसके साथ गिरिराज किशोर द्वारा वर्णित द्रौपदी प्रजा का प्रतीक, अन्याय सहनेवाली सहनशील, बृहत विचारधारावाली, स्वाभिमानी नारी चरित्र को उजागर करती है।

दोने चरित्र के माध्यम से नारी चरित्र की व्यथा, मनस्थिति पर प्रकाश डाला गया है। पौराणिक हो या आधुनिक बीसवीं सदी हो या इक्कीसवीं, स्त्री के प्रश्न बदल गये हैं; शोषण कम नहीं हुआ उसका रूप मात्र बदल गया है।

इस प्रकार के अध्ययनद्वारा दो अलग - अलग भाषाओं के एक ही चरित्र पर किए गए विचारों को अध्ययन के द्वारा पाठकों के सामने लाया जा सकता है।

निष्कर्ष :

१. 'द्रौपदी' इस पौराणिक चरित्र का विश्लेषण करना ही मुख्य उद्देश है।
२. दोनों नाटक में चित्रित चरित्र की अंतर्मन की पीड़ा को चित्रित किया गया है।
३. चरित्र में चित्रित द्वंद्वग्रस्त स्थिति को चित्रित किया गया है।
४. द्रौपदी का चरित्र ही आत्मसम्मान की रक्षा करता हुआ दिखाई देता है।

संदर्भसूची :

२२. गिरिराज किशोर, प्रजा ही रहने दो द्वितीय संस्करण - १९८७, पृ.क्र. ५५
२३. गिरिराज किशोर, प्रजा ही रहने दो द्वितीय संस्करण - १९८७, पृ.क्र. ५६

२४. गिरिराज किशोर, प्रजा ही रहने दो द्वितीय संस्करण - १९८७, पृ.क्र.

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२५. गिरिराज किशोर, प्रजा ही रहने दो द्वितीय संस्करण - १९८७, पृ.क्र.

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२६. जयदेव तनेजा, आज के हिंदी रंगनाटक, पृ.क्र. १५८

२७. विद्याधर पुंडलिक, माता द्रौपदी प्रथम संस्करण - १९७२, पृ.क्र. ०३

२८. विद्याधर पुंडलिक, माता द्रौपदी प्रथम संस्करण - १९७२, पृ.क्र. २७

२९. विद्याधर पुंडलिक, माता द्रौपदी प्रथम संस्करण - १९७२, पृ.क्र. ७७

३०. विद्याधर पुंडलिक, माता द्रौपदी प्रथम संस्करण - १९७२, पृ.क्र. ६९

Book Review

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I DO WHAT I DO

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Following the demonetization move which happened three months after the exit of Rajan, 'I Do What I Do' was one of the most awaited books of last year. The book is a well organized compilation of speeches and articles given at various occasions. This book provides a running commentary of the actions and the rationale of actions that Rajan took during his short stint at RBI. Some of the selections include speeches and articles he wrote as the Chief Economist at the IMF and as Professor of Finance at the Baath School of Business. The title of the book comes from the sensational

headlines made by media after an interview where Rajan had proclaimed that 'My name is Raghuram Rajan and I Do What I Do'. You will find why Rajan said this in this book. The words had prophetic value and achieved greater significance after the early exit of the writer from RBI and still more significance after 8th November, 2016.

The book has appeared after one year of the exit of Rajan as RBI Chief. It is not a coincidence as Rajan puts it. The silence of one year has been purposeful and the reason, as he puts in the introduction, 'I did not want to intrude on my successor's initial engagement with public, so I decided to stay silent on India for a year'. But even after one year the book gives us the glimpse at the wisdom of conservative banking as it is practiced at the RBI. This book is important in another sense that it explains the role of RBI Governor as the 'primary technocrat managing the macroeconomic risks for the country'.

Rajan's book was awaited more earnestly as it was likely to explain the melodrama behind the scenes of demonetization. But unfortunately, there is not even a single chapter related to the demonetization in this compilation. But Rajan speaks in bits and pieces about it when he says in Lalit Doshi Memorial Lecture that demonetization is not the solution for checking the growth of black money as money hoarders find ways to divide their hoard into smaller pieces. According to Rajan, the tax system was the main culprit behind the generation of black money. He has explained his

stance on demonetization in few paras in the introduction. But this book is not a 'tell-all' story.

