

One-Day
Interdisciplinary National Seminar
on
**Role of Women in Literature, Humanities,
Commerce and Sciences**



Organizer

**Shri Datta Shikshan Prasarak Mandal, Panutre's
Vitthalrao Patil Mahavidyalaya, Kale**

[Arts, Commerce & Science]

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Welcome Message

Welcome! All delegate. We are happy that you have joined from around the nation to deliberate 'women' role in various subjects. Together, we will discuss which approaches are most promising, how we can think them to engage and retain society. The seminar in *Kale* is a 'junction' of receiving and deliberation on present women role in multi-disciplines. The venue serves as the fruitful backdrop to discuss women and their role in many ways and share with society.

It gives me a colossal serenity and intellect happiness on the moment of organizing the 2nd One-Day Interdisciplinary National Seminar on '**Role of Women in Literature, Humanities, Commerce and Sciences**' by our **Vitthalrao Patil Mahavidyalaya, Kale [Arts, Commerce & Science]**; an educational institute particularly for women of rural and hillsides.

Since the millennium turn, the feminist movement emerged to challenge the 'Dominancy' and to assert a vibrant new agenda. Presently, women are **Reclaiming F (women) Word**. From cosmetic surgery to celebrity culture, parenting to politics, from love to religion, sex to singleness, relationship, commerce, entrepreneurship, sciences, researches; this *Interdisciplinary Seminar* brings together humanity, commerce and science scholars to ruminate and share their ideas over **Women Role** in those streams, which may push further to learners and teachers to relook and reconsider from equality and modern view point. By this seminar, it is our attempt to put before the role of women done and their upcoming for the social/world balance.

As a result of dominating and patriarchal society on women both literate and illiterate, this Seminar has tried to bring together the literary, humanity commerce and science scholars to offer and ruminate and share their perspectives over emerged/emerging women rights/role and its effect on man-woman relationship and facing consequences in day-today life.

Our Mahavidyalaya is truly obliged to Aayushi International Interdisciplinary Research Journal [Peer Review] (ISSN No. 2349-638x, **Impact Factor** 4.574), the Publication Partner; to publish this *Special Issue* on '**Role of Women in Literature, Humanities, Commerce and Sciences**'

Welcome to *Kale*.

Dr. Balasaheb Ladgoankar
Principal,
Vitthalrao Patil Mahavidyalaya, Kale.

President's Message

I welcome cordially all delegates across nation. I feel proud and have intense pleasure that the *Aayushi International Interdisciplinary Research Journal (Peer Review)* is publishing the *Special Issue* on '**Role of Women in Literature, Humanities, Commerce and Sciences**' on the moment of *One-Day Interdisciplinary National Seminar* organized by our Sanstha's **Vitthalrao Patil Mahavidyalaya, Kale** [Arts, Commerce & Science]. Truly this seminar shall open new avenues on *Women Role* and invite the critical insights of researchers, scholars and academicians in Literature, Humanities, Commerce and Sciences. I ensure that it shall create new space to exchange learners', teachers' and researchers' views on *Women Role* and will have a nice intellectual feast.

With best wishes,

Shri. Vitthal Shankar Patil

President

Shri.Datta Shikshan Prasarak Mandal, Panutre
Tal. Panhala, Dist Kolhapur, Maharashtra



Estd 1962
NAAC 'A' Grade
MHRD-NIRF 28th Rank

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कुल्युक्त

Prof. (Dr.) Devanand B. Shinde

M.Sc., Ph.D.

Vice-Chancellor

MESSAGE

I am happy to know that Vitthalrao Patil Mahavidyalaya, Kale (Arts, Commerce & Science), Tal. Panhala, Dist. Kolhapur is organizing One Day Interdisciplinary National Seminar on "Role of Women in Literature, Humainties, Commerce & Sciences on 15th September, 2018.

I congratulate the Principal and his colleagues for organizing the Seminar on this very important topic. I am sure that that fruitful discussions will take place during the course of the Seminar and the participants will richly benefit from it.

I wish the National Seminar a grand success.

Kolhapur
Date: 31st August, 2018

(Devanand Shinde)
Vice-Chancellor

Recd.
31/8/18

प्रा. (डॉ.) डी. टी. शिर्के

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M.Sc., Ph.D.

Pro-Vice-Chancellor



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MESSAGE

I am happy to know that Vitthalrao Patil Mahavidyalaya, Kale (Arts, Commerce & Science) Tal- Panhala, Dist- Kolhapur is organizing a one day Interdisciplinary National Seminar on "Role of Women in Literature, Humanities, Commerce & Sciences" on 15th September, 2018.

I am sure that various aspects of Role of Women in Literature, Humanities, Commerce and Sciences and other related issues will be presented and discussed during the National Seminar. It is worth appreciating that all the selected papers will be published in the Souvenir. I am sure that the deliberations and discussions in the National Seminar will be beneficial to the participants.

I wish the National Seminar a grand success.

Date: 1st Sept, 2018


(Prof.(Dr.) D. T. Shirke)
Pro-Vice-Chancellor

Recd.
3/9/18

Key Note Speaker

Shubh Sandesh

In a patriarchal world of unequal opportunities where gender-discrimination persists at all levels, where women struggle to survive after being denied the right to live with dignity and seek education, it is important for us to pause and think where we are heading. Indeed, the One Day Interdisciplinary National Seminar on **Role of Women in Literature, Humanities, Commerce and Sciences** hosted by the **Vitthalrao Patil Mahavidyalaya, Kale** [Arts, Commerce & Science] opens new perspectives to understand the complex position of women in the present society fraught by conflicting responses to gender sensitive issues.

The illustrious American singer-actor Marilyn Monroe made a pertinent statement: *“Give a girl the right shoes and she can conquer the world as a woman.”* Despite being chained by a tradition bound ethos in an Indian setting, the woman (particularly) in India has risen like a phoenix from the ashes of subjugation and submission to overcome the tyranny of andocentric constructs. When offered with the right opportunities, the woman has played here multiple roles, by crossing the confines of the domestic threshold to embrace challenging avenues in literature, sports, humanities, sciences, medicines and even commerce or industry besides others. The One Day Seminar on the role of women in varied disciplines offers a platform for scholars, students, teachers and academicians alike, to deliberate and discuss myriad issues related to women. It hopes to ignite fresh thoughts and open new vistas to understand the various strands which make known the stronger side of the so-called “weaker sex”.

As a professor from the women’s college visiting Kale [Kolhapur], all the way from Goa, I am overjoyed to be a part of this Seminar deliberation. I am indeed grateful to the academician, leader and respected Principal, Dr. Balasaheb Ladgaonkar, the Organizing Committee of this Seminar as well as the strong pillars of the Management and University which support this institution, for inviting me to deliver the Key note address for this National Seminar. I am sincerely honoured and hope to share my insights on the central theme so close to my heart. As a feminist at heart, I believe that women deserve to be respected and treated on par with men. Gender discrimination, ill-practices which demean the rights of a woman need to be abolished.

Women today have excelled in all domains. As bold authors of fiction, poetry, non-fiction as well as journalistic writings; as competitive CEOs of mammoth companies, as political stalwarts and administrators, as top notch scientists, professionals and diplomats---there is no realm that they have left unconquered. As such, they deserve to be lauded and given the space on par with their male counterparts. This seminar, I feel, is organized in that orientation.

This seminar hopes to open kaleidoscopic perspectives on the multi-dimensional roles which women play, not just in the domestic sphere but also as social, cultural, professional, research, science and other concerned entities. Their literature is distinct, embodying what Cixous calls *feminine escriptoire*. They play the tight-rope balancing act with tact and agility, at times even better than their male counterparts. They play manifold roles, and more so, they play them well. I once again congratulate the organizers particularly Principal Ladgaonkar for hosting this much needed National Seminar to make aware role of women to society and wish them all the best in their future endeavours for **F** [women] word. May this be bright beginning to beckon gender sensitivity and empower the 'weaker - sex'. More power, ideas and light to you!

I wish grand success for National Seminar.

Dr. Glenis Maria Mendonça
Goa

Editor's Note

The Editorial Committee wishes to thank the participants who contributed to this issue and strengthen seminar that resulted in the grand success.

The *Special Issue* on '**Role of Women in Literature, Humanities, Commerce and Sciences**' consists interdisciplinary disciplines Literature, Humanities, Commerce and Sciences which tries to focus the versatile roles played by women and strengthened the society. It invites scholarly views and demand society back to rethink on female competency.

The research papers are classified as per language i.e. English, Hindi and Marathi for the convenience of readers which covers thoughts on women role at regional, national and international level.

The researchers findings, their language, passage, his/her refusal to let the central theme of their work be ignored by slipping, even not duly attentive, stray from the main subject, their intentness to ferret out relevant materials – these and many more are the features of this *Special Issue* a topnotch piece of research, a mine of knowledge, a work brimming over with creativity.

Special thanks by our sanstha and college to our publication partner Mr.Pramod P. Tandale of the Aayushi International Interdisciplinary Research Journal [Peer Review] who hand over this *Issue* in time for seminar purpose.

Dr. Balasaheb Ladgaonkar

Disclaimer

Research Papers / Articles published in this seminar book are the intellectual contribution done by the authors. Authors are solely responsible for their published work. The organizer of this Seminar and Publisher of this *Special Issue* are not responsible in any form.

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WOMEN CONTRIBUTION IN INDIAN ENGLISH LITERATURE

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Abstract:

People belonging to literature have always been an important part of the society and Indian women are not an exception. The women in India have made notable contribution to literature, and their contribution is well appreciated in all literary circles. This research paper attempts to explain selected Indian Women writers and their contribution to literature.

Introduction:

Women and literature are closely related to each other because it requires a lot of artistic creativity to be good at literature and women are too good when it comes to artistic creativity. Women writers from India are the one to add a new dimension to the English literature of India. Obviously, the current Indian English literature is due to the effort of many prolific women writers. The list can be extended. However, the significant women writers are taken into account. It includes Sarojni Naidu, Nayantra Sehgal, and Rama Mehta, Mahadevi Varma, Amrita Pritam, Kamala Das, Gauri Deshpande, Arundhati Roy, Anita Desai, Kiran Desai, Shashi Deshpande, etc. These writers writing on varied issues such as oppression and violence against women, family, marriage, sexuality, gender, and generational conflicts, social problems, political crises, globalization, terrorism, immigration and many other subjects. The following writers and their contribution is focused towards Indian English Literature.

Amrita Pritam:

Amrita Pritam born in 1919 was an Indian writer and poet, who wrote in Punjabi and Hindi. Poetess Amrita Pritam proved to be one of the leading voices in Indian regional poetry in the 20th century. Her Punjabi verses, which spoke of the aftermath of the India-Pakistan partition in the region of Punjab. She is most remembered for her poignant poem, *Ajj aakhaan Waris Shah Nu* (Today I invoke Waris Shah – "Ode to Waris Shah"), an elegy to the 18th-century Punjabi poet, an expression of her anguish over massacres during the partition of India. As a novelist, her most noted work was *Pinjar* (The Cage) (1950), in which she created her memorable character, Puro, an epitome of violence against women, loss of humanity and ultimate surrender to existential fate; the novel was made into an award-winning film, *Pinjar* in 2003.

Sarojini Naidu:

Sarojini Naidu known as the 'Nightingale of India', was an Indian independence activist and poet, born in 1879. Her poetry includes children's poems, nature poems, patriotic poems and poems of love and death. She also wrote poetry in praise of Muslim figures like Imam Hussain. Sarojini's poems eschewed flowery language and stuck to simple words and everyday Indian milieu of forests and mountains, weavers and snake-charmers to explore themes like joy and pathos, life and death.

*Hark to a voice that is calling
To my heart in the voice of the wind:
My heart is weary and sad and alone,
For its dreams like the fluttering leaves have gone,
And why should I stay behind?*

– An excerpt from *Autumn Song*

Nayantara Sahgal:

Born in 1972, Nayantara Sahgal is the second of the three daughters born to Jawaharlal Nehru's sister, Vijaya Lakshmi Pandit. She is an Indian writer who writes in English. She was awarded the 1986 Sahitya Akademi Award for her novel, *Rich Like Us* (1985). Her fiction presents personal conflict amid Indian political upheaval. In her fourth novel, *The Day in Shadow* (1971), for

example, the heroine is an educated divorcée struggling in India's male-dominated society. Novels bring out Nayantara Sahgal as a writer with feminist concerns seeking independent existence of women. She sees women as victims of conventional Indian society engaged in their quest for identity. In her last novel *Mistaken Identity* her concept of emancipation reaches its pinnacle where her female character is an out-and-out rebel.

Kamala Surayya:

Popularly known as Kamala Das, born in 1934, was an Indian English poet as well as a leading Malayalam author from Kerala. She is famous for the poems and explicit autobiography. Her open and honest treatment of female sexuality, free from any sense of guilt, infused her writing with power and she got hope after freedom, but also marked her as an iconoclast in her generation. Her poetry and writings revolved around women's issues, from sexuality to childbirth. Critics labelled her a feminist writer and the "the mother of modern English Indian poetry," but she never accepted the former. Inspired by her real-life, She wrote 'My Story' in English, and later 'Ente Katha' in Malayalam. 'My Story' expresses her emotionally fragmented family, an unfulfilling marriage, sexual yearnings, suicidal thoughts and many more.

Gauri Deshpande:

Gauri Deshpande born in 1942 was a novelist, short story writer, and poet from Maharashtra. She wrote in Marathi and English. Gauri Deshpande's poetry deals mostly with everyday life and she writes often to release the tensions which keep building in her and demand utterance, the experience being "transmitted in terms of imagery, rhythm and nuances of words". In the words of C.P. Singh her poems "show an artist in making, a struggling towards the happy blending between deep experiences and a congruent poetic form that makes a gem of art out of the raw metal of personal life". Ms. Deshpande is at her best really in short poems and "The Female of the Species" is one in which she conveys a kind of feminine feeling.

*Sometimes you want to talk
about love and despair
and the ungratefulness of children
A man is no use whatever then.
You want then your mother
or your sister
or the girl with whom you went to through the school, ...*

- Excerpt from *The Female of the Species*

Suzanna Arundhati Roy:

Born 1961 in Kerala Arundhati Roy is an Indian author best known for her novel *The God of Small Things* (1997), which won the Man Booker Prize for Fiction in 1997. The novel is filled with Roy's Childhood memories. Arundhati's writing has concentrated primarily on political and social issues. She has written on diverse topics such as Narmada Dam project, India's nuclear weapons and American power giant Enron's activities in India. She also served as a critic of neo-imperialism and has been linked with anti-globalization movement.

Anita Desai:

Anita Desai is an Indian novelist born in 1937. She received a Sahitya Akademi Award in 1978 for her novel *Fire on the Mountain*. Her fiction has covered themes such as women's oppression and quest for a fulfilling identity, family relationship and contrasts, the crumbling of traditions, and anti-Semitism. The suppression and oppression of Indian women were the subjects of her novels *Cry, the Peacock* (1963), and *Where Shall We Go This Summer?* (1975). *Clear Light of Day* (1980),

considered the author's most successful work, is praised for its highly evocative portrait of two sisters caught in the lassitude of Indian life.

Kiran Desai:

The daughter of Anita Desai, born in 1971, is an Indian author. *The Inheritance of Loss* was hailed by critics as a keen, richly descriptive analysis of globalization, terrorism, and immigration. When she received the Man Booker Prize for this novel in 2006, Desai became the youngest female writer to win the award.

Shashi Deshpande:

Shashi Deshpande is an award-winning Indian novelist. She was born in 1938 in Dharwad, Karnataka. She won the Sahitya Akademi Award for the novel *That Long Silence* in 1990. Both her first collection of short stories, *The Legacy* (1978), and her highly praised novel, *The Dark Holds no Terrors* (1980), signalled the arrival of an important new feminist voice in Indian fiction; through a network of familial relationships, and above all men and women, Deshpande explores contemporary India and illustrates the complex adjustments and social changes of the 1980s. Her honest treatment of sexuality, gender, and generational conflicts is evident in *Roots and Shadows* (1983); its intelligent, mature narrator, the journalist Indu, is a more independent, less tortured example of the modern urbanized Indian woman than some of Deshpande's other protagonists.

Conclusion:

The above brief survey reveals that Indian women writers have focused their concerns on women and their problems in contemporary Indian society. They have considered variety of subjects. It may be stated that their literary contribution have supported strongly in enriching Indian English Literature which is acclaimed and recognized as one of the English literature in World English Literature. Some writers have not shown the feministic perspective yet their writings indicate that their inner spirit and feelings are truly for the welfare of the whole women community. Their contribution gave a new pave to think in Indian literature.

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**FEMININE SENSIBILITY IN THE SELECT POEMS OF
KAMALA DAS AND MAMTA KALIA**

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Indian Society is considered as a patriarchal society. Male domination and gender discrimination pervade in every walks of life. Woman is considered as secondary. Traditionally, she is inferior to men, for leadership, decision-making and other important roles. She has been considered as alien-wealth, sacrifice and endurance. She has no respect in the society. She is hand worker and devoted, however, she is suppressed everywhere. Sometimes, she is humiliated exploited and sexually harassed in her career. Simone De Beauvoir states that, " A woman is not allowed to do something positive in work and in consequence win recognition as a complete person. However, respected may be she is sub-ordinate, secondary and parasitic (De Beauvoir; 1984:475). Everywhere she is oppressed and exploited by superiors. Traditionally, her role for child-nourishment and house-hold duties still carries in modern age. She is not allowed to speak or raise her voice. As a result, she had to suppress herself. For her, writing is the only tool to express her inner conflict. Kamala Das and Mamta Kalia, the true voice of Indian women, raise their voice against the pathetic condition of women in India, through their poems. They are the eminent women poets of Indian English poetry. Feminine sensibility is one of the important features of their poetry. Both have expressed their voice against male-domination in their poetry.

Kamala Das, a Kerala born poet raised her voice against the Indian patriarchal society. Her poems are mostly autobiographical and confessional. She has shared her own experience and Indian traditional attitude towards women. Mamta Kalia, the next to Kamala Das, also reveals the exploitation of women in Indian society. Both write consciously as woman. Autobiographical note, realistic expressions and confessional mode are the features of their poems. The themes like tolerance, struggle for freedom, longing for love, sufferings, marital-discord are the recurrent themes of their poems. Kamala Das, Seems to be pre-voice while Mamta Kalia appears to be pos-voice of Indian woman.

Kamala Das, the most important figure in Indian English poetry, reveals the Indian orthodox attitude towards women. She appears be rebellious and explores the problems of Indian women in their poems. The frequent denial of opportunities and own rights she grows more rebellious and strongly raises her voice against the exploitation. She is not "every man and is hardly every woman" (Sandra Gilbert, Contemp. Lit. XIX 78, 443-57). She is declined by her own family members. Her longing for equality is never understood. She thanks, as a human being, women have equal opportunities and rights. However, she is harassed and tortured by male-dominated society.

An Introduction is most celebrated poem of Kamala Das. The poem depicts the deplorable condition of herself. In it, she tries to establish her identity and the role of women. Her inner voice is explored to reveal the true nature of Indian patriarchal society. The poem begins with the innocence of an Indian girl who doesn't know 'politics' but knows the names of political leaders in India.

Irrespective of great Indian woman tradition, she searches her own identity and her role. As she grown up in the orthodox family early marriage and lack of true love make her restless and rebellious. After marriage, the inhuman treatment at the time of love making humiliates and tortures her. The immature marriage makes her life unbearable. She wished to be understood by her husband. The act of love making creates nausea in her mind and forces her to deny the women role. She starts to wear shirts, trousers and appears to be male. She is ashamed of being a woman. The family members and neighbours advise her to be fit in tradition. They ask her to live like a typical Indian woman. They say:

*Dress in sarees, be girl
Be wife, they said...
Be Amy or be Kamala...
It is time to
Choose a name, a role (Tilak; 2005:143)*

Their advise makes her panic and she becomes helpless. Further, she realizes that the man whom she met is every man and she is every woman who needs true love. Thus, the poem explores the pains and sufferings of every Indian woman. Her husband doesn't understand her feelings and emotions. He is every man who needs woman to fulfill his sexual desire.

The next poem, *My Grandmother House* depicts the experience of every Indian woman. For woman, mother's house is a true home where she gets affection, love and sympathy. She can enjoy her freedom there. In the poem, Kamala Das recalls the memories of her grandmother's house. In her husband's house she seems to be lonely because of absence of love. Here, she longs for love like a beggar.