Now, let me tell you what this book is all about. The first part of the book, aptly titled as 'RBI Days' presents us a visual picture of making of and thinking of Rajan as the Governor of one of world's most prestigious central banks. The part takes you through a time trail. The first subpart is devoted to the appointment and challenges before the 23rd Governor of RBI. After the tapering tantrums of Ben Barnake and possibility of a hung parliament the world had put India in a group of Fragile Five emerging economies. The rupee was in free fall against the dollar and other international currencies. This required an all out effort. In his statement on taking office he has reposed immense faith in the personnel and institution called the Reserve Bank of India. He reproduces Rudyard Kipling- 'If you can trust yourself when all men doubt you' to explain the hard times RBI was going through.

RBI Days

This section is for everybody who wants to understand the making of monetary policy in India. You will come across many new concepts such as lazy banking, dosanomics, internationalization of rupee, authorities' dilemma, five pillars of RBI's Financial Sector Policies, Five Ps of Financial Inclusion and other in this book which are here to stay for some time. The speeches and running commentary of the writer takes you closer to Rajan as a good professor. Take for example, the case of Dosa Economics, where Rajan vary simply

explain why lower interest rates coupled with lower inflation rates were better than higher interest rate and higher inflation rate.

This section tries to answer the rationale behind various monetary reforms such as granting new bank licenses or why inflation targeting has been and should be the important objective of monetary policy in India. Rajan can be credited for institutionalizing the fight against inflation through the establishment of Monetary Policy Committee. In some other chapter the author tries to explain how some critics debate without theory or evidence and how some vested interests are wary of the competence and integrity of RBI staff. He puts it in plainly that these vested interests believe that the easiest way to twist the hands of the RBI is to take away its powers. He even questions the usefulness and the legitimacy of the committee reports appointed by the Government. He gives the case of Financial Sector Legislative Reforms Committee whose some recommendations were well thought but some appeared biased and motivated. As Rajan says that he is being diplomatic in putting up the ante but he has to raise the right questions. He seeks the attention of students and readers about what RBI is being asked to and forced do especially in cases such as RBI Dividend Policy. He vehemently puts why it is necessary to keep the central bank independent. He underlines that some people are trying to belittle the role of governor as just another bureaucrat or regulator. And he boldly puts that there is every reason to well define the role of RBI governor as apex technocrat in monetary matters.

As a reviewer I feel that the best part of the book is the parting letter written by Raghuram G Rajan to his colleagues at the RBI. In his letter Rajan writes about what has been achieved during his term and what remains to be achieved. Like a good crisis manager, he has sailed the Indian Economy through the turbulent times. And he shows the courage of returning to the academia without any grief or hesitation but with the assurance that he would be available to serve the country whenever needed.

In various articles in the first part Rajan has discussed about challenges and opportunities in banking in India today. It includes the discussion about the new bank license policy, stress in Indian banking, role of technology in ensuring financial inclusion and reforms required in the debt markets. But more importantly, he has discussed the financial inclusion in great detail. He refers to Francis Fukuyama to bring home the point why inclusive policies are needed for democratic functioning. He adds a fourth pillar to Fukuyama's three pillars and that pillar is free markets. He stresses that democratic accountability is more important than strong and efficient administration. He cautions policy makers, students and the public to not to get swayed by the talks so called efficient and bold administrators. He elaborates that Hitler's Germany was efficient but that does not mean that he was on the right path.

Throughout this book, you would find that though Rajan is in America but he knows the real India and knows how to filter out India. He explains the bipolar behavior of Indians cricket fans to elevate the Cricketers when they are winning to god like status (and

neglecting their obvious weaknesses) and to equally outright reject them when they are losing (again overlooking the positives in the loss). But a good economist must know that the equilibrium lies somewhere between these two poles.