Her another poem *The Sunshine Cat* speaks about her sexual experience with the husband. He doesn't care her emotions and feelings. He locks her in a room like prisons throughout the day. The only companions in the room are the rays of sunshine and books. She seems to be sexual object and no longer an object of sexual desire. She is humiliated and disappointed. *The old Playhouse* also reveals the theme of love and sex but with different manner. The love-making power of her selfish husband dominates her and she becomes crushed. He is pleased with her bodily response but never understands her will. The house seems to be 'old play' house without hopes. She has to give up her emotions, passions against male-dominance. She wants to escape from her husband's inhuman treatment. Thus, the poem is protest of womanhood against male-supremacy. *The volumes Summer in Calcutta (1965), The Descendents (1967) and The Old Playhouse and Other Poems (1973)* tell about the sub-ordinate role of a wife who lost her identity in male-dominated Indian society. In this sense, Feroza Jussawala's comment is very significant that says, "in fact, her writing is concerned almost entirely with herself: herself women, the feminine sensibility and herself as poet and artist" (Satish Kumar; 2001:299). She is a voice of suppressed Indian women under male-ego. Her poetry is "bold, ruthless honesty tearing passionately at conventional attitudes to reveal the quintessential woman within"(Naik;1980: 210). In this way, Kamala Das, the poet of feminine sensibility, reflects the pangs and sufferings of Indian women in her poetry.

Another Indian modern woman poet, Mamta Kalia, also belongs to the same category of Kamala Das. She represents new generation of poets like Gouri Deshpande and Meena Alexander who depicts women predicament and conventional attitudes of Indian society against women. Mamta Kalia, like Kamala Das, expresses her views about the exploitation and oppression of women. Her use of irony as a weapon against female oppression expresses her rebellious nature against male dominance. Her poetry often speaks about love, sex, marital life, frustration, family relationships and loss of human values in modern society. Her father's supremacy in childhood, unhappy married life and bitter professional life make her poem autobiographical. Such unhappy life makes her rebellious and aggressive against orthodox Indian attitude. She is physically and mentally tortured so that her inner voice discards prejudices in the society. Her first volume *Tribute to Papa and Other Poems (1978)* is an autobiographical poems that expresses her inner mind and conflict with the traditional attitudes to women.

The poem is conflict between modern values and traditional values. In the poem, she is torn between "two words – of tradition and modernity, freedom and bondage, domesticity and professionalism ..." (Vashisth; 2010:142-57). Her rebellion against traditional father is expressed with anger and anguish. She reacts:

*Who cares for you papa?
Who cares for your clean thoughts,*

*clean words, clean teeth?
Who want to be angle like you?
(Tribute To Papa & Other Poems; p.9)*

Here, she wants to escape from tradition and enjoy freedom. She complains that her father's moral and ethical values have restricted her modern needs. She blames him an unsuccessful man" who failed to fulfill her desires. The poem is highly ironical and condemns the imposed moral values of her father. She is frustrated the ideal values do not allow her freedom. Being rebellious, she wants to bring changes in it. She revolts against her father and threatens him with 'disowning' his father authority. Like Sylvia Plath, she expresses her anger and hates her father. In the poem 'Daddy', Sylvia Plath seriously thinks to kill her father while Kalia thinks to disown him. She doesn't want to follow his idealism and responsibilities. In Indian society, no one tolerate any dishonor brought by girls. Hence, Kalia ends the poem with precautionous note against any wrong doings. She says:

*But I'll be careful
Or I know you'll at once think of suicide (Ibid)*

She gives up her desires and emotions for the sake of her father.

In the next poem, Kalia depicts the sufferings of women in married life. According to her, marriage is limitation, obligation that restricts the life. She continues, marriage is adjustment and always devoid of true love and emotions. She regrets about the marriage that :

*I am a great fool
To think that marriage is bliss
Was it last month or last year
That we exchanged a kiss (Ibid; 8)*

It seems that like Kamala Das, Kalia is longing for true love and mutual understanding. She realizes that marriage is not a pleasure, or 'bliss' it is an ugly experience. The another poem *They Made Love* also speaks about the same experience. She regards that the marital love is meaningless as there is no attachment between the husband and wife. She describes :

*They made love and ate sandwiches
And looked at each other's face...
Two empty can (Ibid; 16)*

It tells about the mechanical act of love. The disaffection and cruelty in married life is one of the important aspects of Kalia's poems. As Kamala Das speaks about the cruelty and hunger of husband so also Mamta Kalia. In the poem, *I'm Not Afraid of a Naked Truth*, she says :

*I'm not afraid of a naked truth...
In fact I am very much afraid of
a naked man (Ibid;9)*

Thus, Mamta Kalia fears of a man who doesn't care for his wife's desires. She reveals hidden truth behind the bedroom where she experiences artificial love between husband and wife. She also speaks about the disillusionment and dilemma of a professional woman in her other poems. She thinks women are faithful and submissive, they are not dependent and passive. She must be understood. At the childhood, he gets true love but doesn't enjoy her life. She has to suffer continuously.

Both Kamala Das and Mamta Kalia are expressed feminine sensibility in their poems under male dominated society. In their poems faithful picture of women along with harsh realities are expressed. Both seems to be rebellious and revolt against the tradition.

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WOMAN SENSIBILITY IN ANITA DESAI'S SELECTED NOVELS

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Introduction -

There are so many writers in the English literature in various fields of the fiction poetry. Short stories legend etc. Anita Desai also acquired their own identity in the novel. It is sad comparing to the writers that they are always given lower status. but Anita Desai proved that they are a step ahead than men. It is also not good that the women are considered only for the cooking and serving due to monopoly of men. It is true that they are forward in it but this is also reality they are also great here with of the class literature. Anita Desai born on 14 June 1937 in mussoorie a quaint little hill station close to Delhi. She graduated from Delhi university. Most of her plot line are either a presentation experience of life. Anita Desai is on of those privileged writers whose work was chosen by Ismail Merchant a well established writer and directors for screen adaptation.

The biggest tragedy of the women is that they are considered as the trading commodity to enjoy the society. Hence the woman folk are not secure in our society. The another thing is that the woman are considered only for the cooking and serving in our. ..Indian culture. Their dignity not considered equal to the men. Hence they are less considered and respected in grow with their secure life from birth to death. The men oriented culture is danger to them for their interior growth. They are developed in various fields and the literature is not exception for them. The many women are proved their extra - ordinary capacity with regards to the literature its Language their deep understanding. Our objectives are very clean. the men should change their views to look often the women and allow them human being. Their literature thesis will help us to understand the same such transformation will take place in our society.

While preparing this research paper I have taken into consideration four novels of Anita Desai.

- 1) Cry The Peacock.
- 2) Voice in the City.
- 3) Fire on the mountain.
- 4) Clear Light of Day.

Selected Novels -

The emotional words of women is indeed wide and encompassing . With the advent of formal education this emotional world of women got an expression and flourished as literary words on paper. Women writes have made makes for themselves in the literary scenario in India. Anita Desai proved her undisputed contribution and importance in field of literature. Anita Desai penned down various phases of the women's life across various cross section of the society. In the present work attempt has seen made to put forth the features of same selected novel of Anita Desai.

1) **Cry The Peacock :-**

Anita Desai masterpiece 'Cry the Peacock' is typically famine novel not because it is story of a women told by a women but because it is the fruit of sensibility of famine. In the novel Desai present Maya as dissenting women who battles against three traditional forces in her life.

*"I am and I am in love with living,
I am in love and I am dying,
God, let me sleep forget rest,
But no I will never sleep again*

There is no rest anymore only death and waiting"

In fact 'Cry the Peacock' as psychological study of how a young and sensitive married women is desperately ruined by marriage Maya showering love on her dog reaches the height of

intensity to bring an end to her husband life at her own hands. In this novel Anita Desai in many ways is a representative Indian women. She evolved from a time when the sapling of renal séance in India had grown into a banyan tree. Its branches spread in all directions. those were the days of conflict between the old and the new of rebellion against modernity. Anita Desai presents a fascinating study of human being torn within and outside.

2) Voice in the City (1965) :-

A story about three sibling Amla, Nirode and Monisha and their different ways of life in Calcutta. Amla sees the city as monster Nirode sacrifices everything for his career and Monisha cannot bear her stifling existence in the household of a wealthy Calcutta family. "Voice in the city" is powerful attempt at the exploration and analysis of the dark recesses of the Consciousness of its three main characters in novel.

Anita Desai has carved women's character in her art with her social awareness and insight in her novel. She studied woman in the background of her environment with special references to her sensibility Anita Desai being a woman herself is naturally inclined to delve on the plight of women in the male dominated Indian society she

The disparity in Amla's idealized image and reality tosses her between two tendencies regression and progression and enables us to see her internal conflicts and the external support she gets from her own nature in order to grow. Basically a product of not-so-happy a home. She develops narcissistic attitude, Amla's basic solution is that of mastery of life. Nirode is a proud sensitive and talented young man with qualities to overpower and of his aim in life He suffers from inferiority complex He is tired of his job and is incompatible with his temperament he finds it uninteresting and contemptible.

"Better to leap, out of window and end it all instead of smearing this endless sickly glued of senselessness over the world Bather not to live" (Desai 1992 CV)

She tries to depict the intensity of human suffering seen in the limited context of family and lays emphasis on the values of the individuals Anita Desai is especially noted for her sensitive portrayal of the inner life of her female characters. Several of Desai's novels explore tensions between the alienation of middle - class women

The female protagonist of the novel Monisha is in no way different from Nirode. She too is an isolated character fought in the cross - currents of changing social values. The fact that an Indian woman's childhood is an idyllic period which she often remembers with nostalgia when she is married.

3) Fire on the Mountain (1977)

In fire on the Mountain Nanda Kaul voices dissent but does not qualify in terms of self-assertiveness or counter action. She fulfills her job as mother, wife and the vicarious achiever, and only afterwards withdraws from the task she feels are alien to her nature Rakd is the crazy one her protect is unheard and unseen. She cannot find a signifying self and only protect through, violence by setting fire to the mountain. Ila Das & an example of women's courage and strength when confronted by male dominance in terms of inheritance and education which perpetual dependency from her own experience, Ila Das realizes the importance of education that will prepare women for the world outside of the home and the need for women to look after their own wellbeing. By challenging male authority Ila Das espouses the feminist cause through her conscious need to empower women tries to restructure the lives of poor and oppressed village women.

The conflict between the need to withdraw in order to preserve one's wholeness and sanity and the need to be involved in the painful process of life continues in fire on the mountain Desai 1985 Fm

Feminine psych constitutes a major part of Anita Desai's fictional material Women writers of all ages have a natural preference for writing about women characters Anita Desai is not exception in

so far as she has written by and large about women characters and no wonder most of her novels move around women character.

4) Clear Light of Day (1980)

In this novel to understand 'feminine' just as we cannot confuse female and feminist we also cannot presume that anything and every thing written by Anita Desai. Sensibility represents nature and female nature in this usages. Anita Desai in her 'Clear Light of Day' novel mainly explores the emotional world of women revealing a rare imaginative awareness of various deeper forces at work. In 'Clear Light of Day' (1980) Desai scripted the history of Delhi with a middle class Hindu family. In this novel she sets herself to voice the mute miseries and helplessness of millions of married women for mired by existential problems and predicaments. Anita Desai presents an image of women which is totally divergent from the ones presented in her earlier novels. Like Anita Desai's other character, Bim too is in search of justification for her existence. The central character is Bim (Bimla) Das a history professor an independent woman Bim is a superb creation of her artistic genius manifesting acute sensibility of an agonized woman. The present study is aimed at examining the commonly recurring image of the lonely woman protagonists in the novel of Anita Desai.

In this novel Anita Desai seems to be more interested in discovering patterns of meaning that come out of the apparent meaninglessness of life in small family. The novel revolves around two sisters Bim and Tara and their brother Raja. The members in the family are mostly self-occupied and have little chance of showing soft feelings to children yet the remaining members of the family treat one another with enough love.

Bim who was always a very close sister to Raja and always held Raja in very high esteem is very deeply wounded by his desertion she was a symbol of strength and care. She looked after Raja like a mother, when he suffered badly with tuberculosis. Anita Desai's anxiety as a writer is apparent in this novel too. Bim is an unmarried woman so free from the problems of an incompatible married woman to escape from the clutches of her claustrophobic family she was submissive and impressionable girl (Desai 1988 FM) Fantastic in literature expresses the view that the fantastic is nearly allied to the disrespected than expected. The important thing is that it takes the readers by surprise. She also points out that the fantastic is compressible only in relation to reality.

Anita Desai's writings reflect their literary competence and understanding of the woman's life and the corresponding social realities. This research paper has been written with special references to the novel works of Anita Desai. The emotional world of women is undeniably very deep and profound these show how it extends from their own homes to reach various countries and their why.

Conclusion :-

Anita Desai's novels deal with women where they appear to be troubled and tormented as the milieu in which they are placed, does not seem to be suited to their taste and aspiration. The life of Indian women passive and dependent spent in waiting is subtly evoked in all her novels. The myth of the Indian woman as a strong, self-sacrificing is not for Anita Desai to isolation and insecurity that her character suffers from is her real force. The most pertinent issue in her novels is the condition of the Indian women sequestered in a male dominant society. The women in her novels are extremely intense they feel and live but are governed by a sense of fatalism. In spite of that inability to maintain contact with the world, they aspire to seek harmony in it and more towards trying to achieve such harmony. Anita Desai's novel does not deal with the large movements of history but with the struggles of the human soul.

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THE PERSPECTIVE OF KAMALA DAS TOWARDS EXPLOITED AND CHEATED WOMEN

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Abstract:

Kamala Das is one of the most sensitive writers of short stories in India, the perfect artist who captures subtle realities of human relationships. Her main interest in the short stories is human nature and human relationship is the theme of her many stories. In her short stories, she has portrayed the agonies of marital as well as extra-marital love. Exploitation and Cheating of women by men can take place in many ways such as in sex, in economic power, in work, in friendship and in love. If a man is an exploiter and a cheat, a woman is the exploited and the cheated. The stories of Kamala Das focus on this aspect of man and women relationship. Men exploit and cheat women sexually by leaving the legal wife and daughter lonely and having a 'kept' woman. They seduce women by creating a fantasy world, by promising them to provide things that they can not, by telling lies in relation to age, occupation, the nature of job, salary, luxuries of life; so as to make women believe that they can lead their life peacefully and happily. Men exploit women economically. It does not matter whether she is a mother, a daughter or a wife. Every mother brings up her son until he secures a fine job. It is observed that a son does not look after his mother in her old age. He involves himself in his own work or job and does not pay attention to his mother. A few writers have focused on this side of man-woman relationship and Kamala Das is definitely one of them. In her short stories, Kamala Das, boldly and clearly reveals the true nature of man-woman relationship. She has taken Indian English short story to a meaningful height. As a woman, she has always tried to portray the subtle realities that women face. She has played a major role in portraying the various aspects of women's life and their world.

In this research paper, I have tried to focus on 'The Perspective of Kamala Das Towards Exploited and Cheated Women' with special reference to her short stories in the collection entitled 'Padmavati, The Harlot and Other Stories' (1992). My paper concerns itself only with the sexual and economic exploitation and the cheating of women by men.

Introduction:

Kamala Das was born in an erudite family in Kerala on 31th March 1934. She got married at the age of fifteen to a man, a bank officer, who was much older and employed in a city. She made a bold attempt to break the traditional shell of Indian women with her sharp, fiery tone and confessional mode of writing. Kamala Das is one of the writers who openly talk about sexual desires and experiences of Indian women. At the age of forty-two, she published a daring autobiography, 'My Story'. It was originally written in Malayalam and later she translated it into English. She was born in conservative Hindu family having royal ancestry. She converted to Islam on 11th Dec. 1999 at the age of sixty-five and assumed the name 'Kamala Surayya'.

Traditionally, the work of Indian women writers has been undervalued due to the patriarchal assumptions of the superior worth of male experience. The majority of the works depict the psychological suffering of the frustrated housewives, dejected daughters of middle class, child-marriage, dowry, prohibitions on women's education and enforced widowhood. The age old relationship between man and woman has been focused in the short stories of Kamala Das. In the story entitled 'That Woman', Kamala Das has focused on the relationship of a man with two women, one his legal wife and the other, a kept woman or concubine. For centuries this kind of relationship has been accepted. In this story, the man (who remains unnamed) abandons his legal wife and a daughter, and lives with a kept woman. The daughter is the narrator of the story. It is revealed by her opening lines that her father left them before five years in misery in order to live with a young woman. The man has done an injustice to his wife and daughter. He has not attempted for the legal divorce. Both his wife and daughter suffer endlessly and emotionally due to his unexpected action of leaving them helplessly. The question of their social status arises. They are affected mentally as well as socially. By his unusual and unpredicted actions, the man has exploited the weakness of his wife and daughter.

He does not marry the kept woman and denies her social and domestic safety. The problem becomes worse when he dies. His wife and daughter reach the other woman's house. That daughter asks the woman to leave the dead body of her father immediately because she doesn't want her relatives should see her there. Ironically, the house where the scene takes place is the other woman's own house. She has no other place to go. She asks, "Where can I go?"

It is not revealed that why the man was living with the other woman and created problems for both his wife and the other woman. According to the law, the property goes to the legal wife when her husband dies. Though the other woman is not interested in the man's property, she is exploited and cheated economically by the dead man. She was interested in the dead man and her relation with him but being illegal, this relation takes her to be exploited and cheated. She is insulted by the wife and her daughter.

In the story entitled 'The Princess of Avanti', Kamala Das has focused on the exploitation of an old woman by three young men. The old woman is the Princess and the three young men are the King of Vangarajya, the King of Kerala and the King of Kalinga. Though the woman is old, she is unmarried and interestingly, the three men are young. When one of the men says to the old woman that it's her wedding day, she is surprised and asks whether it's true. In reality it is their plan to seduce her. They want to take advantage of her unmarried status. The King of Kalinga says that she should select one of them as her husband. Besides, the King of Vangarajya asks the old woman not to go home and remain in the park behind the bush until the gates are closed. After the park is closed, the three men would come climbing over the wall and celebrate the wedding quietly inside the beautiful park. Listening this, the woman becomes overjoyed.

Kamala Das writes:

"The old woman clapped her hands. She threw her hair forward and then from behind its grey strands she peeped out at the young men."

The three men take advantage of her unmarried status and take her into fantasy world in order to deceive and molest her. Unfortunately the old woman agrees and hides herself in the park. The three men come at night. The old woman, who was dreaming of her marriage, becomes the victim of gang-rape. Thus, the three men exploit and cheat the old woman by creating a fantasy world around her. She was overwhelmed by the idea and the concept of her marriage.

Kamala Das has presented the animal nature and behaviour of the three men. How can we call them human beings? In this story, human lust is portrayed as the most dangerous passion. Kamala Das focuses on the issues and indicates that the position of women in our society is not secure, they are not safe and always in a danger.

In the story entitled 'The Sea Lounge' Kamala Das has presented another situation before the readers. In this story, the woman has no other alternative and she has to marry the man whom she didn't want to marry. A man named Satyavrata, takes advantage of a woman, exploits and cheats her. He enjoys her lovely company. He was grateful to her for loving him and showing kindness through letters. Whenever she comes to the city for a holiday, he enjoys her company but finally refuses to marry her. But for our surprise, the woman doesn't protest but says that she will marry her old beau, who has been crazy about her for years. Though the woman is not emotionally shocked and collapsed, we can't refuse that the man deceives, exploits and cheats her.

In the story entitled 'The Tattered Blanket', Kamala Das portrays the relationship between mother and her son as well as between sister and brother. In this story, we come across a mother, who is eighty-five years old, her widowed daughter named Kamalam and her son Gopi. His Mother and his sister have been deserted by Gopi. He is married to Vimala, a collector's daughter and is employed in Delhi. He doesn't take them with him to Delhi. His mother provided him a good education so he could secure a job in Delhi. It is his moral duty to look after his mother in her old age. He does not take care of his widowed sister, also. After five years, he visits Trivandrum but his mother becomes senile and can't recognize him. However, Gopi has a materialistic intention for his visit. It is revealed then that he has four children and it was difficult for him to fulfill the needs of his family. He wants to maintain his status. He wants to live decently and comfortably. Actually, he wants to dispose of his share of property and carry the money back to Delhi. He wishes to put it in the fixed deposit. The mother expects from him only 'a new blanket' to keep her warm. The mother had been waiting for the day when her son would bring a new blanket to keep her warm but when he comes, he comes empty handed, though he earns two thousand five hundred rupees per month in government service.

The title suggests the condition of the old mothers, who are neglected by their sons. Through her story, Kamala Das wants to tell that though the mother looks after her son, brings him up, provides all necessary things and educates him; the son doesn't pay enough attention to his mother. He abandons her, leaves her lonely, and doesn't care about her. He shows no respect to her old age and

feelings. He thinks of only his progress and his limited as well as separate family concept in which his mother and sister had no place.

In the short story entitled 'A Doll for the Child Prostitute', Kamala Das focuses on the relationship between Mira and Krishna. He is a nineteen year old boy, who visits Ayee's brothel. He tells Mira that he is twenty-four years old and has a job at a mill. He doesn't tell her reality and hides the truth about his age and the nature of his job. In this way by lying, he exploits and cheats Mira. She comes to know this fact about him when Ayee asks him how old he is. Mira is taken aback when he tells Ayee that he is nineteen.

Conclusion:

Kamala Das is one of the major Indian English short story writers and she has presented a candid, realistic and complex nature of man-woman relationship through her short stories. In her short stories, Kamala Das has portrayed the agonies of marital as well as extra-marital love. In 'That Woman,' she has focused on how a married man exploits and cheats both women, one his legal wife and the other 'a kept woman'. She portrays how a man deceives both women and makes their lives miserable. In 'The Princess of Avanti', she takes us into an unexpected and a shocking world of senseless and wild humans. In this story she portrays how an old woman, the princess, becomes the victim of lust of three men and how they rape her. Kamala Das boldly handles this matter and makes us aware that the old women also are not safe in this selfish and lustful world. In 'The Sea Lounge', she has portrayed the realistic picture of how a man enjoys the company of a woman, refuses to marry her and deceives her. In another words, he exploits and cheats her. In 'The Tattered Blanket', she has focused on the relationship between a mother and her son, who is busy in his own world and does not look after her. He avoids his responsibility and moral duty. In this way, he exploits and cheats her. Kamala Das portrays the condition of an old woman, who is neglected by her son. In 'A Doll for the Child Prostitute', Kamala Das has focused on how a young man exploits and cheats a woman, a prostitute, by hiding his own identity. He does not tell her his real age and the nature of his work. Undoubtedly, Kamala Das has played a major role in portraying the lives of deserted, lonely, unfortunate and helpless women, who are exploited and cheated by men. Men exploit and cheat women on various grounds such as emotionally, mentally, physically, sexually and economically.

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INVOLVEMENT OF WOMEN SCIENTISTS IN AGRICULTURAL DEVELOPMENT**Pratiksha A. Bhosale**

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1. Introduction

Agriculture is a backbone of economic organization of each country in the world. To the date, the major challenge facing world agriculture is to produce sufficient food to feed the growing population. India is known as agricultural powerhouse also, world's largest producer of pulses, milk and spices. There is need to develop a strategies in agricultural research and new innovations to face the challenges in the agriculture ^[1,2,3].

Considering, above aspects, many scientists are involved in agricultural research worldwide. Agricultural scientists have been contributed in the evaluation of agricultural productivity which played an essential role for better production of crops. They also develop new scientific methods for maintaining safety standards of crop production.

Mostly, people consider the word "Agriculture" is related to males, in spite of that; females are also contributing in this field. But the ratio of female scientist is comparatively less than male scientists in the agriculture. Many women scientist contributed in the field of agriculture, worldwide. In this paper, we are exploring few of them and their brief research in agriculture.

2. Some women scientist in agriculture and their research**Janaki Ammal**

Janaki Ammal was an Indian women botanist who received the Padma Shri award in 1977 for her great contribution in the research. She worked on intergeneric hybrids such as *Saccharum/Zea*, *Saccharum/Erianthus*, *Saccharum/Imperata*, and *Saccharum/Sorghum*. Her pioneering work was on the cytogenetics of *Saccharum officinarum* (sugarcane) and interspecific and intergeneric hybrids involving sugarcane and both closely related grass genera and very distantly related ones such as *Bambusa* (bamboo). She was well known for her work on sugarcane and eggplant. She is credited with putting sweetness in India's sugarcane varieties by crossbreeding. Also, she worked as geneticist in the Sugarcane Breeding Institute, Coimbatore and as a cytologist at the Royal Horticultural Society. There is a flower named after her, a delicate bloom in pure white called Magnolia Kobus Janaki Ammal ⁴.

Awards:

- Fellow of the Indian Academy of Sciences in 1935,
- Fellow of the Indian National Science Academy in 1957
- An honorary LL.D. from the University of Michigan in 1956
- Padma Shri award by Government of India in 1977

Dr. R. Pankaja Reddy

Dr. R. Pankaja Reddy is the first Indian woman to obtain the Rockefeller fellowship during her M.Sc! She developed six high yielding varieties of pigeon pea and groundnut (Spanish types) with high yields. She was well known for her work "heterosis in Sorghum". Dr Pankaja Reddy's breeding research has led to the evolution of many high yielding varieties. About 25 research papers were published in reputed national and international journals. ⁵

Award:

- Rockefeller fellowship

Rachel Carson

Rachel Carson was one of the modern environmentalists and marine biologist. She published one famous book "Silent Spring" which describes the problems created due to high usage of synthetic pesticides which leads to a nationwide ban on DDT and other pesticide. Her books were highly appreciated and won a 'National Book Award'. She was against the use of pesticide, and she creates the awareness of environmental pollution due to use of pesticide among the people through books and articles. Carson predicted the future consequence about the use of pesticides. ⁶

Awards:

- National Book Award for notification, 1952
- Presidential medal of freedom
- Guggenheim fellowship for natural science

Kamala Sohonie

Kamala Sohonie was an Indian biochemist who worked at the Indian Institute of Science Bangalore. She worked on nutritional aspects of the legumes. From her work on potatoes, she have been discovered the enzyme 'Cytochrome C' which plays vital role in the electron transport chain found in plants, human and animal cells. Kamala has been reported 'Neera' (sap extracted from the inflorescence of various species of toddy palms). She found significant quantities of Vitamin A, Vitamin C, and iron in the drink, and that these elements can survive concentration of Neera into palm jaggery and molasses. She wrote the famous book "Ahargatha"⁷.

Awards:

- Rashtrapati Award
- Springer Research Scholarship

Barbara McClintock

Barbara McClintock was an American scientist and cytogeneticist. She studied the change in chromosomes during the reproduction in maize and developed the techniques to visualize the chromosomes. She has been produced the first genetic map for maize in 1931 showing the order of three genes on maize chromosome in nine. She has been also discovered transposition gene moving about within chromosome.⁸

Awards:

- National Medal of Science (1970)
- Thomas Hunt Morgan Medal (1981)
- Louisa Gross Horwitz Prize (1982)
- Nobel Prize in Physiology or Medicine (1983)

Gnagne Hadiouwe Eliane

Gnagne Hadiouwe Eliane, is a biochemist who has recently discovered a banana plantain flour for making "fufu" that has a longer shelf-life than others, is safe to eat and easier to cook. Eliane is also an agricultural scientist in West Africa working to develop new and techniques to improve agricultural productivity and food and nutrition security.

3. Conclusion

In this paper we have focused on the need of involvement of women scientist in agricultural research. Also, we tried to highlight the women's contribution in the development of agriculture. Women are support system and backbone of development of rural and national economies. In the conclusion, we have mentioned some strategies to increase the participation of women in the agriculture research. For that, women must continue their scientific training. They have to complete their higher education. Women scientist takes interest in agricultural research and should try to develop new technologies to increase the crop productivity.

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ANALYSIS OF WOMEN PARTICIPATION IN INDIAN AGRICULTURE**C.Sudharani ,**

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Abstract

Agriculture sector as a whole has developed and emerged immensely with the infusion of science and technology. But this latest emergence is not capable of plummeting the ignorance of women labour as an integral part of this industry. In developing countries like India, agriculture continues to absorb and employ female work force but fails to give them recognition of employed/hired labour. Women constituted 38% of the agricultural labour force in developing countries. It is also estimated that 45.3% of the agricultural labour force consists of women. But a large number of women have remained as "invisible workers". Since there has been concern expressed regarding the gap between women's actual economic participation and public perception of it several researchers have attempted to overcome this invisibility through gendered empirical research studies for using on gender analysis and gender roles. This piece of research is highlighting the trend of female participation in agriculture across various Indian states. The secondary data collated for the research is used to study the growth trend of the agricultural worker from 1961-2001. Analysis is done to categorize the states on their identical behaviour of participation in agriculture by hierarchical clustering of economically active female in agriculture based on measurements like coefficient of variation, compound growth rate and work participation rate.

Keywords: Work Participation rate, Economically Active Female, Compound Growth Rate, Hierarchical Clustering

Introduction

The advent of settled life happened with the beginning of agriculture when people started cultivating food for their livelihood. Agriculture is the vertical backbone of the country. Major part of the country's population earns its livelihood from agriculture. Our country has a wide and very old setting of agriculture of about 10 thousand years. At present in terms of agriculture production the country holds second position across the world. The agricultural production in India encompasses field crops, fruit crop, plantation crop, livestock, forestry, fishery etc. So overall it is a huge industry which recruits or engages 52 % of overall manpower of India.

The rural population of our country is mostly dependent on agricultural activity. Despite of the fact that there has been steady slump in the contribution of agriculture in country's GDP, Indian agriculture continues to remain the leading industry in the country contributing vastly in the socioeconomic growth of India. States like Punjab, Uttar Pradesh, Madhya Pradesh, Andhra Pradesh, Haryana, Bihar and West Bengal are the leading states in terms of agricultural contribution of the country followed by the rest. Thus agriculture in India is the key industry and in recent times with implementation and initiatives of various government policies, NGO's and private agencies immense growth is recorded in this industry.

The scenario of agriculture has completely changed with change in time but from centuries one thing that didn't change is the visualization of women as key labour in this industry. Agriculture sector as a whole has developed and emerged immensely with the infusion of science and technology. But this latest emergence is not capable of plummeting the ignorance of women labour as an integral part of this industry. In developing countries like India, agriculture continues to absorb and employ 2/3rd of the female work force but fails to give them recognition of employed labour. The female labour force in developing nations still faces the oppressive status of being majorly responsible for family and household maintenance.

In addition to that their contribution of being a agriculture labour is suppressed under the status of family labour who work in farm in addition to her regular household chores. These problems of the rural women are further accentuated by the tribulations of illiteracy, underdevelopment, unemployment and poverty. Despite of the major productive women labor force in agriculture their needs and problems are somewhat ignored by the rural development initiatives. The multitasking potentiality of female labour bought significant propositions for agricultural productivity, rural production, economic vitality, household food security, family health, family economic security and welfare.

Many of the systematic studies identify the trends of working female labour in agriculture. Empirical studies were conducted and explained on gender roles and gender analysis. This piece of research will further highlight the trend of female participation in agriculture across various Indian states. Efforts were put to collate and categorize the states of identical behaviour in Indian agriculture by hierarchical clustering of economically active female in agriculture. and categorize the states of identical behaviour in Indian agriculture by hierarchical clustering of economically active female in agriculture.

Review of Litrature

Damisa et.al (2007) highlighted in their study that despite of various social, economic and various other constraints women have high level participation in agriculture and they are very committed in their agricultural activity. Overall the level of involvement of women in farm decision making was found very medium. The extent of involvement and decision making in activities like intercultural operations is 48 percent in harvesting of crops 45.33 percent, storage of farm produce is 42.67 percent; 42.00 percent in sale of farm produce and in subsidiary occupation like animal husbandry and dairy business is 38.67 percent and financial management is 36 percent only (Unati et.al, 2011).

Bala (2010) cited in his working paper regarding engagement and participation of women workers in almost all activities of agriculture but there is discrimination in wages even if they do same type of work as male labour. Further despite of their extensive and active involvement in agriculture of India, they are not considered for decision making in farm activities. Women participation in agriculture will be acknowledged when women farmer will actively participate to build and improve their knowledge and gain access to new and necessary information to make use of most of them in their farming activities. By linking the knowledge and information flow amongst women socio economic progress can be achieved

Farid et.al (2009) discussed the major role of women in farming & non- farming activities especially in post harvest operations, homestead gardening, livestock and poultry rearing, selling labour etc. The primary need of women working or seeking employment in various agricultural and non –agricultural activities is to meet the family needs and to enhance the family income.

Singh and Vinay (2012) briefed in their working paper about the significance of female labour in agriculture and allied activities. They further stated that the role of women in agriculture as female labour is not highlighted in India. Despite of their presence in activities sowing, transplanting and post harvest operations they are considered as an invisible workers

Objectives

The present study has been undertaken with the following specific objectives

- To study the trend of women participation in agriculture as cultivator and agricultural labourers in Indian states.
- To study the homogeneity/ identical behaviour of women participation in agriculture in each state.

Analysis And Interpretation

Women are critical to the well-being of farm households. Perhaps, ironically, it is because women have so many responsibilities that they have been over-looked by agriculturalists and policy makers – it has been more convenient to label men as farmers and women as child raisers and cooks. In truth, women are involved in all aspects of agriculture, from crop selection to land preparation, to seed selection, planting, weeding, pest control, harvesting, crop storage, handling, marketing, and processing. Whatever the reason for this neglect, the importance of developing farming technologies relevant to women has only recently been recognized. Rural Women form the most important productive work force in the economy of majority of the developing nations including India. Agriculture, the single largest production endeavor in India, contributing 25 percent of GDP, is increasingly becoming a female activity. Agriculture sector employs 4/5th of all economically active women in the country. 48 percent of India's self-employed farmers are women. There are 75 million women engaged in dairying as against 15 million men and 20 million in animal husbandry as compared to 1.5 million men. More than simply supplying labour, women possess detailed knowledge of agriculture and use of plant and plant product for food, medicine and animal feed. Women today are central to the selection, breeding, cultivation, preparation & harvest of food crops. Apart from their pivotal role in cultivation of staple crops, they are primarily responsible for the production of secondary crops such as pulses and vegetables which are often the only source of nutrition available to their families. Women farmers also often possess unique knowledge about fish farming and handle most of the work associated with it. Beyond the conventional market-oriented narrower definition of „productive workers“, almost all women in rural India today can be considered as „farmers“ in some sense, working as agricultural labour, unpaid workers in the family farm enterprise, or combination of the two. Thus, Rural India is witnessing a process which could be described as Feminization of Agriculture. The table below (Table 1) explains the scenario of female workers across Indian States and also visualizes the percentage of women involved in agriculture as primary occupation and the rest shows that percentage that generates their income from non- agricultural activities like household industry, services etc. It can be clearly indicated that across all the states considered for our study women majorly generates their income through agriculture and agricultural activities. Exceptions were there like Punjab, Kerala, and West Bengal where women were comparatively involved in non agricultural activities.

Table 1: State-wise trend of Women Participation in Agricultural & Non – Agricultural Activities

State	Total Female Workers	Percent of Female workers in Agriculture	Percent of Female workers in Non-Agricultural Activities
HIMACHAL PRADESH	630521	82.47	17.53
MANIPUR	229137	55.59	44.41
NAGALAND	279166	82.66	17.34
ANDHRA PRADESH	9585381	73.44	26.56
RAJASTHAN	4595570	81.07	18.93
MADHYA PRADESH	5046293	79.45	20.55
KARNATAKA	5467914	61.11	38.89
TAMIL NADU	7454473	59.30	40.70
MAHARASHTRA	10331758	74.53	25.47
GUJARAT	3544508	57.12	42.88
ORISSA	1584529	60.47	39.53
TRIPURA	170238	52.78	47.22
ASSAM	1265065	42.47	57.53
PUNJAB	1409704	24.51	75.49
BIHAR	3541857	83.56	16.44
WEST BENGAL	3528612	32.62	67.38

UTTAR PRADESH	4999389	65.87	34.13
KERALA	1776280	21.27	78.73

Table.2:Compound Growth Rate (CGR) of Cultivators and Agricultural labours of India

STATES	CULTIVATORS		AG. LABOUR	
	MALE CGR	FEMALE CGR	MALE CGR	FEMALE CGR
Andhra Pradesh	1.002	0.996	1.015	1.010
Kerala	0.989	0.973	1.007	1.039
Tamil Nadu	0.994	0.994	1.016	1.014
Karnataka	1.004	0.994	1.016	1.015
Gujrat	1.006	0.989	1.022	1.012
Maharashtra	1.005	1.000	1.013	1.056
Madhya Pradesh	1.001	0.987	1.015	1.011
Punjab	0.989	0.953	1.012	1.020
Uttar Pradesh	1.003	0.987	1.017	0.999
Rajasthan	1.008	1.003	1.021	1.016
Himachal Pradesh	1.011	1.008	1.025	1.019
Bihar	0.997	0.972	1.020	1.003
Orissa	0.999	0.980	1.013	1.015
West Bengal	1.001	0.992	1.019	1.018
Assam	1.000	0.981	1.024	1.040
Nagaland	1.019	1.016	1.037	1.026
Manipur	1.004	1.004	1.063	1.058
Tripura	1.000	0.990	1.030	1.050

The growth in any period is not independent of the value of the variable in the previous period. The concept of Compound Growth Rate (CGR) is for better estimation which is calculated for all the states of India which is calculated as

$$Y_t = Y_0 (1+r)^t$$

$$\text{i.e. } \log Y_t = \log Y_0 + t \log (1+r)$$

Where, r is the compound rate of growth is calculated by the equation

$$r = (\text{Antilog } b_1 - 1) * 100.$$

The table (Table 2) depicted the Compound Growth Rate (CGR) for male and female. The CGR illustrate how much the population grew on average per year, over the multiple year periods. The CGR is almost uniform for all the states showing very slight changes in few states which show a bit higher CGR than the rest. States like Nagaland, Himachal Pradesh and Rajasthan shows good growth rate in case of male cultivators. But Nagaland shows highest CGR in case of both male and female cultivators. The States like Himachal Pradesh, Manipur and Rajasthan illustrate a fine Compound Growth Rate for female cultivators.

In case of both Agricultural Labourers male & female, Manipur shows the highest and Kerala shows the lowest Compound Growth Rate (CGR) for male agricultural labour and the lowest CGR for female agricultural labour is of Bihar. The female agricultural labours of Maharashtra, Tripura and Kerala demonstrate a good compound growth rate also the male agricultural labour of Nagaland, Tripura, Himachal Pradesh and Assam shows good CGR.

Conclusion:

The purpose of this study is to analyse the women participation in agriculture across diverse Indian states based on secondary data source. Efforts were made to systematically collate the data and analyse the trend of women participation in each state. The study clearly depicts active involvement and participation of women in the agricultural sector in almost all the states with few exceptions like

Kerala, Punjab and West Bengal where women are actively participating in non-agricultural activities which includes house-hold industry, service sector etc. The growth rate trend illustrates how much the population grew on average per year, over the multiple year periods. It is almost uniform for all the states showing very slight changes in few states which shows a bit higher growth rate than the rest. The cluster analysis further grouped the considered states as per their identical behaviour of participation. Thus the entire work can be concluded with the facts that women participation in agriculture is increasing with time and women are now acknowledged with the status of “agricultural worker”. Though discrimination of wages and in working status still prevails for women labour but due to implementation of various policies and initiatives taken by government the invisibility of women as an agricultural worker is plummeting and will further diminish in future

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CONTRIBUTION OF FEMALE LABOUR IN AGRICULTURE: A CASE STUDY OF TIRUVARUR DISTRICT OF TAMIL NADU

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Abstract

The study was conducted to investigate the role of female labour in agriculture in Tiruvarur District during 2016-17. An interview schedule was used to collect data from a convenient sample of 300 respondents. Most of the respondents were landless female agricultural labours. They show active participation in agricultural activities. The data were analyzed using appropriate statistical tools-percentage analysis, Weighted Score Ranking Analysis and Kendall's Co-efficient of concordance. The findings about the socio-economic conditions of the respondents includes age, marital status, number of members in the family, educational qualification, community, type of family, daily wage, monthly income, earning members in the family, account holding position, own house and type of house were analyzed using percentage analysis. The Weighted Score Ranking analysis is used to analyze the reason for accepting lower wages than men for the same work. Kendall's coefficient of concordance is used to examine the problems faced by female agricultural labourers at home.

Index Terms- Agricultural Labourer, Contribution, Problems.

Introduction

Agriculture is the largest sector in India. It continues to be main source of livelihood for majority of its rural population. Its performance has set the pace of growth of the economy as a whole. The agricultural growth is substantially more important for the poor segments of the population. But during the recent years, agriculture has failed to generate sufficient employment opportunities for the rural poor.

Agricultural labour means “those people who are engaged in raising crops on payment of wages”. Agricultural labourers constitute the largest chunk of the labour force. Most of the agricultural labourers are illiterate, unskilled and hail from depressed communities. They are landless and depend on wages. showed that women spent 13 to 15 hours for different agricultural and household work. They perform several tasks at a time. These valuable contribution of rural women are not only income generating, but also expenditure saving.

Due to seasonality of agricultural operations and recurrence of failure of monsoons, agricultural labourers are the worst affected lot. They suffer from widespread unemployment and underemployment The wages are low which permits them hardly to have hand to mouth existence. During the lean period, they have to depend on cultivators and unscrupulous moneylenders who often exploit them. So most of the agricultural labourers are in debts.

Women with their less aggressive nature, patience, humanity and gentleness, compared to those of men under similar conditions, make women sound personnel managers in both outside and inside home. From time immemorial, women have faced the challenges of coping with a male chauvinistic milieu. Even after several years of planned development in India, the status of women in our country is low and their socio-economic conditions are much more depressed than that of men. A woman is identified as a mother, a wife, daughter-in-law or a daughter but she is not identified as an independent person. Women constitute almost half of the population, perform nearly two-third of its work hours, receive one-tenth of the world's income and own less than one hundredth of the world property. The womenfolk constitute the nerve centre of families, vital section of societies and backbone of the nation.