In public life you would hardly find that a leader is showering praise on his deputies. Rather, everybody tries to undermine the works of colleagues but Rajan proves that he is different. He is all praise for and gives due credit for various reforms to the stalwarts in RBI such as Rakesh Mohan, Anand Sinha, Nachiket Mor, Urjit Patel, H R Khan and many others.

Global Financial Crisis

This is the shortest section in this book. But we could not have found any better person than Rajan to talk about Global Financial Crisis. Rajan was one of the few persons who predicted the crisis much before it happened. In fact, Rajan was extensively interviewed on the global financial crisis for the Academy Award-winning documentary film Inside Job. In 2005, Rajan delivered a lecture in Jackson Hole Conference where he had argued that very high incentives were being paid to the executives in the financial sectors for making money but they were penalized only lightly for the losses. This led them to create complex derivative products such as credit default swaps whose fallout was unknown to them. Rajan, anticipated a full blown crisis. But some ridiculed him and other rejected him. Time proved he was right.

But predicting the crisis was not enough and in the later collections in this section Rajan reminds us about the remedies that

were suggested by him to mitigate this Great Depression like crisis. Some of his ideas have become the part of post crisis regulation as Contingent Convertible Bonds and living wills. The study of this crisis wouldn't be complete without reference to these brilliant speeches.

The occasional pieces

The Occasional Pieces section belongs primarily to the era when Rajan worked at the IMF. His 'straight talks' (Quarterly Columns) and research works with Luigi Zingales and Arvind Subramniam (Current Chief Economic Advisor of India) and others would hit you through their compelling logic. Here, you will find why Capitalism doesn't rhyme with colonialism and why democracy can't be imposed by outside forces in countries like Iraq. You would find a skeptical Rajan when he explains why he doesn't believe in quick fix 'Magic Bullets' and unrealistic nature of economic modeling. The book concludes with discussion on cost and benefits of foreign aid and how it is not always useful, debt write offs and their consequences. But in the final piece it also talks about a looming futuristic problem which could be the Replay of the Great Game of acquiring commodity producing areas abroad as the growth of populous countries like India, China creates shortages of commodity resources.

To conclude, this is a very well architected book. Like a bioscope which creates a motion picture out of still images, this compilation creates a motion picture of Indian and World economy through apt commentary of the author. Though the book beautifully

connects with the audience due to its lucid language, it would be more readable for those who are acquainted with the economic terminology.

जायसी याने इ.स. 1540 च्या सुमारास अवधी भाषेत 'पद्मावत' नावाचे महाकाव्य लिहिले. हे काव्य राजा रतनसिंह व राणी पद्मावती यांच्या मृत्यूनंतर जवळपास 240 वर्षीनी लिहिले आहे. साहजिकच ऐकीव घटनेवर आधारित त्याने हे काव्यलेखन केले असावे. त्यामुळेच 'पद्मावती' हा सिनेमा या महाकाव्यावर आधारित आहे, असा स्पष्ट निर्वाळा दिग्दर्शकाने सिनेमाच्या प्रारंभीच दिला आहे. या ऐतिहासिक गोष्टींमध्ये सत्य एकच आहे ते म्हणजे दिल्लीचा राजा अल्लाउद्दिन खिलजी याने चित्तोडगढावर स्वारी केल्यानंतर त्या लढाईत राजा रतनसिंग याला वीरमरण प्राप्त झाले. त्यानंतर राणी पद्मावतीने शीलरक्षणासाठी राजपूत स्त्रियांसह स्वतःला अग्निकुंडात झोकून दिले. त्यालाच जौहर केला असे म्हणतात. या एका घटने व्यतिरिक्त सर्व गोष्टी काल्पनिक आहेत. त्यामुळेच या सिनेमातील 'पद्मावती' हे पात्रही काल्पनिक आहे असा निश्कर्ष काढावयास हरकत नाही.