Objectives

The study mainly focus on the socio-economic conditions, problems faced by agricultural labourer and reason for accepting lower wages than men for the same work.

Methodology

To study the contribution of female labour in agriculture, it is apt to select a place where agriculture is the main occupation of the people. So, in Tiruvarur District is selected as the study area. In this area agriculture is the principal means of livelihood of the people. For selection of farmers in Mannarkudi and Needamangalam bolck, multi-stage sampling design was employed. In this procedure, at first stage, two major paddy growing blocks following both traditional and SRI method of rice cultivation were purposively selected From each block, two major population density and paddy growing panjayath unions following both the methods of rice cultivation were selected at second stage. Then at third stage, three major paddy growing villages following traditional and SRI methods of rice cultivation were selected from each UNION. In the final stage, 25 farmers were randomly selected from each village Thus, the total sample size was 300. To study the contribution of female labour in agriculture an interview schedule personally administered. The required data was collected through personal interview method. The collected data were classified, tabulated, analyzed and interpretations were made. Some of the findings of the study are summarized below.

Statement of Problem

Women in India play dominate and important role in agriculture production. Nowadays there are visible changes in women participation in agriculture production because of the greater opportunities, education and employment. Large number of skilled women labor force employed in various organization and societies and they are aggressively fighting and opposed to restrict them in agricultural production. In agriculture sector the participating women have less education and technical skills and majority of them use low yielding and labour intensive, and traditional farm practices which may adversely affect agricultural production.

Major Findings:

The socio-economic conditions of women agricultural labourers is found that the number of women agricultural labourers in the age group of 20-40 years was 50% and about 35% of the women labourers belonged to the age group of 41-60 years and 8% of the respondents belonged to the age group of above 60 years and only 7% of the women agricultural labourers were of the age group below 20 years. It is found that number of married women labourers was 86% and 14% of the women labourers were unmarried. The size of the family members shows that 3% of the respondents were 1 member, 18% of the respondents have 2 members, 57% of the respondents have 4 members, 18% were again 3 members and 4% of women labourers have 5 and above members in their family. 77% of the women agricultural labourers were illiterate and only 16% of the women labourers have primary school education, 5% and 2% of the women labourers have middle school and higher secondary education respectively. This was due to the poverty of their parents. The women could not go for higher education. In Tiruvarur District nearly 76% of the women agricultural labourers were from scheduled Caste (SC) community. This is mainly because they are from low income, landless category that fully depends on agriculture for their livelihood. Only 10% of the respondents were from BC community. About 84% of the respondents had come from nuclear family and only 16% of the respondents come from joint family. The participation of females in a nuclear family is found to be more than that in the joint family. It may be due to the reason that in the nuclear they get the opportunity to participate as they do not have heavy domestic responsibilities. But, in joint families, their domestic responsibility is so high that they hardly get time to participate in the activities.

It is found from the study 91% of female agricultural respondents in Tiruvarur District had their daily wage between 100-200. More than 66% of female agricultural labourers have their monthly income between 4001-6000. Around 25% of the respondents belong to 2001-4000 monthly income category. 62% of the respondents have 2 earning members in their family. 21% of them have only 1 earner member and only 14% of the respondents have 3 earning members. Earner members in the family are vital for deciding living conditions.

Majority 85% of the female agricultural labourers have account in bank. This is because for getting wages of MGNREGA scheme, to get subsidy for cylinder and for self -Help Group transactions, an account in a bank is must. Around 95% of the respondents from Tiruvarur District have their own house. While looking at the type of house, 41% of the respondents have terrace house with concrete roof, along with bathroom and toilet facility indicates the good standard of living. It is because the labourers have benefitted from the Indira Awaas Yojana.

Table-1: Reasons for accepting lower wage than men for the same work

S.No	Reasons	Score	Rank
1.	Men were doing physically hard type work	1359	I
2.	Traditional practice	1313	III
3.	Biological Weakness of Women	1331	II
4.	Preference for agricultural operations is more among female workers	1304	V
5.	Unable to report for duty on time	995	X
6.	Seasonal nature of the demand for labour	1230	IX
7.	Unorganized nature of the farm labour	1307	IV
8.	Unable to do the jobs like the use of farm machinery	1240	VIII
9.	Difficulty in irrigation	477	XV
10.	Works which require the intensive use of spades	1295	VI
11.	Any work during night time	1263	VII
12.	Own social responsibilities	911	XI
13.	Have to cook 2-3 times a day	539	XII
14.	Have to prepare tea many times in a day	480	XIV
15.	Women feed, swaddle, loves, caresses, washes and lull the child to sleep in routine.	507	XI

The main reason for accepting lower wage than men for the same work is men were doing physically hard type work. The biological weakness of women was given second rank with the score of 1331 points. The third rank with the score of 1331 points was given to traditional practice. fourth, fifth and sixth rank with the score of 1307,1304 and 1295 points was given to unorganized nature of the farm labour, for the preference for agricultural operations is more among female workers and works which require the intensive use of spades, respectively. Seventh, eighth and ninth rank with the score of 1263,1240 and 1230 points was given to any work during night time, unable to do the jobs like the use of farm machinery and seasonal nature of demand for labour respectively. The reason unable to report for duty on time with the total score of 995 points was given tenth rank. Eleventh, twelfth, thirteenth, fourteenth and fifteenth rank were given to own social responsibilities, have to cook 2-3 times a day, women feed, swaddle, loves, caresses, washes and lull the child to sleep in routine, have to prepare tea many time a day and difficulty in irrigation, respectively.

Agricultural labourers encounter enormous number of problems. The chief among them being long working areas, long distance walk, lack of sufficient work throughout the year, compulsory completion of work, low wages for women, less bargaining power, physical weakness, heavy physical work, excess heat, scolding if late, harm due to insects, allergy due to poisonous herbs, lack of training and wages are not given in time.

Calculation of degree of association between different age-group and the problems at the respondents home due to farm work.

K=4							N=6
Age below 20	1	2	3	4	5	6	
	9	8	7	5	7	8	
20-40	60	79	74	72	60	71	
40-60	64	52	67	53	49	60	
Above 60 years	11	11	7	12	9	11	
R _i	144	150	155	142	134	150	∑ R _i =875
(R _j -R _i) ²	3.24	17.64	84.64	14.44	139.24	7.64	S= 276.84

Source: Calculations based on Primary Data

$$w = 1/2 \frac{S}{K^2(N^3 - N)}$$

H_a: There is significant agreement in ranking by different respondents.

The table value of S at 5% level of significance for K=4 and N=6 is 143.3. The calculated value of S is 276.84. Since the calculated value is greater than the table, which fact shows that W=0.6887 is significant. Hence we infer that there is significant agreement in ranking by respondents of different age group at 5% level of significance.

Suggestions

The following suggestions can be made for the improvement of the socio-economic position of the agricultural labourers:

- Better implementation of legislative measures
- Improving the bargaining position
- Resettlement of agricultural workers
- Creating alternative sources of employment
- Protection of women and child labourers
- Public works programmes should be for longer period in year
- Improving working conditions
- Regulations of hours of work
- Credit at cheaper rate of interest on easy terms of payment for undertaking subsidiary occupation
- Proper training for improving the skill of farm labourers
- Cooperative farming

Conclusions

Agricultural labourers are not organized like industrial labourers. They are illiterate and ignorant. They live in scattered villages. Hence they could not organize in unions. Women produce not mostly goods and services but are the prime sources of accelerating human race. Thus, from the point of view of increasing labour force as well as of involving themselves in production and service activities, their active participation cannot be overlooked. However, the rural women have been under represented in the development process and particularly this is true in case of India. The male-dominated society never recognizes their proper contribution. Insurance and old age pension facilities should be created exclusively for women agricultural labourers.

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CONTRIBUTION OF WOMEN IN INDIAN SPORTS: A STUDY**Dr. Savita Vitthalrao Bhosale**

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Abstract

Women and Sports As it becomes increasingly acceptable for women to be athletic in American culture, a new question arises: in which sports should women be allowed to participate? From a physiological standpoint, it has been scientifically proven that female bodies do not differ significantly enough from male bodies to prevent them from participation in any "male" sports. This division between "male" and "female" sports clearly stems from age-old, socially constructed norms of femininity and masculinity.

Participation in sports helps women in many diverse aspects and keeps them fit and healthy besides it enhances their cognitive abilities, their endurance which will help them to keep working all day long. Because of the above discussed constraints as barriers the women face present day non communicable diseases such as stress, obesity, hypertension, diabetes; hormone dysfunction leads to inactivity, unable to accomplish the day-to-day activities prone to injury such as the osteoporosis condition. Hence, they are the producer, maker and servers to the society, these constraints should be eliminated for the betterment of women health. Campaign for all women sports participation should encouraged in school, colleges and in universities. Government should conduct the awareness programme for women sports participation and for their encouragement. And in those states where religion is becoming a constraint should come up with some alternatives so that their women can also participate in sports and live a better and healthy life.

Key Words: *Acceptable, Scientifically, Femininity and Masculinity, Communicable, Encouragement.etc.*

1. Introduction

In these modern times there has been an increasing trend of women participation in sports, particularly in India. However, besides their participation and achievements in sports, it felt that the extent of women participation in sports shall also be addressed. Most of the literature reviewed and government authorities promote only the merits of sports for women by which they are motivated to participate in sports. Their participation in sports also has some damaging effects on family and relationships, children which were addressed very little in few literatures. In my view, the one who experiences these effects only can address in a better way. So, an attempt is made in this paper to study and bring out these issues. The primary purpose of this study is to appreciate and encourage the women participating in sports without damaging their family and relationships and not neglecting children. Also it emphasises on the merits and demerits arising out of Indian women participating in sports, the effects of poor parenting on children and its effect on the society; alerts all men regarding the damaging effects that would come across in married life with women in sports; advices those women to understand the sufferings being experienced by any family member because of their improper planning of priorities of their ambitions.

2. Objectives Of The Study

1. To Study the status and recognition sportswomen in India
2. To study the contribution of women in Indian sports.

3. Methodology Of The Study

The present study has been descriptive; the data for this study were obtained from secondary sources. The secondary data has been collected from various references which already existed in published form; part of the paper is based on literature review the method comprising of collecting all the available papers relating to the theme and selecting relevant papers/books for the review purpose. Selection of the paper is done on the basis of their relevance and contribution to the body of knowledge. The author has made an attempt to do primary reading of the selected papers which will constitute the core of this review study.

4. Status And Recognition Of Sportswomen In India

In the early 1900s, when club life was introduced in India, sporting activities also found a serious place in female lives due to the facilities provided. Women pioneers had started blazing the trail. Rajkumari Amrit Kaur, Health Minister in India first sets an instance for North Indian women by talking to competitive tennis. The efforts of such sporting personalities have yielded fruit. The female sensation in badminton today is world no 2 Saina Newhal. Similar legendary sportswomen are Karnam Malleshwari, Anju Bobby George, PT Usha and Sania Mirza. Even if they are a step ahead, a number of factors ensure that sportswomen stay two steps behind. Though the Indian culture looks up to a woman as a mother of a race, the Indian people are steady with the belief that women are naturally inferior to human beings because of the faith that a females duty is bound only to come at a housewife care of her Childs. The degree of physical education and sports for females has been blocked because of the endless limitations. Their road to way is a battle to face prejudice, low tone and traditional drama. Customs and traditions seep their way into discouraging woman achievers. We want sportswomen of yesteryear to handle the reigns and encourage the coming generations. Our society accepts to make towards a massive tradition, reform where we sustain a healthy work ethic. Until that is done Indian women will be just giving way after a mirage, not medals, in international sporting events.

5. Contribution Of Women In Indian Sports

I. PV Sindhu

All of 22, PV Sindhu is right now number 3 in the world of badminton rankings. The tall, lanky and well-built shuttler has done India proud by becoming the first Indian woman to win an Olympic silver medal at the 2016 Olympic Games. She has also become the first Indian woman to win the Korean Open Superseries. She came into limelight when at the young age of 17 she became the first Indian woman to break into the top 20 badminton world ranking. Since then there was no looking back for the 5'8" lanky shuttler.

Not only has she won India's highest sporting award – Rajiv Gandhi Khel Ratna award, she is also the recipient of India's fourth highest civilian award – Padma Shri. She has also received the Arjuna award.

II. Saina Nehwal

The 27-year old shuttler is India's first sportswoman to gain the number one spot in world badminton rankings. She is the second Indian to bag that position after the legendary badminton player Prakash Padukone. She has represented India three times in Olympics and has won a bronze medal for the country.

She is considered one of India's most famous sportswomen and is hugely responsible for bringing back the popularity of the game. She too has won many awards namely – Padma Bhushan (India's third highest civilian award), Rajiv Gandhi Khel Ratna Award and Arjuna Award.

III. Sania Mirza

From the time she started her career and retired in 2013, Sania Mirza – one of Indian tennis's most famous personalities managed to retain her number one title in India's doubles category. She is the highest ranked Indian player and has peaked at number 27 in world rankings. A wrist injury, however, caused her to retire from her singles career and move on to doubles where she became the number 1 player in the world.

A very good swimmer, Sania was raised in Hyderabad and started training under her father and eventually Roger Anderson at the tender age of six. She studied in Nasr school – a prestigious boarding school in Hyderabad and she credits a huge part of her success to her alma mater. She could attend various competitions and training because her school encouraged her to pursue her passion.

IV. Mary Kom

The Indian boxer who is also known as Magnificent Kom made history for not only single-handedly representing the country for boxing in the 2012 Olympics in the flyweight category but also bagging a bronze medal at the global sports event. She ranks number 4 in the world boxing ranking in the flyweight category.

V. Karnam Malleswari

Indian's 50-year jinx of not having an Olympic medal was broken by none other than weightlifter Karnam Malleswari who at the age of 25 won the bronze medal in the 69 kg category in the 2000 Sydney Olympics. Karnam was not interested in weightlifting from the very beginning but it was her elder sister who understood and saw her potential and asked her to get formal training

VI. Sakshi Malik

25-year old Sakshi Malik is an Indian female wrestler who won a bronze medal in Olympics at the 2016 Summer Olympics. She won the medal in the 58 kg category. She is also the fourth female Olympic medalist from the country. One of India's first female track athletes, PT Usha is a formidable name in the world of Indian sports. Now retired, PT Usha was nicknamed Golden Girl, Payolli Express and is also referred to as the queen of Indian track and field.

VII. PT Usha

Usha was first noticed by her coach in the year 1976 when he thought that her walking style could make her an excellent sprinter. With the coach's guidance and training, Usha started winning medals after medals in all categories she participated in – National Games, State games, etc. Usha's most memorable moment was when she entered the Los Angeles Olympics. In the Commonwealth Games, she could manage to attain the fourth position. She lost the third place due to 1/100th of a second. Usha still believes that this was the biggest disappointment in her life.

VIII. Humpy Koneru

Humpy's winning streak in chess started when she was just ten year's old and she won the gold at the World Chess Championship in 1997, 1998 and 1999 (Under 10, under 12, and under 14). In the year 2002, Koneru became the youngest woman ever to achieve the title of grandmaster (not just a Woman Grandmaster) at the age of 15 years, 1 month, 27 days, beating Judit Polgár's record by three months. Though this record was subsequently broken by Hou Yifan in the year 2008, she will always be India's first and youngest lady grandmaster. The Indian government has awarded Humpy with the Arjuna Award and Padma Sri for her stellar achievements.

IX. Mithali Raj:

In a cricket-crazy nation like ours, Mithali is our absolute favorite. The female cricketer is the captain of the Indian cricket team in ODIs and test matches and is the highest run-scorer in women's international cricket. She is also the only female cricketer to have surpassed the 6,000 run mark in ODIs. Apart from this, she is also the first player to score 7 consecutive 50s in ODIs. In addition to all the runs she has scored, Raj has also become the first captain (men or women) to lead India to an ICC ODI World Cup final two times – once in 2005 and 2017.

X. Arunima Sinha:

An epitome of bravery and determination, Arunima Sinha is the first Indian amputee to climb the Mt. Everest. She is also the first female amputee to climb the Mt. Everest. A former national-level volleyball and football player, Arunima lost her leg in a freak train accident. She trained under Bachendri Pal to climb the peak in 2012 and it was in 2013 that she finally achieved what she wanted after a grueling 17-hour climb. In 2015, the Indian government awarded her with Padma Shri for her utmost bravery and outstanding perseverance.

6. Conclusion

Women in Sport' has been a topic virtually ignored by most scholars and thus female sport participation has been a relatively undeveloped area of research. Sex role, stereotyping, male research

bias and the reward structure of society have contributed to this neglect. Currently, sport for women represents a fast growing changing element in Indian culture, and recent trends have sparked a need for knowledge about the female sport participation.

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EMPOWERING WOMEN AT WORKPLACE: ISSUES AND REMEDIES**Vijayakumar Jadhav**

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Abstract

When women allowed working out of home that shows that our society and men are treating women equally but this scenario creates some new problems related to women at workplace, which needs to be tackle by us as a society as community we are in need to solve the problems related women at workplace.

Creating a better and favorable environment for women is becoming more challenging, women could be harassed for many things, she could be discriminated based on gender, her safety at work place is bit challenging. There are laws and policies to ensure her safety at working place but many employers throw these laws into the air and follow their own laws which ends in harassing women in one are another way. There are several laws to protect her but to create and provide safe environment for women men needs to be change his preset beliefs. This paper here discusses the way women facing problems in work place and the remedies for the problems.

Keywords: harassment, equal pay, workplace, gender bias, and women.

Introduction

Even though a woman came out of home from her household responsibility and started working earlier it was challenging to bring woman from her household responsibility to work in an office, at workplace she started facing new problems, laws were framed and made to rescue her from all these evils such as sexual harassment, gender bias, unequal pay undermining her ability and many more. The complexities a woman faces at her workplace are still need to be documented.

Policies and laws are framed still the stereotype male dominated society takes time change its belief towards women, even some people say that women has arrived at their belonging position as leaders or equal to men, still lot many things need to be repaired. Every organization now adapts new changes to safeguard women at workplace. The more employer or government laws taken care the more new problems are emerging; it looks like it will be ongoing process which requires a continuous assessment.

Expecting a male colleague to respect a women not to harass her at workplace are seems to be ignored by many male co workers, some people don't fear laws and policies, organization now organizing education campaigns for workers at to teach respecting women at workplace, even new schools now adapting new changes which prepares future generations making changes in their moral education.

Apart from this a woman needs to build that confidence in her to face the challenges at workplace, some time these challenges requires tact's to handle and some time it requires courage to face, at last women is the one who is going to face everything she has to more confident in her dealings at work place.

Background of the study

The mindset of male colleagues, acceptance of people's needs to be altered, the preset notion which exists in men need to be changed a complete acceptance that she also deserves an equality at workplace and she also an efficient performer are the current challenges.

Problems Faced by the Women in Workplace:**1. Harassment:**

A woman faces lot of troubles in their workplace by their male colleagues. Specially if a women in lower management, she will be the target for higher management and even colleagues these people constantly try to harass a women, here harassment doesn't mean abusing, it may occur through cracking obscene jokes, offensive comments, or by passing derogatory comments and even sometime standing very close to them or trying to touch them.

Some of the women may go against all the odds and protest, she may win instantly by the time she faces the consequences of her act, the stereotype men always considers her as unequal to him to change the mentality of these people is almost impossible to change these people higher management tries to organizes many activities related gender equality, etiquettes in work place all these thing doesn't affect some men and they remain as usual.

Even if some of the issues which brought lights where higher management tries to support the culprit, laws are there to protect working women still these laws needs to revive with the time. Laws and police can't be everywhere so its need of the hour to men to take charge to protect her from all these evils. Women's protesting for their own self is universal but its men who need to change him as to protect and respect women across every field.

2. Lower pay scale:

Despite of equal qualification and proficiency to their fellow male colleagues women are paid less it's because management authorized persons usually has preset notion that women can't work as hard as men. Most of the time women never raise their voice against these discrimination remaining silent means women are supporting these acts, women should raise their vocal about their right.

One more reason for lower pay is that higher management counts it based on the physical strength of women, and assumes that women have family responsibilities that she can't devote more time for organization. Apart from this they face discrimination while recruitment, while salary hike and promotion, and many more.

Women talent and qualifications are undermined and paid less, most of the organizations criteria of selection of an employee itself shows some discrimination against a women, those have to focused and higher authority have to take care of all these things, equal pay for equal work have to be there. Lower pay for equal job is silent and slowest crime which was committed by men dominated society which should be discarded.

3. Lesser Women in the workforce:

Most of the recruiter hire less number of women employees as they believe that more the number of men employee more productivity even though women can capable to do those work, last couple of decades have shown some of the developments where women have shown courage by opting the jobs that were earlier done only by men. Still situation needs to change still gender integration of work needs to be progressed.

Women are particularly considered for customer interaction kind of jobs they rarely become part of management's decision taking team. But last few decades shown us women climbing the ladder of higher authority in most of the reputed companies. Situation is changing still specific belief of stereotype men have to change.

In spite of having all the deserving qualities for women it is difficult to get a position of higher authority as men (recruiter) think that they are emotional, physically weak, can't give extra or sufficient time, maternity issues all these stop women to get there. That ultimately leads hire lesser number of employees, an uneven work force also weakens a woman in a organization.

4. Unfriendly workplace environment and lack of family support:

Even a handsome salary can't make a woman employees satisfied if there is unsupportive or unfriendly environment exist in workplace, a group of understanding employees has become the one of the important factor before joining a organization for a woman. Increased work pressure some time organization expects overtime apart from this if she had a unfriendly environment that becomes bigger problem for her personal and professional life.

The importance of working in a supportive and healthy office atmosphere with a group of understanding colleagues can't be overstated.

A group of unsupportive men colleagues can lead her face stress and strain; gradually that leads to many more problems. Apart from this family member also sometime unsupportive for a woman they expect she has to work in home even after office work, she has to fulfill household

responsibilities, ultimately this kind of pressure makes her to become mentally sick. Balancing between her work and personal life has become a difficult problem for women.

5. Poor safety and security measures:

Poor security at workplace is another major issue women face, male colleagues take advantages of not being watched by the higher authority and try to offend women by making offensive comments, bullying. specially for the women who work at night shift are becoming the victim of all these poor security, higher management have to take care of all these odds have to provide safety and security for women. Whatever the security measures have taken place it has to be validated frequently by management.

Assaulting a woman worker at workplace is the news we hear every now and then, it's the duty of higher management to have cell which continuously verifies and validates security and safety measures for women.

6. Lack of successful role models within the organization:

Women find it difficult to become something which they can't see most of the senior authoritative or decision making positions are acquired by men, they don't see a visible role model through that they can inspire themselves and achieve, if there is no earlier examples of successful women achievers it will be a major obstacle for women to dream of something which doesn't happened. Career advancement programs would be silence in case of women, successful role models will guide to their fellow workers and inspire. If male dominated organizational culture changed this would have been happened.

7. Pregnancy and maternity related discrimination:

Employers some time not follow the labor laws even though laws clearly speaks regarding pregnancy and maternity leaves for a woman, some employers don't fire woman if she asks for such leaves, sometime an higher authoritative women could be demoted as she is not available handle the responsibility. This negative employment action makes large differences in her life. Pregnancy and maternity related medical conditions are considered as temporarily disability laws define clearly not treat a women on these conditions most of the employers deny to follow these laws and avoid giving the prescribed benefits.

Insufficient maternity leaves hinders her performance in workplace and also affects her health conditions, if asked extended maternity leaves management have to provide but most of the organizations don't give some time frighten them that they fire if asked.

8. Unacceptable women authority:

Men gets more advantage in workplace compared to women even though she is qualified, male dominated society and organization make a woman to work under a man's authority, most of the time women are not promoted higher authoritative position because of Men don't accept woman as boss,

Even if she climbed the ladder of higher position she couldn't get sufficient support from workers one or another way they trouble her to fail, and woman find it difficult get guidance from male worker, nobody will be there to mentor her if she needs help, the societal norms exist in organization too and that leads a women to face inferiority, stress and dissatisfaction in work place.

Solutions to the problems of working women:

In spite of the size of the company or the designation of the woman within the organistaion the responsibility falls on employer to safeguard a woman at workplace, providing friendly environment for her is crucial for organization.

- **Form a grievance cell which deals with women related issues**

Forming a grievance cell to sort out women related issues at work place will be great help for women and great threat to the abusive males who treat women as unequal to them, a committee which look after women issues at workplace strengthens a woman.

The committee which accepts complaint of women employee and investigates independently and punishes the culprit is what a woman need at work place, these committees or cells should be approachable at any time these committees should have more number of women in it so that they can understand and deal it.

- **Organize awareness campaigns for women**

Its management responsibility to teach a women to make her know her rights, management often have to conduct awareness programs for women, management can organize education campaigns for women rights and make them aware of their rights, and even workplace etiquettes for all the employees these will teach them their roles make them to know how to behave towards women employees,

- **Appropriate work condition**

Workplace should be designed in such a way that women should feel comfortable while working, management should take care of every woman should be in friendly and supportive environment, women should not scare to approach a male colleague for any kind of assistance, employer should give suitable work situation, senior male colleagues should be approachable if they have any problems easily women employees should feel that they are at suitable work environment.

Employers should try to give suitable work situation to women to make sure that there is no unfriendly atmosphere for the female workers.

- **Proper safety and security arrangements.**

Employer should provide safety for women at workplace; she should not work for late hours she should be sent home after working hours all should be ensured by employees if employer providing cab transportation makes sure that she is travelling in a safe and secure transportation. Authorized personnel have to care extra if she wishes to work for late hours to complete a work.

Day care conveniences or facilities for working mothers have to be there, sufficient maternity leaves, everything related to women have to be little focused its employer who stand to care all these it is his duty to create such work place for women. Implementing programs to control structural discrimination against women and participation from all the women employees were implemented by several companies.

Conclusion

Flexible work arrangements for a women employee, an equal pay, allowing them to manage their career and personal life, are what a women expects at workplace, friendly environment, no bias based on gender while hiring promoting are also vital, ensuring safety at workplace is the essential thing to do government laws and policies are there to protect her still employer have to take care of all these things, harassment has different types men should know that he should not use it as weapon against a women. Considering women as equal to men accepting her as the boss does not hurt self-esteem of a man if she deserves a position she should be at that position without any discrimination and hurdles. If women supported by male colleagues and climbed to higher authoritative position she will be a role model for other women get inspired. Society and male employees preset notion towards women have to change. If collectively men made a mindset change himself then only circumstances will be in favor of a woman.

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**ENABLING ENVIRONMENT FOR BUSINESS AND INVESTMENT
CLIMATE FOR WOMEN ENTREPRENEURS**

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“There is no chance for the welfare of the world unless the condition of women is improved.”

—**Swami Vivekananda**

A quiet revolution is taking shape right now among women. The entry of women into business in India is traced out as an extension of their kitchen activities, mainly 3P's, Pickle, Powder and Papad. But with the spread of education and passage of time women started shifting from 3P's to modern 3E's i.e., Energy, Electronics and Engineering. Skill, knowledge and adaptability in business are the main reasons for women to emerge into business ventures.

Despite all the social hurdles, Indian women stand tall from the rest of the crowd and have made contributions to their respective field and the economy as a whole. The hidden entrepreneurial potential of women has gradually been changing their role and economic status in the society. Women are increasingly being conscious of their existence & their rights. A strong desire to do something positive is an inbuilt quality of entrepreneurial women, who is capable of contributing values in both family and social life.

Entrepreneurship has been a male-dominated phenomenon from the very early age, but time has changed the situation and brought women as today's most memorable and inspirational entrepreneurs.

Government of India has defined women entrepreneurs as an enterprise owned and controlled by a woman having a minimum financial interest of 51% of the capital and giving at least 51% of employment generated in the enterprise to women.

Investment Climate

Finance is a very powerful developmental instrument which improves the functioning of the productive channels of an enterprise and stimulates their smooth operation. However, women entrepreneurs in Indian have the stringent handicap of lacking in finance. They generally do not have property in their name to use them as security for obtaining funds from external sources. The banks also consider women less credit worthy and discourage women borrowers on the belief that they can at any time leave their business.

Policy objectives and policy options

a. Improve access to relevant financial services on appropriate terms

Many entrepreneurs in developing countries do not have access to the financial services that they need, or only at prohibitively high interest rates and against excessive collateral requirements, even though their business plans and ideas may be viable. This is generally due to market failures such as high costs for lenders to verify financial information, poor infrastructure in rural areas (making it expensive for loan officers to reach widely dispersed clients), problems of contract-enforceability or the inability of entrepreneurs to provide collateral in the face of weak property rights or non-existent land titles.

These problems often disproportionately affect specific groups of entrepreneurs such as women.

The most commonly used method of facilitating access to finance for underserved entrepreneurs is through public credit guarantees. The key features of such schemes—such as eligibility criteria, coverage ratio, fees, and payment rules—vary substantially between schemes.

b. Promote funding for innovation

Entrepreneurs running innovative and/or high-growth companies frequently have quite distinct financing needs from the general SME and start-up population, such as a need for risk or venture capital that does not drain resources for interest repayment during their start-up and expansion phases. Examples include mobile applications and green technologies such as renewable energy—areas in which developing countries have the potential to “leapfrog” technological developments in more advanced economies.

The design of schemes aimed at mitigating the risks associated with early-stage entrepreneurs may include the encouragement of wealthy individuals prepared to provide financial support and know how to entrepreneurs (so-called “business angels”).

Governments can also provide access to finance directly to promising entrepreneurs by setting up specialized loan facilities and/or tax incentives for innovative, high-growth firms. One innovative way of providing “*risk capital*” is in the form of loans that link repayment to revenue growth, rather than a fixed interest rate, thereby sharing-in both risks and profits.

c. Build the capacity of the financial sector to serve start-ups

In developing countries, financial institutions relevant to start-up and growth-oriented entrepreneurs tend to fall into one of four basic categories:

- Commercial banks that have introduced products targeting the SME sector;
- Microfinance institutions (MFIs), including those up scaling to the SME sector;
- Community banks/credit cooperatives/post office banks/agent banking;
- Private equity and venture capital funds.

Policymakers should work with each of these categories to build their capacity to better serve specific segments of entrepreneurs (such as start-ups, high-growth firms, women, youth, rural or minority entrepreneurs). In designing support measures, they should be aware of and leverage the respective strengths and core competencies of each partner institution. For example, microfinance institutions that are scaling-up typically target the lower end of the SME spectrum, with small businesses that have many features in common with normal microfinance clients.

d. Provide financial literacy training to entrepreneurs and encourage responsible borrowing and lending

A major barrier to entrepreneurs in the developing country is generally inadequate level of financial literacy. Poor planning, underestimating market volatility and inadequate accounting practices can all result directly in financial losses for developing country entrepreneurs.

These difficulties also restrict the women entrepreneurs’ ability to access finance from lenders who require solid financial information that these businesses lack the financial literacy to provide. Many entrepreneurs can benefit greatly from *financial and accounting literacy training* to ensure responsible borrowing and client protection.

There are few of the sources for women entrepreneurs which help them to raise finance up to an optimum level to enable to run an enterprise efficiently and effectively. The list of few loans are mentioned

Annapurna Scheme:

- The scheme is meant for women entrepreneurs who want to set up food catering units.
- The maximum loan amount provided on this composite term loan is Rs. 50,000.
- The loan needs to be repaid in 36 monthly installments.
- There is a one month ‘EMI free’ period after the loan is disbursed.

Stree Shakthi Package:

- This package is available for women entrepreneurs who have 50% ownership in a firm or business.
- Most State Bank branches offer this scheme.

- You are eligible for a 0.50% concession on the interest if the loan amount exceeds Rs. 2 lakhs.
- Only women entrepreneurs who have taken part in Entrepreneurship Development Programmes organized by state level agencies are eligible to apply.

Bharatiya Mahila Bank

- This bank supports and encourages women entrepreneurs to start their new ventures.
- This bank offers loans for the retail sector, loan against property, MICRO loans, and SME loans.

Dena Shakti Scheme

- This scheme offered by Dena Bank and aims at providing financial assistance to women entrepreneurs.
- Women benefit from a 0.25% reduction on the interest rate.
- This loan is available for entrepreneurs engaged in agriculture, manufacturing, micro-credit, retail stores or small enterprises.

Udyogini Scheme

- This scheme is promoted by Punjab and Sind Bank.
- This loan is available at lower interest rates and on flexible terms.
- This loan can be used for agricultural activities, retail, and small-business enterprises.

Cent Kalyani Scheme

- This scheme has been launched by Central Bank of India.
- It is available for women employed in village and cottage industries, micro, small and medium enterprises, self-employed women, agriculture and allied activities, retail trade and government sponsored programmes.
- The interest rate varies from one sector to another and is based on market rates.

Mahila Udyam Nidhi Scheme

- This scheme has been launched by Punjab National Bank.
- This scheme is mainly targeted towards the small-scale sector.
- You can get a loan up to Rs. 10 lakhs.
- This soft loan is repayable within 10 years.
- There are special loans catering to beauty parlors, day care centres, buying auto rickshaws, two wheelers and cars.

In addition to the special schemes for women entrepreneurs, various government schemes for MSMEs also provide certain special incentives and concessions for women entrepreneurs. For instance, under **Prime Minister's Rozgar Yojana (PMRY)**, preference is given to women beneficiaries. The government has also made several relaxations for women to facilitate the participation of women beneficiaries in this scheme. Similarly, under the **MSE Cluster Development Programme** by Ministry of MSME, the contribution from the Ministry of MSME varies between 30-80% of the total project in case of hard intervention, but in the case of clusters owned and managed by women entrepreneurs, contribution of the MSME could be upto 90% of the project cost. Similarly, under the **Credit Guarantee Fund Scheme for Micro and Small Enterprises**, the guarantee cover is generally available upto 75% of the loans extended; however the extent of guarantee cover is 80% for MSEs operated and/ or owned by women.

Conclusion:

Today's women entrepreneur represents a group of women who have started exploring new possibilities of economic participation. Self Confidence, self esteem, educational level and knowledge make women handle different tasks in life. Women entrepreneurs not only require motivation in the form of financial assistance, government permissions, they may require support from family members and life partners.

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WOMEN'S ORGANIZATIONS CONTRIBUTION TO WOMEN EMPOWERMENT : WITH SPECIAL REFERENCE TO PUNE DISTRICT

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Abstract:

The feminist theory presented by the Western feminist movement was classified into liberal feminism, Marxist feminism and extremist feminism. Liberal feminism gave importance to women's personal rights, public and political rights and equal opportunity to men and women and tried for women's personal development. For that, they aimed to eradicate the inequality in all fields. Marxist feminism advocated freeing women from domestic work and involving them in the production system. They should be economically independent. Only then would their condition change. The roots of this condition of women are in the capitalist and class-based social structure. Extremist feminism was of the view that the roots of women's slavery were in the patriarchal society and the structure of religion, law and family. In this way, feminist activists and scholars enriched each other and made the feminist movement more revolutionary and thoughtful. Indian feminist movement became more affluent due to the theories in Western feminism.

The main reason is in which way any women's organization presents the women's problems in political, Social, economic, educational and cultural fields. Even today the problems like women's exploitation in all the fields, injustice, economic disparity, secondary status given to women and cultural restrictions imposed on women are existing. Indian society is patriarchal. So it is necessary to study the work of feminism movement and women's organization for woman equality. Hence forth the topic 'Women's organizations contribution to Women empowerment : with special reference to Pune Distrec ' is chosen for the research.

Introduction:

Women today face many challenges in their daily lives. So it is the need of the hour for women's organizations to come forward to look into their problems. In fact, the women's organizations that we have today have emerged from the feminist movement. Since ancient times, women, compared to men, have been denied equal rights and opportunities. It is to liberate women from this that the feminist movement came into being. When democratic values like equality and social justice took roots in society in the second half of the 18th century, the issue of women's political, social and economic status came to be thought about. To secure social equality for women in politics, education, jobs and in other social sectors, great efforts were made by thinkers like Mary Wollstonecroft, John Suart Mill, Frederick Angles and Simone de Beauvoir. Inspired by the feminist movement, a number of organizations for women empowerment emerged at the international level. Among such organizations are: America's 'National Organisation for Women' (established in 1966), Sweden's 'Group-8' (1970) and 'Fredrika Bremer Association' (1994), Norway's 'New Feminist' (1970), Denmark's 'Redstockings Group' (1970), 'Alexandra Group' (1974-76) and Germany's 'Green Party'.

In the 20th century, Mahatma Gandhi involved women in the freedom movement of the county on a great scale. Likewise, right from the beginning, the Indian Constitution gave women equal political, social economic, social, educational and cultural rights. Dr. Babasaheb Ambedkar took a historic step by preparing the Hindu Code Bill to provide justice to women. The beginnings of the Indian feminist movement are found in the civil rights movement of the mid-1970s, because its real impact was seen after 1975. Though the scope of feminist movement is restricted to urban areas, the movement reached villages through the media. UNO declared year 1975 as International Women's Year. On this occasion, Indian women came into contact with the Western feminist movement and its ideas. The movement spread and became popular throughout the nation. The women's movement brought the message of gender equality to every village. The feminist movement and women's organizations succeeded in bringing about changes to the laws. The international women's

conferences in Mexico, Copenhagen and Nairobi from 1975 to 1985 strengthened the Indian feminist movement. It led to the formation of many women's organizations in 1992 and women's organized work at the local level secured them reservation. After 1995, a network of women's self help groups started as part of the government's efforts for the uplift of women. Today, elected women's representatives, autonomous organizations, women's fronts in political parties and NGOs are part of this movement in India.

Considering the feminist movement, it is found that the activists should involve in each others programmes by avoiding ideological differences. This helped women's empowerment. The government of India declared year 2001 as the year of women's empowerment. The word 'empowerment' came into use.

Objectives:

- 1) To study the feminist movement in Maharashtra.
- 2) To study the utility of the work of women's organizations of feminist movements and women's organizations

Hypothesis:

- 1) The women's organizations in Pune District became useful for solving the problems of women in the region.
- 2) The contribution of women's organization in Pune District to women empowerment is quite significant

Methodology:

For this study we use Analytical method of research and the use of primary source such as books, journals and articles in news paper.

Women's Organizations in Pune district:

The researcher has selected Pune-based women's organizations Nari Samta Manch and Stri Adhar Kendra for the study on the contribution of women's organizations to women empowerment in western Maharashtra.

Nari Samata Manch:

The discussion about problems like domestic violence, equal opportunity for women and freedom of women to take their own decisions started on the basis of principles of gender equality. As a result, awareness of women in political and social sectors got a new turn. The issue of gender is being discussed through public meetings, conferences marches, sessions and seminars. As this movement began to spread at various social levels, self-consciousness increased on a large scale. The new word 'women's empowerment' became popular. Society took a step ahead due to gender equality movement. By keeping this thought and taking the slogans towards the gender equality, Nari Samata Manch women's organizations was started in Pune in 1982. The objective of this organization is that collective should be done to study in all the social factors towards gender equality. This organization worked for the women's problems in all the fields through enlightenment, awareness programmes and confrontational act for last thirty to thirty five years. They consider this movement is the recent stage of the movement of freedom of human beings.

The well-experienced personalities like VidyaBal, Vidyut Bhagvat, Geetali V. M., MLA Nilamtai Gorhe and the chairman of this organisation Gitali Mandakini work in this organization, on this background, the study of this organization, its activities, empowerment and various roles is done in the present research.

Stri Adhar Kendra:

This organization is established in May 1984 by taking the role about to be feminist means to make woman aware about her own emotions, thoughts, rights and her ability, role and surrounding conditions. This organization made women aware about how the feminism, political, social and economic levels and communalism exploit the society. This women's aid centre gave women honor, respect, love and help.

The structure and working of this organization seems to be impressive. Its main branch is in Pune and works throughout Maharashtra. Its other branches is in Mumbai, Solapur and Aurangabad. It also works in some talukas in Osmanabad and Ahmednagar districts. 36 people work as full time community organizers. Besides part time lawyers, 5 part-time community workers, 7 administrators work in the centre. Nilamtai Gorhe is the honorable the president of this centre. These activities are conducted through this centre. These activities include domestic counseling centre, Z scheme, women's development, women's support to women and women's security in Journey etc. which are successfully run by this centre. This organization has been working by advocating the ideology to empower women by democratic principles since last 24 years. By boding this the study of how this organization works for the empowerment and enablement of the women.

Conclusion:-

1. The Women's Organizations in Pune district became useful for solving the problems of women in the region.
2. This organization worked for the women's problems in all the fields through enlightenment, awareness programmes
3. They consider this movement is the recent stage of the movement of freedom of human beings.
4. The contribution of women's organization in Pune District to women empowerment is quite significant

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WOMEN SPORTS IN INDIA : A STUDY**Smt. Sheela B. Mohite**

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Abstract

In a country where cricket is religion, other sports tend to get ignored. Despite the limited government support and infrastructure, and the general apathy towards sports, there are many who have battled all odds and overcome challenges to play for the nation. Among the small percentage of Indians who are into sports there are a [number of women](#) as well. Today we celebrate the contribution of women in sports. These are women who have worked hard, taken the path less trodden and represented the country internationally. Some we have heard of and are well known like P.T. Usha, Saina Nehwal, Anju Bobby George, Karnam Malleshwari, Mary Kom, Sania Mirza. Then there are those we have not heard of but their achievements are by no means any less. Let's hear it from some of these [sportswomen](#) about what sports means to them and how it inspires them.