आता 'पद्मावती' या सिनेमाच्या संदर्भात जो वाद उसळला होता त्यासंदर्भात चर्चा करू. या सिनेमामध्ये संजय लीला भन्साळी यांनी राणी पद्मावती संदर्भात काही अनिष्ट गोष्टी दाखवून इतिहासात फेरफार केला आहे असे राजपूत करणी सेनेचे म्हणणे होते. त्यामुळे आपल्या आदर्श राणीच्या प्रतिमेला धक्का लावणे त्यांना सहन झाले नाही. आणि त्यांनी सिनेमाचे प्रदर्शन रोखले. साहजिकच आपल्या आदर्शाचा सन्मान करण्याची आपली परंपरा असल्याने त्यासंदर्भात कोणतीही अनिष्ट बाब अमान्य होईल. त्यामुळेच करणी सेनेने शुटींगच्या सेटवर हल्ला करणे, पद्मावतीची व्यक्तिरेखा साकारणा-या दिपिका पदुकोनला जीवे मारण्याची धमकी देणे व चित्रपटाच्या प्रदर्शनावरच बंदी आणणे वगैरे गोष्टी केल्या होत्या. त्यांच्या या कृत्याला हळूहळू राजकीय समर्थन मिळाल्यामुळे हे प्रकरण अधिकच चिघळले होते. त्यामुळे सेन्सार बोर्डाने सिनेमातील काही आक्षेपाई दृश्यांना कात्री लावून सिनेमा प्रदर्शित करण्याचे ठरविले. तरीही करणी सेनेचा विरोध थांबला नाही. त्यानंतरही सिनेमाचे 'पद्मावती' हे नाव बदलून 'पद्मावत' असे ठेवण्यात आले. या सर्व प्रकरणांमुळे या सिनेमाची चर्चा सतत प्रसारमाध्यमांवर होत राहिली. अखेर 25 जानेवारी 2018 रोजी हा सिनेमा सिनेमागृहात झळकला.

'पद्मावत' प्रदर्शित झाल्यानंतर सर्वसामान्य प्रेक्षक काहीसा आनंद, आश्चर्य, भिती व उत्सुकता या संमिश्र भावनांचा मेळ घालून चित्रपटगृहात

गेला. आणि बाहेर पडला तेंव्हा 'करणी' च्या करणीचे आश्चर्य त्याच्या चेह-यावर ओसंडून वाहत होते. कारण आक्षेप घेण्यासारखे त्यात होते तरी काय? असा निरागस प्रश्न त्याच्या मनात निर्माण झाला होता. अर्थात प्रदर्शनापूर्वीच्या चर्चेची कल्पना त्याला असल्यामुळे त्याचाच फायदा सिनेमाला झाला आणि अवघ्या आठ दिवसात सिनेमाने दिडशे कोटींची कमाई केली. या प्रेक्षकांचा पद्मावतीच्या संबंधीत चर्चेची काही संबंध नव्हता. केवळ रसिक मनाने सिनेमाचा आस्वाद घेणे ही एकच भूमिका त्यामागे होती. सिनेमात कोठेही रजपूतांच्या सन्मानाला किंवा अस्मितेला धक्का लावला आहे, असे प्रेक्षकांच्या निदर्शनास आले नाही. उलट संपूर्ण सिनेमामध्ये रजपूतांच्या शौर्याचा, लढावू बाण्याचा आणि वीरतेचा गौरवच केलला दिसून येतो. रजपूतांच्या गौरवशाली इतिहासाचा आणि राणी पद्मावतीच्या सौंदर्याचा, तीच्या वीरतेचा आणि स्वाभिमानाचा सन्मानच केला आहे हे त्यांना जाणवले.

या सिनेमाचा भव्यदिव्य सेट आणि कलाकारांचा जबरदस्त अभिनय या सिनेमाच्या जमेच्या बाजू आहेत. रणबीर सिंग, शाहिद कपूर आणि दिपिका पदुकोन या कलाकारांनी अतिशय कष्टाने आणि मेहनतीने या ऐतिहासिक व्यक्तिरेखा साकारल्या आहेत. त्यासाठी इतिहास समजून घेऊन, त्या भूमिकांचा अभ्यास करून, त्यांच्या अंतर्मनात डोकावून त्यांना पडदयावर साकारले आहे. त्याबरोबरच त्या काळातील ऐतिहासिक व राजकीय पार्श्वभूमीचाही अभ्यास केला असल्याचे दिसून आले. या सर्वात रणबीर सिंगने साकारलेली अल्लाउद्दिन खिलजीची व्यक्तिरेखा अप्रतिम आहे. सैतानालाही लाजवेल अशी त्याची व्यक्तिरेखा अतिशय दमदारपणे रणबीर सिंगने त्याच्या कसदार अभिनयातून जिवंत केली आहे. 'बाजीराव-मस्तानी' सिनेमामध्ये बाजीरावाच्या भूमिकेत अधुनमधून रणबीर सिंग डोकावताना दिसतो तसा अल्लाउद्दिनच्या भूमिकेत दिसत नाही. विशेषतः बॉलीवूडचे आघाडीचे नायक 'निगेटिव्ह रोल' करायला सहजासहजी तयार होत नसताना अल्लाउद्दिन खिलजी सारखा रोल स्वीकारून त्याने धाडसच केले आहे. त्याच्या भूमिकेला मिळालेला प्रेक्षकांचा प्रतिसाद बघताना त्यालाही अश्रु अनावर होतात हीच त्याच्या अभिनयाची पावती आहे. अभिनेत्री दिपिका पदुकोन 'मस्तानी' च्या भूमिकेच्या वेळीही चर्चेत होती, तरीही तिने 'पद्मावती' सारखा आव्हानात्मक रोल स्वीकारला. या भूमिकेमुळे ती केवळ टिकेच्या केंद्रस्थानीच नव्हती तर जिवे मारण्याच्या धमकीला सुद्धा तीला सामोरे जावे लागले. या सर्व प्रकारांनी

कोटेही उद्विग्न न होता किंवा आक्रस्ताळेपणा न करता अतिशय संयतपणे ती या प्रसंगांना सामोरे गेली. त्यामुळे एबीपी माझा या मराठी वाहिनीवर मुलाखत देताना तिच्यातील संयतपणा, तिच्यामधील अभिनेत्रीचे कसब प्रेक्षकांना दिसलेच पण तिची वैचारिक क्षमताही लक्षात आली.

शेवटी सिनेमा ही एक मनोरंजनात्मक कला आहे. त्यामुळे रसिकमनाने तिचा आस्वाद घेणे हे सर्वप्रथम प्रेक्षकांचे आद्यकर्तव्य आहे. एखादा सिनेमा बनविताना प्रचंड मेहनत करावी लागते. अर्थिक ताण, कलाकारांचा वेळ, इतर तांत्रिक बाबी वगैरे अनेक गोष्टींची सांगड घालून सिनेमाची निर्मिती केली जाते. त्यामुळे ती कृणा एकट्याची निर्मिती नाही तर ते एक टिमवर्क आहे. हे जरी मान्य असले तरी त्यामधून दिला जाणारा संदेश हा समाजहितावह असायला हवा. त्याचबरोबर समाजातील अनिष्ट गोष्टींवरही त्याने प्रकाश टाकायला हवा. केवळ गल्लाभरू किंवा रंजनात्मक सिनेमांची निर्मिती करून पैसा कमविण्याचा निर्मात्याचा उद्देश नसावा. थोड्याफार प्रमाणात का होईना पण सामाजिक बांधीलकी त्याने सिनेमाच्या माध्यमातून जपली पाहिजे असे वाटते. सद्यकालातील हिंदी सिनेमा या भूमिकेपासून परावृत्त होताना दिसतात. त्यामुळेच त्यांची पिछेहाट होताना दिसते आहे. अशा परिस्थितीत 'पद्मावती' सारखा विशय भन्साळी यांनी सिनेमाच्या माध्यमातून प्रेक्षकांसमोर आणला हे कौतुकास्पद आहे. पण अभिव्यक्तिस्वातंत्र्याच्या गोंडस नावाखाली आक्षेपार्ह गोष्टी चित्रित करून दिग्दर्शकाने समाजस्वास्थ्य बिघडविण्यास कारणीभूत ठरू नये. त्याचप्रमाणे एखाद्या कलाकृतीचा आस्वाद घेताना त्याचा लौकीकतेशी किंवा इतिहासाशी संबंध जोडून त्यातील वस्तुनिष्ठता तपासणे किंवा त्यावरून त्याची तार्किकदृष्ट्या तुलना किंवा चिकित्सा करणे अव्यवहार्य आहे. ज्या व्यक्तिच्या किंवा घटनेच्या संदर्भात सिनेमाच्या माध्यमातून भाश्य केले आहे, त्या व्यक्तिच्या अथवा घटनेशी संबंधीत गोष्टी सक्षम पुराव्याआधारे तपासून घेणे व त्याचा वस्तुनिष्ठतेने विचार करणे गरजेचे आहे. उगीचच एखाद्या सिनेमाच्या संदर्भात गदारोळ माजवून भावी काळातील झुंडशाही आक्रमकतेला आपण आमंत्रण देत नाही ना ? याचाही विचार या सिनेमाच्या निमित्ताने करायला हरकत नाही.