Key Words: *Infrastructure, Battled, Contribution, Internationally. Achievements, Inspires etc.*

1. Introduction

Indian woman are creating history in every field. So, role and status of an Indian woman in sports is equivalent to that of a man. There are many of them who represents India in various events and brought glory to the nation. P.T Usha was an Indian sprinter and was known as queen of Indian track and field. She became the first Indian woman to reach the final of an Olympic event. She was inspiration for many Indian women to join sports. P.V Sindhu recently got a Silver Medal in badminton and apparently she became the first Indian woman to win an Olympic silver medal. She's joined by Saina Nehwal who has won 20 titles in various badminton open.

In order to be physically fit to play a sport one has to give a lot of time and effort to the body. This could also mean making the body tough and strong through regular workout sessions, maintaining a good posture, perfect bone structure, and walking straight. But according to a research woman can't follow these norms because society does not allow them to walk straight with their head held high and they should definitely not be muscular because then they will not fit into the rigid societal notions of what a lady should be like. This perception does play a role in keeping girls away from sports; if not them, then at least their parents. An Indian wrestler Geeta Phogat says "When I started wrestling my family had to face a lot of criticism from community elders...People said I would bring only shame to my family, no one would want to marry me". Ace tennis player Sania Mirza faced flak from the Muslim community for wearing short skirt while playing the game.

2. Objectives of The Study

2. To Study the scenario of women sports in India.
3. To study the contribution women sports in India.

3. Methodology of The Study

The present study has been descriptive; the data for this study were obtained from secondary sources. The secondary data has been collected from various references which already existed in published form; part of the paper is based on literature review the method comprising of collecting all the available papers relating to the theme and selecting relevant papers/books for the review purpose. Selection of the paper is done on the basis of their relevance and contribution to the body of knowledge. The author has made an attempt to do primary reading of the selected papers which will constitute the core of this review study.

4. Scenario of Women Sports In India

In sports more often people do not acknowledge women sports as much as men's sports. From the time of early Olympics the role of women in sports and games was neglected. The end of the 19th

century and turn of the 20th century saw the rising interest of women in sports both as participants and spectators. However compared to men's participation in sports, women sports are newer and is the reason for them not getting the recognition they deserve. But the world of sports has begun to see how women's sports can be just as interesting and exciting as men's sports can be.

An important role in encouraging women to participate is played by the educational society, be it at school or at college. The provision of sporting facilities on an even scale to both women and men shows the new trend. This has seen a rise in the number of women participating in sports. More people want to see women play sports now than in the past because of the better quality of players. However a few discriminations still persist. For example television time is something that both men and women teams have to compete over. In most areas men get most of this television time which is not fair at all. There should be equal television time for both the sexes. Women are just as important as men are. Also it is seen that when it comes to salaries, coaching positions, cash awards and television time men are again given the preference.

So to an extent along with the concerned authorities even the media is responsible in promoting equality to women in recognizing their accomplishments. It is beginning to even out a lot more though, than what it used to be. Now days you can usually catch a girl's game on some odd channel. The main stations mainly have men's games on them. Equality amongst men and women in sports should not merely be measured by their physical drive and prowess on the playing field but also by the percentage of athletes compared to the total number eligible. Great strides have been-made to provide an equal opportunity for females in the sports world and even greater steps have to be taken. Women have come a long way and yet have a long way to go. Increases in scholarships, salaries, airtime, operating and recruiting expenses will help encourage female athletes. Women should be treated as equals to men when it comes to sports and this seems very possible in the absolute near future.

5. Contribution Women Sports In India

I. Sania Mirza – Tennis

She is probably the most well-known female Indian sportsperson internationally. She was the first woman who could make it to the fourth round of Grand Slam Tournament in US Open in 2005. Having been honored with the the Arjuna Award in 2004 and Padam Shri award in 2006, she has also won the doubles with Mahesh Bhupathi in Australian Open in 2009. In Doha Asian games in 2006 Sania won a silver medal for singles and gold in doubles with Leander Paes.

II. Saina Nehwal – Badminton

Making big news through her hardwork, dedication and talent, Saina has been ranked number 3 in the world by Badminton World Federation. She is the first woman who had made it to the singles quarter finals in Olympic games and the first Indian to win Super Series Tournament in 2009. She also won a gold medal in Women's Single Shuttle Badminton in Common Wealth Games, 2010.

III. Anjum Chopra- Cricket

A player in the Indian Women's Cricket team, Anjum was the first every female Indian player to score a century in One Day International match. She is a left handed batsmen and an opener in cricket matches. Having played 12 test matches and 116 One Day Internationals, she is a right-arm medium-fast bowler. She has been awarded with the Arjuna Award in 2007 for her valuable contribution to Indian Women's Cricket.

IV. Sonika Kaliraman- Wrestling

Sonika is the only Indian woman wrestler having made it to the Asian Games. Her father Master Chandgi Ram and brother Jagdish are very well known names in the field of wrestling in India. Sonika, hence, carries forward her family in the sport. Married to an NRI, Siddharth Malik, she is now settled in California, USA, originally hailing from Haryana.

V. Tejaswini Sawant- Shooting

Daughter of an Indian Navy Officer, Ravindra Sawant, Tejaswini represented India in 2004 at the 9th South Asian Sports Federation Games. She has been supported currently by Olympic Gold Quest. She in 2006 Common Wealth Games won gold medals in Women's 10m Air Rifle Singles and Women's 10m Air Rifle pairs. In 2009 in 50m Rifle three positions she won a bronze and in 2010 she became a world champion in 50m Rifle Prone game held in Germany. In 2010 Common Wealth Games she won two silver and one bronze medals in Women's 50m Rifle Prone Singles, Women's 50m Rifle 3 positions and Women's 50m Rifle Prone Pairs respectively. Tejaswini was the first Indian woman shooter to win a Gold medal at the World Championships in 50 m Rifle Prone game.

6. Suggestions For Development Women Sports

- ❖ Government should make a policy for promotion of Specific games in specific areas then there will be better chance of Inclination of Female participation at International Level.
- ❖ Grants and financial Incentives also given to the various Institutions by the Government must be spent on the Promotion of Women sports.
- ❖ On the basis of not much better economic and educational level found in the areas under study should be made for promotion of women's sports.
- ❖ Women should herself be motivated towards their carrier in sports. efforts should be made to remove all the ill-conceived ideas along the society there is a need to awaken the parents.

7. Conclusion

Women, today, relish most of the perks in the society, are treated equal to men in all walks of the life, are empowered; so, what-if it was not cutting the corners! We today LIVE our lives. Ever since being empowered, women have been hoisting flags of success in skies of all colors- education, politics, society or sports. A decade or two ago, women were looked down when it came to sports for we are always thought off as a weaker vessel; but with these women in the foreground, society is now looking forward to us in sports.

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CHANGING IMAGE OF WOMEN IN THE NOVELS OF MANJUKAPUR**Prof. Pranjali B. Vidyasagar**

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SanskarMandirSanstha's Arts & Commerce College,
Warje-Malwadi, Pune – 58**Abstract:**

Indian women novelists have been portraying women in various manifestations. But recently, the remarkable range of India's most accomplished women writers of post-colonial strand has brought a tremendous change in the trend of depicting women characters. Women writers as Kamala Markendaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Bharathi Mukherjee, ManjuKapur, Gita Hariharan and the others have intuitively perceived the gender issues upsetting women and presented women as an individual who fight against suppression and oppression of the patriarchy. Women have to be obedient, quiet, submissive, and passive not claiming any of their rights neither as women nor as human beings.

Even the earlier Indian women novelists have been portraying women as the silent sufferers, the upholder of traditional values and ethics, a strict observer of social taboos, an essence of tolerance and patience, a being with no space for herself, a woman without an identity, a worshipper of their counterparts, unfortunate and ignorant about their rights as human and so on. Recently, fortunately there is a tremendous change in this trend, with the advent of feminism. Women are no longer characterized to surrender, submit and suffer to martyrdom. Women novelists unveil the hidden secrets and enfold the deliberate denials that are refutable in today's context.

The present paper analyses the patriarchal norms confronted by the women characters in ManjuKapur's novels. Kapur has presented the women of the 1940s, when women had no voice to assert their rights, most importantly the voice of the protagonist. She raises the voice against male chauvinism to claim the rights of economic independence. Kapur makes the woman a cult figure that fights against taboos, social and joint family restrictions and constraints laid by patriarchy in the tradition.

Key Words: Women Identity, Patriarchal Society, Tradition and Modernity, Changing Image of Women

Introduction:

There is a myth associated with the creation of woman. As per the myth Brahma first created man. He thought to give man a companion. But he had exhausted all the material in the creation of man hence he borrowed several components from the beautiful creation of nature and made woman. So woman is also called as prakriti. Then Brahma presented woman to his earlier creation man saying, "She will serve you lifelong and if you cannot live with her, neither can you live without her". This primordial myth carries an unmistakable implication of woman's image in life and literature for centuries. The primordial myth gave woman her stereotypical identity which has been reinforced by the archetypes for ages.

The two great epics of India, the Ramayana by Valmiki and, the Mahabharata by Mahirishi Vyas, move around two central women characters Sita and Draupadi. These two women as has been suggested are two poles of feminine experiences. Sita absorbs all inflicted misery and humiliation and Draupadi challenges male ego. In the Vedic period, women were given the status of devis. Her status, rights, and roles need to be defined. In this period we can find the roots of patriarchy. Widows have a permitted in this period. A number of references are found about the remarriage in vedas.

The Medieval period was considered the "Dark Ages" for Indian women. In this period the status of woman declined. They faced hardship and cruelty due to evil practices. Child Marriage, Widowhood, Prostitution, custom of Sati and Devdasi are the product of medieval period. When the Mughals and the British invaded India, they brought with them their own culture. This has in some cases adversely affected the condition of women. As the results of the Islamic culture, Indian women started using 'Purdah', to cover their face and body.

They were not allowed to move freely outside their home. This gave rise to some new evils like Child Marriage, Sati, Jauhar and restriction on girl education. Women's are confined in the four walls home, children and religion. They lost the confidence and ability to think individually. This continues till long period. Then the condition of women started to change when the social reformers like Raja Ram Mohan Roy, Ishwar Chandra Vidyasager, Mahatma Jyotiba Phule, Swami Dayanand Saraswati, and Mahatma Gandhi started social reform in the pre-independent period.

The status of women in modern India is contradictory. On the one hand, she is considered at the peak of ladder of success; on the other hand, she is mutely suffering the violence. Women have left the secured domain of their home and are now in the battle field of life, fully armored with their talent.

In India traditional male dominating Indian society both men and women writers have presented woman, primarily as mother, wife, mistress and sex object. The writers had not shown woman as an achiever and if present it is considered as an exception. There no much importance is given to woman's individual self. Despite these, women today have begun to realize that they are independent. In the modern time a woman has also become a breadwinner. Her new empowered image is reflected in the Indian English novels. Indian woman writers explore the feminine subjectivity.

Image of Women in the novels of ManjuKapur:

In the first phase of Indian women novelists, the major focus was on social reformation. The second phase of Indian women novelist is more focused on the challenges and predicaments of women. Among many leading Indian feminist women writers writing in English, ManjuKapur is one who has created absolutely different pattern of female characters.

ManjuKapur is a prominent post-colonial woman novelist writing in English. She has written five full length novels to this date viz. *Difficult Daughters*, *A Married Woman*, *Home*, *The Immigrant* and *Custody*. The present study examines ManjuKapur's five novels with images of women reflecting on them. Her female protagonists are fighting hard for their rights in a patriarchal society. Her women protagonists are struck between tradition and modernity.

ManjuKapur has portrayed memorable women characters. All her novels consist a variety of women characters as well as her all novels are women character centric. Her women characters bring forth the various shades of the lives of women. Through her women characters, she shows a mirror to the society saying what the condition of middle class women is in a patriarchal society. It also traced that the many women characters are autobiographical.

In the changed cultural circumstances, ManjuKapur's women characters do not largely become the victims of their male counterparts of patriarchal society but they are shown with their own new problems as new responsibilities, availability of equal opportunity, social limitations and new freedom etc. They can go to any level to fulfill their desires although they pay heavy price for their desires. They want to live their life freely. They face trials and tribulations. They are full of self-confidence. All the images of female protagonists are compared with each other to find varieties in images portrayed by her. Her female protagonists *Virmati in Difficult Daughters*, *Aastha in A Married Woman*, *Nisha in Home*, *Nina in The Immigrant* and *Ishita in Custody* are studied in this paper. All female protagonists of her are self-reliant.

Virmati, the protagonist in *Difficult Daughters*, is presented as positive and courageous woman in a particular society. The novel is set on pre independent India, 1940 and at that time Virmati opposes the tradition of arranged marriage. Then she gets education with a hope of living her life in her own ways. But the crisis comes when she falls in love with a professor and at last, out of compelling circumstances gets him married being a second wife. This is what ManjuKapur primarily focuses on the portrayal of her women characters with their new conditions and their new

problems. The story moves further bringing in the daughters of Virmati, Ida, who reflects the image of women's condition but by denying to be like her mother.

In the similar way, *Asthain A Married Woman* represents the journey of women through hope and despair. It is a journey of Astha from being only a wife to having an independent identity. She is married to Hemant and settles in New Delhi. Initially she is happy even gives birth to two children. But after some time, she feels alone and need to explore life in Hemant's timeless situation. Meanwhile, she comes in contact with Pipee, a widow, and their loneliness turns into an intimate relationship. After sometime, she feels, as if, caught in a traumatic situation of not being able to remain on any of the sides. Hence, here the journey of Astha is shown in a change circumstances with her own problems. Based on the problem of the women characters their solution, their struggles one can say that ManjuKapur has created a pattern of new women characters reflecting their new problems.

In her works, the problems of women are not product of patriarchal system but individual. It is a story of Nisha of *Home*, who tries to make her life on her own way but her parents do not allow her. A long background of Nisha's family has been described beginning from Banwarilal. Once she is sent to her relative Rupa's house. There she falls in love with Suresh, a boy from low caste. Due to the caste of the boy, Suresh, she is not allowed to marry him. Then after being failing to find a suitable boy for her, she starts her own business. Meanwhile, a Mangli suitable boy, Yashpal is found and married to her. Nisha continues her business after marriage but soon she gets pregnant and leaves business. Here, ManjuKapur comes with a new set of characters with new problems like inter-caste marriage, finding a Mangli suitable boy within a caste, running business by a woman etc.

The protagonist *Nina's* emigrant experience has been narrated in *The Immigrant*. The novel begins and ends with a same point of Nina's life. Here, Nina's journey has been shown in three stages where in first stage she falls in love with Rahul. Then she marries Anand and both of them migrate to Canada for their new life. They have sexual conflicts both fall in love with other characters, Anand with Mandy and Nina with Anton. It is shown that in her all experiences, she is treated as an object and misused. At the end she returns back to her home in India. This novel depicts life of Nina in a Modern situation, having freedom or taking freedom to have many relationships but ultimately being despaired.

While the novel *Custody* depicts the lives of two couples Ashok - *Shagun* and Raman-*Ishita*. Where in earlier Shagun and Raman are married but later get divorce and then the story of the custody of their children takes place. Here, Kapur comes with all together, different characters and situations. This is how various women characters as protagonists in the works of ManjuKapur are depicted. All these characters create various images of women in Indian past and present society.

Her women protagonists show the courage to be independent but at last surrender themselves to male dominance. Here, though the women characters are not in the direct violent conflict with the male, it shows how slowly but cruelly the patriarchal system is in its effect. Astha realizes her own identity, and becomes rebellious for creating her own independent identity. While Nisha too wants to rebel against society for getting married to a lower caste boy but eventually when she fails, she constructs her identity through her own business.

Conclusion:

Studying the novels of ManjuKapur, it can be canceled that she has drawn a range of images of women in her novels. Her novels present the women as protagonists with their own problems like the problem of woman's independent identity, taking decision for their own lives, having freedom of love, caste system, infertility as a curse, divorce, extra marital affair in want of love, economy independently etc. The large panoramic view of women in her novels is mirror to society. The range of images reflected in her works may help the people to understand their society in a better way.

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WOMEN JUDGES: THE EMERGING JUDICIAL LEADERSHIP**Dr.M.C.Sheikh**

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Abstract

This paper examines patterns and trends of women participation in the apex judiciary in India in order to assess gender justice. If women lawyers and women judges through their differing perspectives on life can bring a new humanity to bear on the decision-making process, perhaps they will make a difference. Perhaps they will succeed in infusing the law with an understanding of what it means to be fully human.

*"Women are leading peacemakers. They work together towards creating a stress-free society"-H'ble
 Justice Bhanumati Narasimhan**

The inclusion of women's experiences will make law more representative of the variety of human experience.¹ By leveraging a global network of expertise, launching national initiatives, and forging local partnerships, women judges are rising to key leadership roles and advancing the rule of law in their societies. As a result, litigants are gaining greater confidence in the fairness of courts because judges resemble the population that comes before them rather than a judiciary drawn from only one demographic sector.²

Law is pervasive and affects many aspects of peoples's lives, women and men alike. As we witness the growing 'juridification' of life- that is, the expansion and penetration of the legal sphere into more and more aspects of other social (public and private) spheres – the prominence of law and rights in affecting people's lives becomes increasingly obvious. Law and justice impact people's capacity to accumulate endowments, enjoy returns to such endowments, access rights and resources, and act as free, autonomous agent in society. Inequalities in endowments, access to resources and rights, social (and household) status, voice and agency are perpetuated. Codified, contested and redressed through norms and the institutions established or resulting from such norms, be they social or legal.³

United States of America (USA)

In 1981 Sandra Day O'Connor was the first woman appointed to the U.S. Supreme Court. As a Republican, she was considered a moderate conservative and served for 24 years. Ronald Reagan nominated her to the U.S. Supreme Court. She received unanimous Senate approval, and made history as the first woman justice to serve on the nation's highest court. At present in America the position of women judges are- State Final Appellate Jurisdiction Courts : 122 Women Judges out of 353 (35%), 344 Women Judges in State Intermediate Appellate Jurisdiction Courts out of 991 (35%).⁴ Nine Justices make up the current Supreme Court: one Chief Justice and eight Associate Justices. Currently, there are 03 women on the U.S. Supreme Court, 1/3 of that body.⁵

United Kingdom (UK)

As of 31 March 2018, there were 97 Justices of the High Court (15 Chancery Division, 17 Family Division, and 65 Queen's Bench Division judges), 76 male and 21 female i.e., 21.64 % female judges. In the period from 1 April 2014 to 1 April 2017, the percentage of female judges has increased from 18% to 24% in the Court of Appeal; 18% to 22% in the High Court and 24% to 28% in the courts judiciary. 14 out of 66 Deputy High Court Judge (22%) were women.⁶

China

Out of 12 high court judges 3 women judges are presently working as Justices of Appeal of the Court of Appeal of the High Court, People's Republic of China (Position as at 30 April 2018). There is no representation of women judges in Supreme Court of People's Republic of China.⁷

Indian Scenario

Justice Indu Malhotra is the seventh woman judge since independence to make it to the Supreme Court. Ms Malhotra's direct move from Bar to Bench is seen as breaking a major glass

ceiling by many in the legal fraternity, as it has cleared the decks for more woman advocates to get directly nominated as judges of the supreme court of India.

Since independence, six women judges have made it to the apex court as judges and the first appointment was of Justice M. Fathima Beevi in 1989, 39 years after the setting up of the Supreme Court in 1950. Justice Fathima Beevi was elevated to the apex court after her retirement as judge of the Kerala high court.

The second woman judge in the Supreme Court was Justice Sujata V. Manohar who started her career as a judge from the Bombay high court and rose to become the Chief Justice of the Kerala high court. She was elevated to the apex court where she remained from November 8, 1994 till August 27, 1999.

Justice Ruma Pal followed Manohar after a gap of almost five months and became the longest-serving woman judge from January 28, 2000 to June 2, 2006. After her retirement, it took four years to appoint the next woman judge.

Justice Gyan Sudha Misra was elevated to the Supreme Court from the Jharkhand high court where she was the chief justice. Her tenure in the apex court was from April 30, 2010 to April 27, 2014.

During her stint, she was joined by Justice Ranjana Prakash Desai. These two judges also created a history by holding the court together as an all-women bench for a day in 2013.

In the 67-year history of the Supreme Court, there have been only two occasions when it has had two sitting women judges together, the first being Justices Misra and Desai and later Justices Desai and Banumathi.

The following table shows brief scene of the women judges serving in Apex Court as on April, 2018.