'पद्मावत' सिनेमा प्रदर्शित होताना जो गदारोळ झाला. त्याचा सर्वसामान्य प्रेक्षकांशी काहीही संबंध नव्हता असे निदर्शनास आले. त्यांना

‘पद्मावती’ ते ‘पद्मावत’ या प्रवासाशी काहीही घेणंदेणं नव्हतं. त्यामुळे त्यांनी मनमुरादपणे या सिनेमाचा आनंद घेतला. शिवाय संपूर्ण सिनेमात आक्षेपार्ह असे काहीच नाही हे कळल्यानंतर तो आश्चर्यचकीत झाला. एक गोष्ट इथे नमूद करावीशी वाटते की, हा सिनेमा प्रदर्शनापूर्वीच जास्त चर्चेत होता. प्रदर्शनानंतर ही चर्चा पूर्णपणे थांबली होती. प्रेक्षकांनी कोणाच्याही दबावाला न जुमानता सिनेमा पाहिला. आणि सिनेमाशी संबंधीत सर्वच घटक त्याच्या यशाचे मानकरी ठरले. पुन्हा एकदा दिग्दर्शकाच्या धाडसाचे आणि कलाकारांच्या अभिनयाचे भरभरून कौतूक झाले. त्यांच्या या प्रवासात प्रेक्षकांनीच त्यांची साथ दिली असे लक्षात आले. आपण लोकशाही राज्यव्यवस्थेतील सुजाण नागरीक आहोत. त्यामुळे उघडया डोळ्यांनी आणि जागृत मनाने समाजात घडणा-या घटनांकडे बारकाईने लक्ष दिले तर अनेक गोष्टी आपल्या लक्षात येतात. सिनेमात किंवा वास्तवात घडणा-या घटनांकडे डोळेझाक न करता संवेदनशीलतेने पाहिले तर अनेक अनिष्ट गोष्टीची जाणीव होते. त्याबरोबरच कोणत्या गोष्टींना किती अवास्तव महत्त्व द्यायचे हे ही लक्षात येते. बाकी आपण सुज्ञ आहोतच.

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डॉ. सीमा नाईक-गोसावी या तुळजाराम चतुरचंद महाविद्यालयात २० वर्षांपासून मराठी विभागात सहयोगी प्राध्यापक. “स्त्रियांच्या कवितेतील जाणिवांचे बदलते स्वरूप (१८७५ ते २०००)” या विषयावर पीएच.डी. संशोधन प्राप्त, सावित्रीबाई फुले पुणे विद्यापीठ, पुणे. राष्ट्रीय व आंतरराष्ट्रीय नामांकित जर्नल्समध्ये १५ शोधनिबंध प्रकाशित. “रजनी परूळकरांच्या कवितेतील संवेदनशीलतेचे वेगळेपण” हा बी.सी.यु.डी. अंतर्गत लघुशोध प्रकल्प पूर्ण. ‘इये मराठीचिचे नगरी’ हे नेट/सेट परीक्षेवरील पुस्तकाचे संपादन. क्रांतिज्योती सावित्रीबाई फुले स्त्री अभ्यास केंद्र पुणे विद्यापीठ संचलित ‘लिंगभाव आणि विकास’ अभ्यासक्रम समन्वयक. मराठी कविता, दलित - ग्रामीण, स्त्रीवादी साहित्याची विशेष आवड.

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