Sr. No.	Court	Strength of Judges/ Approved Judges	Women Judges	% of women Judges
A	Supreme Court of India	24/31	02	08.33
1.	Bombay High Court	70/84	11	15.71
2.	Madras High Court	58/75	11	18.96
3.	Delhi High Court	37/60	09	24.32
4.	Punjab and Harayana High Court	50/85	08	16.00
5.	Culcutta High Court	33/72	06	18.18
6.	Allahabad High Court	100/160	05	05.00
7.	Kerala High Court	37/47	05	13.50
8.	Gujarat High Court	30/52	03	10.00
9.	Karnataka High Court	30/62	03	10.00
10.	Madhya Pradesh High Court	32/53	03	09.37
11.	Telangana and Andhra Pradesh High Court	30/61	03	10.00
12.	Patna High Court	32/53	02	06.25
13.	Rajasthan High Court	33/50	02	06.06
14.	Gauhati High Court	18/24	01	05.50
15.	Jharkhand High Court	17/25	01	05.88
16.	Orissa High Court	16/27	01	06.25
17.	Sikkim High Court	03/03	01	33.33
18.	Chhattisgarh High Court	12/22	Nil	00.00

19.	Himachal Pradesh High Court	08/13	Nil	00.00
20.	Jammu & Kashmir High Court	10/17	Nil	00.00
21.	Meghalaya High Court	01/04	Nil	00.00
22.	Tripura High Court	02/04	Nil	00.00
23.	Manipur High Court	02/05	Nil	00.00
24.	Uttarakhand High Court	08/11	Nil	00.00
	Total	669/1079	77	11.50

Source : Official website of Department of Justice, Government of India, New Delhi.
 (As on 01.04.2018)

The Sikkim High Court has the highest number of women judges (33.33%) followed by Delhi High Court (24.32%), Madras HC (18.96%), Calcutta HC (18.18%) and Bombay HC (15.71%). There are 77 women judges compared to 669 male judges in 24 High Courts across India. In the Supreme Court of India the women Judges are representing 8.33%. Bombay, Delhi, Madras and Manipur High Courts are headed by the female Judges viz., [Vijaya Tahiramani](#)(Acting), Gita Mittal (Acting), Indira Banerjee and Abhilash Kumari respectively.

Having women in the leadership position sometimes help in having more representation of women. For instance, the Bombay High Court, which is headed by chief justice Tahiramani, has the respective number of women judges in the country—11 out of 70 judges are women. This is followed by Delhi HC headed by acting chief justice Gita Mittal which has 09 women judges out of a total strength of 37. The Madras HC with 11 women judges is the third HC after Bombay and Delhi to have highest number of women judges.

In Focus

A Parliamentary Panel has recommended that a quota be introduced for women in Law Universities and subordinate judiciary, noting that the overall representation of women in the judiciary is a “cause of concern” in the country. In its 96th report on Personnel, Public Grievances and Law and Justice headed by Mr. Bhupender Yadav has further reiterated that the strength of women Judges in the country should be increased to 50 percent of the total strength.

The appointments of the judicial must only be made on merit. Neither gender nor colour nor creed or origins has the slightest relevance to the identity of those most fitted to be judges. The qualities required in a good judge – including "wisdom, integrity, patience, independence of mind... and a passionate desire that justice should be administered according to law" – would not change. We must make sure that the pool of eligible candidates for consideration for judicial appointment is as wide as it can possibly be. "The pool... is not as large nor as wide as it could be, and as I would emphasize, it should be. Putting it bluntly, the larger the pool, the greater potential for better and better judges.

The suggestion is that the, National Law Universities should introduce quota of supernumerary, as is done by the Indian Institutes of Technology. This quota calls for an increase in the number of seats if the number of girl students falls below a fixed percentage, thereby creating special “supernumerary seats” for female candidates, without reducing the seats for male students.

End Notes

*Speaking at the 8th International Women’s Conference held at New Delhi, *THE HINDU*, Feb.20, 2018.

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**WOMEN EMPOWERMENT IN RURAL INDIA THROUGH ENCOURAGING
ENTREPRENEURSHIP WITH SPECIAL REFERENCE THROUGH
MANN DESHI FOUNDATION, MHASWAD.**

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Abstract:

The emergence of women entrepreneurs and their contribution to the national economy is quite visible in India compare to the other nations. They need to be lauded for their increased utilization of modern technology, increased investments, finding a niche in the export market, creating a sizable employment for others and setting the trend for other women entrepreneurs in the organized sector.

Development of the society is directly related with the Income Generation Capacity of its members with agriculture, as the key income generation activity the entrepreneurship on farm and home can directly affect the income of a major chunk of our population. The growth of modernization processes such as industrialization, technical change; urbanization and migration further encourage it.

Mann Deshi is promoting micro enterprise through micro-credit intervention. Micro enterprise is an effective instrument of social and economic development. The micro finance is agenda for empowering poor women. Rural women are having human and nonhuman resources to take up an enterprise need one an innovative mind and motivation. Entrepreneurship is the only solution to the growing employment among rural youth. It helps to generate employment for a number of people within their own social system. Hence, she can effectively undertake both the production and processing oriented enterprises. Entrepreneurship development among rural women helps to enhance their personal capabilities and increase decision-making status in the family and society as a Whole.

Key Words: Woman Empowerment, Woman Entrepreneurship, Mann Deshi Foundation.

Introduction:

Women Empowerment In India:

Women empowerment helps women to take their own decisions by breaking all personal limitations of the society and family. Women empowerment is empowering the women to take their own decisions for their personal dependent. Empowering women is to make them independent in all aspects from mind, thought, rights, decisions, etc by leaving all the social and family limitations. It is to bring equality in the society for both male and female in all areas which is necessary for development of nation. It is very necessary to make the bright future of the own family, society and country. Women need fresh and more capable environment so that they can take their own right decisions in every area whether for themselves, family, society or country. In order to make the country fully developed country, women empowerment is an essential tool to get the goal of development.

India is focusing on the women empowerment since from its independence various government schemes were launched for empowerment of women, some schemes were highly successful while some are unsuccessful but still the environment is not up to the mark to empowering the women. For the development of the country it's very necessary to empower the women.

Women Entrepreneurship in India:

Women entrepreneurship is recognized as an important source of economic growth of the country. Women entrepreneurs create new jobs for themselves and others which help to reduce

unemployment and also provide society with different solutions to management, organisation and business problems. However, they still represent a minority of all entrepreneurs. Women entrepreneurs often face gender-based barriers to starting and growing their businesses, like discriminatory property, matrimonial and inheritance laws and/or cultural practices; lack of access to formal finance mechanisms; limited mobility and access to information and networks, etc.

Women's entrepreneurship can make a particularly strong contribution to the economic well-being of the family and communities, poverty reduction and women's empowerment, thus contributing to nation's development. Thus, governments across the world as well as various developmental organizations are actively undertaking promotion of women entrepreneurs through various schemes, incentives and promotional measures.

History of Mann Deshi Group –

Located in western Maharashtra, the mission of the Mann Deshi Mahila Group is to provide women in this drought-prone area with the tools necessary for achieving financial independence and self-sufficiency. The primary division of the group is the Mann Deshi Mahila Sahakari Bank (Bank), a regulated cooperative bank run by and for women. Founded in 1997, it was the first rural financial institution to receive a cooperative license from the Reserve Bank of India. The Bank now has six branches in western Maharashtra.

The Bank works closely with two NGO organizations: the Mann Deshi Foundation (Foundation) and the Mann Deshi Self-Help Group Federation (Federation). The Foundation provides non-financial services to Mann Deshi's clients in order to further the Group's goals of economic empowerment and financial inclusion. One of the main means through which it accomplishes this is through Mann Deshi Udyogini (Business School), a business school that provides poor rural women with financial and business training. The Foundation also coordinates a variety of health and education programs for rural women. The Federation consists of more than two thousand self-help groups, which are made up of self-employed women like vegetable vendors, milk sellers, and weavers. It receives loans directly from the Bank and, with additional support from the Indian government, conducts group-lending activities.

Objectives of The Study -

- To analyze women empowerment through entrepreneurship development.
- To highlight the obstacles & Problem faced by women entrepreneurs.
- To Analyze the Mann Deshi Foundation's 1000 Deshi Women Entrepreneurs Programme.

Research Methodology –

The study is divided in two parts. The first part of the Research is a descriptive Research i.e. an overview of women empowerment through entrepreneurship development. The second part of the project is related to in detailed study of the Mann Deshi Foundation's 1000 Deshi Women Entrepreneurs Programme.

Sources of Data Collection -

Primary Data -

It is the first hand information collected directly from the respondents. The tool used here is questionnaire. Primary Data is collected through survey of participant in 1000 Deshi Entrepreneurs programme of Mann Deshi Foundation.

Secondary Data - The secondary data for this research is collected through a questionnaire.

Type of Sampling - Simple Random & Convenience sampling technique is used for collecting the data.

Sample Size – Sample size for the survey is 18 out of 25 women participated.

Data Analysis Procedures - The major focus is on the results of the questionnaire survey.

- First, screen all the questionnaires in order to gain a first overview over the data gathered.

- Second, analysis of the data generated during the study with the help of various statistical tools like bar charts & pie charts.
- At the End, draw conclusions.

Scope of the Study -

- The present study covers demographic aspects of sample respondents and the empowerment of women in the study area.

Limitation of the Study -

- Certain questions raised were difficult for the interviewees to answer (i.e. opinions and suggestions).
- Clients were all in different environments (home, business, Mann Deshi branch)
- Translation from Marathi to English
- Sometimes interviewees circumvented the answer with long explanations, rather than giving a straight answer

1000's of Deshi Entrepreneurs Project:

Project Summary

Through Mann Deshi's 15 years of experience in the villages of Maharashtra they have observed hundreds of female clients who possess the capacity and desire to expand their businesses. However, due to their remote location, they often lack the guidance and networking opportunities needed to take their businesses to the next level. For this reason, Mann Deshi is proposing to launch the Deshi Entrepreneurs initiative that will aim specifically to support an underserved sector within India— rural women entrepreneurs. The goal of the program will be to educate 1,000 select rural women entrepreneurs on business management and give them access to local insight knowledge through a dedicated mentor relationship. As such, the project will enable these women to grow their business to their own benefit and the benefit of the entire community.

Mission

The Deshi Entrepreneurs initiative will work to create business role models of promising rural women entrepreneurs by providing them with the guidance and training needed to aim and achieve significant business growth.

Objectives

The Deshi Entrepreneurs initiative will:

- Identify rural women pioneers who have developed an innovative business with growth potential
- Substantially scale up 1,000 chosen microenterprises through a formalized mentorship
- Build 1,000 business role models to inspire and motivate other entrepreneurs to grow their microenterprises by utilizing the financial services and business management training provided by the Bank and Business School.

Business Needs Assessment

To better understand the specific challenges and obstacles rural women entrepreneurs in western Maharashtra face in running and expanding their businesses, Mann Deshi Mahila Group conducted a Business Needs Assessment Survey to determine how best their problems can be served by business management training and mentoring. This was the first survey conducted by Mann Deshi Mahila Group to assess business needs. The survey was qualitative in nature in order to capture as much relevant information as possible in an open format. In total, 130 interviews were conducted between late July to October 2009 of Mann Deshi clients managing small businesses in manufacturing, trading, service and agriculture sectors. In the analysis of the data, entrepreneurs most frequently cited six major problem areas as obstacles to their business success and potential growth.

- 1. Lack of capital** – needing more capital to invest in the maintenance and growth of their businesses
- 2. Market constraints** – limited demand due to the nature of business, competition, population size, or market economy
- 3. Supply chain** – inability to manage the supply of raw materials; lack of access to or knowledge of cheaper, better wholesalers for raw material
- 4. Labor & Production** – difficulty retaining, training, or finding employees; inability to manage or increase production
- 5. Cash Flow Management**– difficulty managing working capital
- 6. Marketing** – need for marketing strategy training

The results of this survey indicate that there is a need to educate rural entrepreneurs on general business management topics, similar to an MBA course, to enable them to better manage these key areas of their businesses. This has led to the development of a specific Deshi MBA program, which will offer business management courses to target working capital, supply chain and marketing management through the Business School. This customized MBA course curriculum forms the training part of the Deshi Entrepreneurs program.

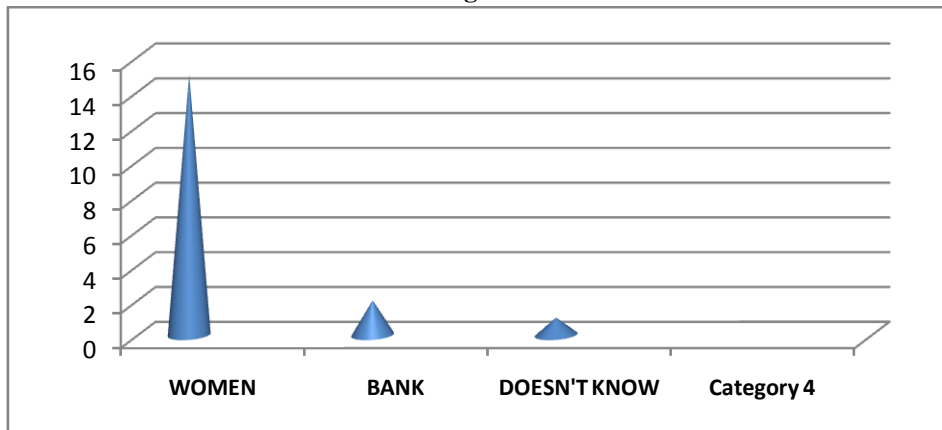
In addition, Deshi Entrepreneurs will link up with a local business mentor, to harness the local knowledge of the market economy to address problems relating to market constraints, connection to bigger markets and suppliers, and managing labor and production through the scaling-up process. These training and consulting services combined with financial capital supplied by Mann Deshi Bank will aim to provide entrepreneurs the resources they need to achieve significant business growth.

In this way, Deshi Entrepreneur participants will serve as a flagship program for the Deshi MBA, demonstrating the value of these business management strategies to other businesswomen in the community and thus encouraging them to enroll in this training.

Data Interpretation –

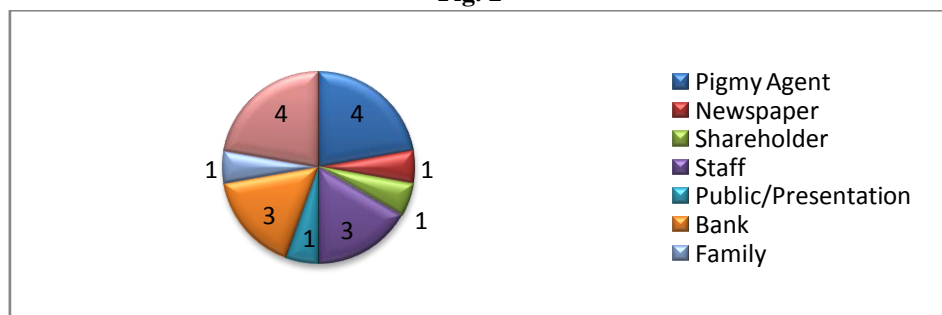
Que. 1 What do you know about Mann Deshi Foundation?

Fig. 1 -



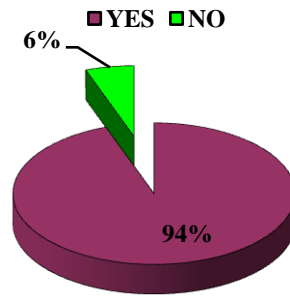
Que. 2 How did you come to know about Mann Deshi?

Fig. 2 –



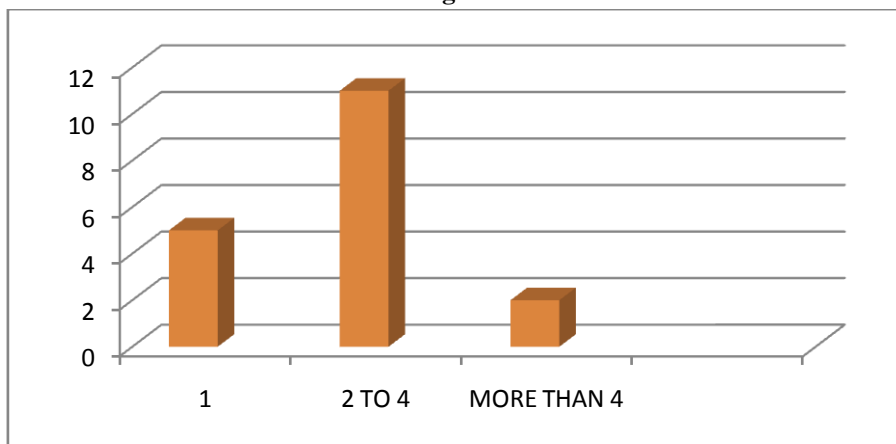
Que. 3 Do you want to expand your business and do you know how to expand it?

Fig. 3 -



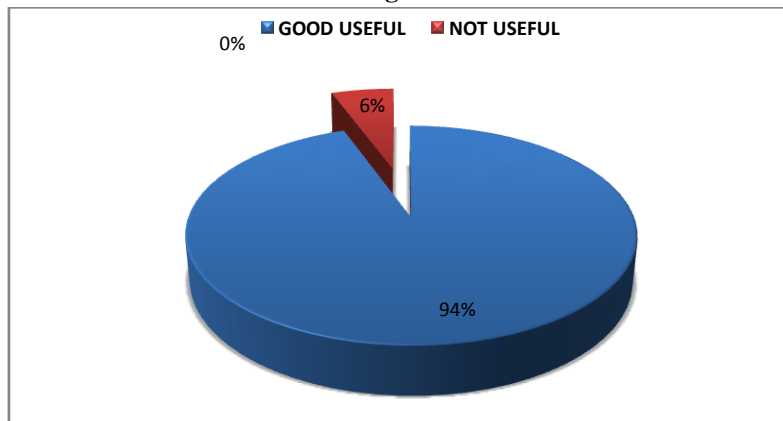
Que. 4 Have you attended any training programmes of Mann Deshi? If so, how many?

Fig. 4 -



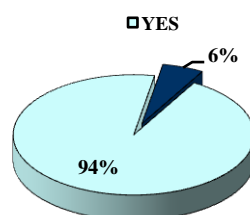
Que. 5 What is your opinion about the syllabus?

Fig. 5 -



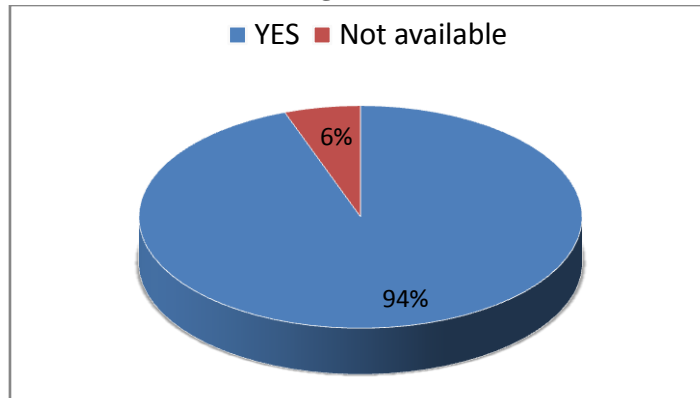
Que. 6 Was the training programme advantageous to you?

Fig. 6-



Que. 7 Are you using these in your daily business?

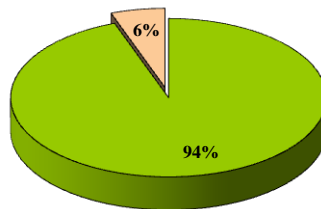
Fig. 7 -



Que.8 Are you satisfied with the training programme done by Mann Deshi?

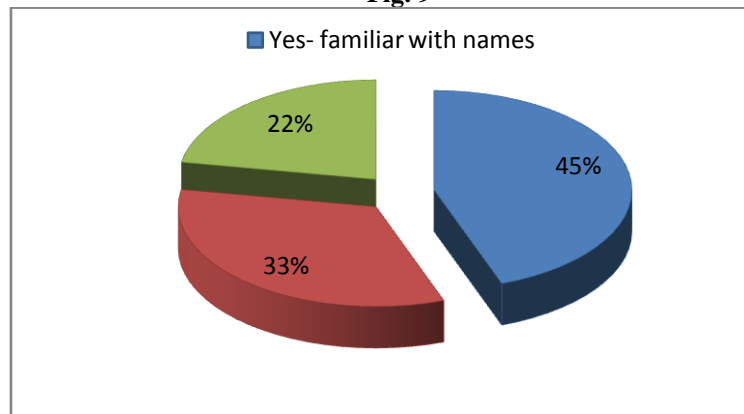
Fig. 8-

■ YES □ NO- more capital



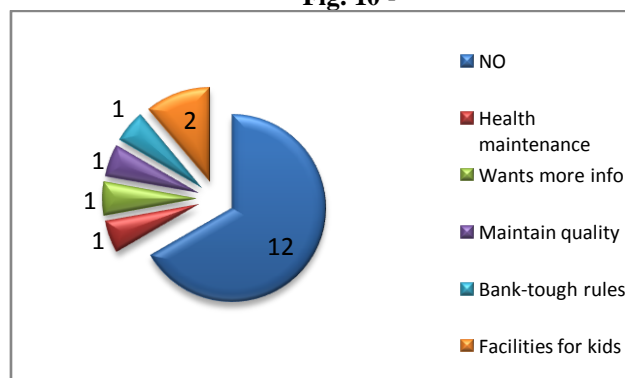
Que 9 - Are you aware of Mann Deshi's women empowerment policies?

Fig. 9 -



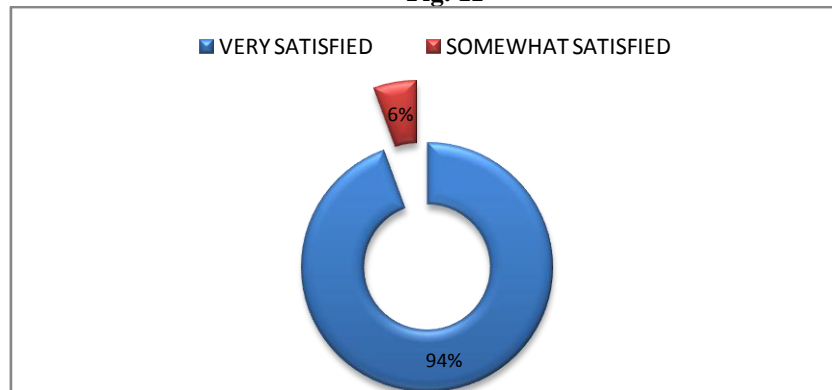
Que 10 - Do have any suggestions for changes in these policies?

Fig. 10 -



Que 11 - What is your overall satisfaction with your experience with the Deshi Entrepreneurs Program?

Fig. 11 -



Conclusion:

Development of nation is directly linked with woman empowerment. In rural area women entrepreneurship development is a major tool to empower women. Mann Deshi Foundation's 1000's of deshi women entrepreneurs program is running successfully and helped number of women in rural area for their empowerment. They helped women entrepreneurs to overcome shortcomings faced by rural India to become successful entrepreneurs by providing capital, business ideas, business expansion opportunities and most important self confidence.

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EDUCATION OF LEGAL LAW'S FOR WOMEN EMPOWERMENT**Dr.M.B.Waghmode**

Principal & Research Guide

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Introduction:-

“I think primary education of masses should be made compulsory up to a certain age, say least 12 years”. Mahatma Jyotirao Phule-18th Oct. 1882

In the 21st century along with food, cloths & shelter, education has become fundamental need of human being. Education plays a vital role in the process of human resource development as it is one of the necessary inputs for economic growth of a nation. Education has an equal weightage as other parameters in Human Development Index (HDI). It is seen worldwide that the countries where education is percolated to the last unit of the society have made progress in all sectors like HDI, health, poverty eradication, economic & social development etc.

Education plays a significant role in the social, economic and political transformation. A well educated population, having the relevant knowledge, attitudes and skills is essential for economic and social progress. It can be said that education is a key to socio-economic development. Education is crucial for empowerment of society. It provides basic skills & knowledge which can help people for productive employment, wealth creation which ultimately helps to boost the economy of a nation.

The role of education as a facilitating one, which helps to build the latent talents already present in the individual. Quality education and knowledge are considered as an integral part of human development. According to Mahatma Gandhi, education is physical, mental, intellectual & spiritual ascent of man. A great philosopher Socrates believed that knowledge is virtue & knowledge is power. Thus, education is closely related with the needs & goals of the society & nation.

Expenditure on education is an important investment in human development. Education strongly influences improvement in health, hygiene, demographic profile, productivity and practically all that things are connected with the quality of life. An investment in education sector is significant for over all development of nation.

Education of Legal Law's:-

Social change is an inevitable phenomenon of every society because social conditions never remain static. Social change whether it comes through legislation or judicial interpretation indicates the change in accepted modes of life. The changing pattern in the society has an impact on the laws and law must keep pace with changing socio-economic trends and political movements of the society.

Jawaharlal Nehru had said, ‘you can tell the condition of the nation by looking at the status of women.’ The empowerment of women is an input which is intended to eliminate their sub-ordination and establish equality. Empowerment is a positive concept it requires affirmative state action in support of those who are to be empowered. The Constitution of India envisages state intervention on behalf of the disadvantaged section of society.

For empowerment of women in India certain existing laws have been amended and modified according to need of time. After independence of India several new laws have been enacted by creating penal sanction against certain types of behavior that derogates the dignity of women. Apart from the legislation enacted by the central and state government, the Supreme Court of India and several High Courts of the states have protected women through judicial decisions.

In India National Commission for Women has been established to review the constitutional and legal safeguards for women, to recommend remedial legislative measures, to facilitate redressed of grievances and to advise the government on all policy matters affecting women.

Education of Personal Laws to Women in India:-

After independence codified Hindu Law brought out radical reforms to improve the condition of Hindu women. Some pertinent Acts enacted for uplifting the condition of women are as follows:

1. Hindu Widow's Remarriage Act, 1856:- due to enormous efforts of Ishwerchand Vidyasagar this Act could come in to existence.
2. Hindu Marriage Act, 1955:- prior to 1955 polygamous marriages were recognized as valid but this law enforced monogamy. Section 5 (i) of Hindu Marriage Act, 1955 lay down the conditions for a valid Hindu Marriage. This act has also made provision regarding divorce.
3. The Hindu Succession Act, 1956:- this law has empowered women by conferring property rights and other entitlements. This Act gave absolute share to the widow as well as to the daughters in the self acquired property of the husband and father respectively.
4. Hindu Adoption and Maintenance Act, 1956:- the Act provides for the maintenance of wife, widow, minor children and poor parents. Under this Act the Hindu women has got the right to adopt a child.

Education of Indian Constitution and Women:-

Indian Constitution is a prominent social document. It is goal oriented. This document puts women completely at par with men and fulfills cherished goal of equality in matters of civil, political and economic rights. The political rights of franchise have also been given to Indian women under provisions of the Constitution. Besides, they have been given right to vote and stand in election for any post. Article 14 guarantees to all equality before Law and equal protection of Law. Article 15 (1) prohibits gender based discrimination. Article 15 (3) permit the state to positively discriminate in favour of women and to make special provisions to ameliorate social, political and economic justice. Article 16 confers economic equality by ensuring equal opportunity in matters of public employment.

The 73rd and 74th amendments to the Indian Constitution effected in 1992 provide for reservation of seats to the women in election to the Panchayat and the Municipalities. Directive Principles of State Policy incorporate many directives to the state to improve the status of women. Article 39 (a) directs the state to direct its policy towards securing that, the citizen, men & women equally have the right to an adequate means of livelihood. Article 39 (d) directs the state to secure equal pay for equal work for both men & women. Article 39 (e) directs the state not to abuse the health & strength of the workers, men & women.

Article 23 of the Constitution specifically prohibits traffic in human beings. On the strength of Article 23 (1) of the Constitution the parliament has passed the Immoral Traffic (Prevention) Act, 1956. This Act aims at abolishing the practice of prostitution & other forms of trafficking.

Article 42 of the Constitution directs the state to make provisions for securing just and humane conditions of work and for maternity relief. The state has implemented this directive by enacting the Maternity Benefit Act, 1961.

5. Muslim Women (Protection of Rights on Divorce) Act, 1956:- this Act includes the provision for maintenance on divorce for Muslim women.
6. The Parsee Marriage and Divorce Act, 1937:- this Act enables both men and women equally to initiate proceedings for divorce on certain specific grounds.
7. The Hindu Minority and Guardianship Act, 1956:- this important legislation was enacted to give protection to children. This act gives a right to women to be a natural guardian of the child in some conditions.

Problems of the Educational Awareness in the Implementation of the Laws:-

It is clear that after independence many Acts have been passed for empowering and improving the conditions of women but these Acts remain only on the paper. The ineffectiveness of those laws can be attributed to the fact that these laws have been framed as a token gesture than from any genuine concern to change the condition of women. There is a big gap in availability of legal rights

and their actual enjoyment. Educational constraints and social backwardness of Indian women accounts for failure in utilization of legal rights available for them to improve their social status. There is a lacuna on the part of the government and also in implementing machinery.

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**PREVALENCE OF HABITS AND MORBIDITY IN THE SELECTED
INSTITUTIONALIZED ELDERLY MEN AND WOMEN****Dr. Bharati Bhosale* and Dr. Rohini Devi****

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Abstract

Elderly are prone to degenerative diseases. The present investigation was carried out to assess prevalence of habits and morbidity in the selected institutionalized elderly men and women residing in Marathwada region of Maharashtra. Information on morbidity and habits prevalent among selected elderly was collected using personal interview method. Prevalence of habits in the selected institutionalized elderly revealed that majority of elderly had habit of tobacco chewing (26.6%). The habits of pan and supari were high in elderly below 60 years of age while habits of smoking and snuffing were high in elderly above 70 years of age. A significant difference in habits of elderly male and female was noticed except for drinking and snuffing. Educational level did not influence statistically. Majority of elderly (74.2%) was found normal. Prevalence of diseases increased with increase in age. Sex did not exhibit any influence statistically.

Key words: elderly, institutionalized, habits, morbidity

Introduction

Elderly are prone to degenerative diseases like arthritis, diabetes, cancer, malignancies, and blindness due to cataract, hearing loss, dementia and slowing down of intellect. Multifactorial causes such as smoking, high blood pressure, obesity and high cholesterol cause coronary heart disease in elderly (Macrae *et al.* 1993) Cardio-vascular diseases like hypertension and coronary heart diseases are the cause for high morbidity in elderly

Methodology

The present investigation was carried out to assess prevalence of habits and morbidity in the selected institutionalized elderly. Investigation comprised of 500 institutionalized elderly men and women, covering eight districts of Marathwada region of Maharashtra. The data was collected by using personal interview methods. Information on morbidity and habits such as tobacco chewing, smoking, drinking, snuffing etc. prevalent among selected elderly was also collected. Statistical analysis of collected data was carried out after consolidation and computation to interpret the results and conclusions from the present study. The statistical significance between different parameters was determined by applying 'z' test.

Result and Discussion

Table 1 explains prevalence of habits in the selected institutionalized elderly. Results revealed that majority of elderly (26.6%) had habit of tobacco chewing followed by *supari* (19.0%), *pan* (7.6%), smoking (4.4%), snuffing (1.0%) and drinking (0.6%). The habits of *pan* (11.62%) and *supari* (22.09%) were high in elderly below 60 years of age while smoking (7.38%), snuffing (2.01%) and drinking (1.34%) were high in elderly above 70 years of age. Tobacco chewing (32.46%) and smoking (9.52%) were habits more prevalent in elderly men which was statistically significant ($P < 0.01$). On the other hand, majority of females had habit of *pan* (11.15%) and *supari* (22.67%) as compared to their counterparts which was statistically significant. No significant difference in drinking and snuffing habits was observed among elderly men and women. No significant difference in all studied habits except for snuffing was noticed among illiterate and educated elderly.

Table 1. Prevalence of habits in the selected institutionalized elderly

Factors	Percent prevalence of habits in selected institutionalized elderly [♦]					
	Tobacco chewing	Drinking	Pan	Supari	Smoking	Snuffing
Total (n=500)	26.60	0.6	7.6	19.00	4.40	1.00
Age						
<60 (n=86)	19.76	-	11.62	22.09	3.48	-
60-70 (n=265)	28.67	0.37	5.66	20.00	3.01	0.75
>70 (n=149)	26.84	1.34	8.72	15.43	7.38	2.01
Sex						
Male (n=231)	32.46	1.29	3.46	14.71	9.52	0.43
Female (n=269)	21.56	-	11.15	22.67	-	1.48
'Z' value	2.74 ^{**}	1.74 ^{NS}	3.40 ^{**}	2.30 [*]	4.93 ^{**}	1.36 ^{NS}
Educational level						
Illiterate (n=255)	29.41	-	5.88	16.07	3.52	1.96
Educated (n=245)	23.67	1.22	9.38	22.04	5.30	-
'Z' value	1.46 ^{NS}	1.74 ^{NS}	1.47 ^{NS}	1.70 ^{NS}	0.97 ^{NS}	2.25 [*]

** Significant at P<0.01

* Significant at P<0.05

NS= on significant

♦ Multiple response

Prevalence of morbidity among the selected institutionalized elderly

Percent of the selected institutionalized elderly subjects suffering with different diseases (Table 2) indicated that majority (74.2%) of elderly subjects were normal followed by hypertension (17.4%), diabetes mellitus (3.8%) and heart disease (1.6%). Among the selected sample majority of elderly below 60 years were normal. The percent of normal subjects decreased with increase in age. Elderly subjects above 70 years of age were suffering more from hypertension (21.47%) followed by elderly of 60 – 70 years of age (18.11%) and elderly below 60 years (8.13%). The percent of elderly subjects from different age groups suffering from diabetes mellitus varied from 3.35 to 4.15. Very few elderly subjects i.e. 1.50 to 2.68 per cent were suffering from heart disease.

Among different sex groups, the percentage of normal male and female were 76.19 and 72.49 respectively. Elderly female were suffering more from hypertension (20.07%) and diabetes mellitus (4.46%) as compared to elderly male (14.28% and 3.03% respectively), while only 1.73 per cent and 1.48 per cent elderly male and female were suffering from heart disease respectively. However, no significant difference was observed between the two sex groups who were suffering from different diseases.

Table 2. Morbidity status of institutionalized elderly

Groups*	Diabetes mellitus	Hypertension	Heart disease	Normal
Total (n=500)	3.8 (19)	17.4 (87)	1.6 (8)	74.2 (371)
Age				
<60 (86)	3.48 (3)	8.13 (7)	- (0)	86.04 (74)
60-70 (265)	4.15 (11)	18.11 (48)	1.50 (4)	73.58 (195)
>70 (149)	3.35 (5)	21.47 (32)	2.68 (4)	68.45 (102)

Sex				
Male (231)	3.03 (7)	14.28 (33)	1.73 (4)	76.19 (176)
Female (269)	4.46 (12)	20.07 (54)	1.48 (4)	72.49 (195)
'Z' value	0.85 ^{NS}	1.72 ^{NS}	0.22 ^{NS}	0.94 ^{NS}

Figures in parenthesis indicate number of elderly
 * Multiple responses

Factors influencing prevalence of morbidity among elderly

Elderly often suffer from multiple health problems. Cardiovascular diseases like hypertension and coronary heart diseases account for high morbidity in elderly. Other health problems in elderly are degenerative disorders like diabetes.

Prevalence of diseases in selected institutionalized elderly subjects (Table 2) indicated that majority of elderly were normal followed by hypertension (17.4%), diabetes mellitus (3.8%) and heart disease (1.6%).

Lakshmi Devi and Khader (1999) reported that elderly residing in old age homes suffering from hypertension and diabetes mellitus were 17 per cent and 11 per cent respectively. Sarojini and Chowdary (1990) found high incidence of chronic disorders like diabetes and hypertension in high income group elderly. Devi and Premakumari (1998) evaluated the health problems of the aged and reported that hypertension, diabetes mellitus were the commonly prevailing diseases among aged.

Jayasreemani and Padmavathi (1990) while studying health status of elderly in Andhra Pradesh observed that blood pressure, diabetes and heart ailments were the chronic disorders more prevalent in studied elderly. Studies on local population also reported similar results (Revanwar, 2002). Macrae *et al.* (1993) stated that diminished pancreatic B-cell response to glucose, reduced synthesis or function of cellular receptors for insulin and an impaired ability to utilize glucose probably cause diabetes in elderly. Further they also presumed that multifactorial causes such as smoking, high blood pressure, obesity and high cholesterol cause coronary heart disease in elderly.

Sexwise prevalence of diseases in selected elderly (Table2) revealed that elderly female were suffering more from diseases as compared to elderly male. Devi and Premakumari (1998) also noticed a high prevalence of disease in elderly females than males. Aging found to increase prevalence of diseases. In the present investigation the prevalence of diseases was more with increase in age in case of hypertension and heart disease (Table 2). As Macrae *et al.* (1993) stated that the prevalence of coronary heart disease increases markedly in those over 65 years of age. In the present investigation 82.8 per cent of elderly were above 60 years of age which might be one of the reasons for high prevalence of hypertension and heart diseases. Probably related to health other factors such as physiological, psychological and social changes also contribute to declining health status. Aging brings out a predictable decline in function of all organ systems and many of them protective immune responses are impaired in old age resulting in increased risk of infection and autoimmune disorders (Hemalatha, 1999).

Conclusion

Prevalence of habits in the selected institutionalized elderly revealed that majority of elderly had habit of tobacco chewing (26.6%). The habits of *pan* and *supari* were high in elderly below 60 years of age while habits of smoking and snuffing were high in elderly above 70 years of age. A significant difference in habits of elderly male and female was noticed except for drinking and snuffing. Educational level did not influence statistically.

Majority of elderly was (74.2%) found normal. Prevalence of diseases increased with increase in age. Sex did not exhibit any influence statistically.

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CONTRIBUTION OF WOMEN IN INDIAN SPORTS**Prof. Gautam Shahuraje Jadhav**

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Abstract

Sport is universal in nature. It does not differentiate with colour, caste or sex. Participating in sports not only helps to develop health but also the overall development. Women in Sport have been a topic almost ignored by most of nations that's why female sport participation was very less in recent past. . If we see the history, men used to participate in most of the sports and games, women were not allowed to take part in sports and games. They face m

any restrictions such as physical, mental, social, and religious. Later they also started taking active part in all sports events. At present, sport for women is a fast growing factor in every developing country. Researcher studied this problem in different periods. Scenario of Rig-Vedic Period, Scenario of Post-Vedic Period (Upanishads, Puranic and Smriti Periods), Scenario of Medieval Period, Scenario of British Period, Scenario of Post Independence Period. Descriptive method used for this study. Data were collected from different research articles, journals, magazines, research works published in reputed journals, internet and from different discussions.

In spite of many obstacles like Physical Obstacles, Physiological Obstacles, Psychological Obstacles, Social Obstacles, Religious Obstacles and Economic Obstacles, women from India proved themselves at various levels in various sports and games.

Keywords: Rig-Vedic Period, Upanishads, Puranic and Smriti, Medieval Period.

Introduction

In almost every nation sport is an integral part of the culture. Sports always use to promote gender equity and empower girls and women. It is overlooked because sport is not across the world professed as a suitable or desirable recreation for girls and women. Women in Sport have been a topic almost ignored by most of nations that's why female sport participation was very less in recent past. It has been a relatively undeveloped area of research also. Sex role, stereotyping, male research partiality and the reward formation of the world have contributed to this neglect.

Sport is universal in nature. It does not differentiate with colour, caste or sex. Participating in sports not only helps to develop health but also the overall development. If we see the history, men used to participate in most of the sports and games, women were not allowed to take part in sports and games. They face many restrictions such as physical, mental, social, and religious. Later they also started taking active part in all sports events.

At present, sport for women is a fast growing factor in every developing country. However, despite of the promotional campaigns participation rates remain low in some countries. Several social and environmental factors affect participation. Gender, age, level of education, financial status is some of the variables identified that influence participation in sports. In some areas of India women are still seen as a burden. Women do not have any right to speak they tempt to do according to the wish of their parents and husbands. Women's participation in sport can create a substantial contribution to the development of the society. Women of India have a potential to do miracles in every field. Now days, women are questioning the rules set down for her by the society.

Scenario of Rig-Vedic Period

In these period women enjoyed equal status with men. They were not isolated from men and freely participated in public life. They were allowed to learn Vedas and get weapon training. They were given education and had a voice in the selection of their husband. They called as Ardhangini (better-half).

Scenario of Post-Vedic Period (Upanishads, Puranic and Smriti Periods)

The position enjoyed by women in Vedic period was gradually degraded in the Puranic and Smriti periods. Several drastic changes took place in the Indian society from about BC 300 to the beginning of the Christian era led to the restriction of freedom of women. Code of conduct, rigid restrictions made obligatory by caste system and joint family system were the main reasons for lowering of status in this period.

Scenario of Medieval Period

The period between 11th century to 18th century witnessed further decay in the position of women due to the impact of different cultures. In this period, child marriage, parda system, sati and slavery were the main social practices affecting the position of women. Women education was almost banned.

Scenario of British Period

During the period of British rule some considerable progress was achieved in eliminating inequalities between men and women in matters of education, employment, social and property rights. Sati, parda, child marriage, slavery, prohibition of widow remarriage was barred by British. Raja Ram Mohan Rai, Dayanand Saraswati, Swami Vivekanand, Maharashi Karve, Justice Ranade, Mahatma Gandhi, Mahatma Phule and others tried a lot for welfare of women in Indian society.

Scenario of Post Independence Period

Government of India had taken many legal, social, economic and political steps to uplift the status of women in India after independence. The decades after independence have seen tremendous changes in the status and position of the women in Indian society.

Scenario of Modern Period

Women of modern India are a fruit of the efforts by social reformers before independence and post independence period. She has equal rights and opportunities in every field. Sport is one of it. Women's involvement in sport can make a significant contribution to social life and traditional development.

Objective

1. To know the status of women in India.
2. To know the status of Indian women in sports
3. To know the obstacles before Indian women to take part in sports.

Method

Descriptive method used for this study. Data were collected from different research articles, journals, magazines, research works published in reputed journals, internet and from different discussions.

Obstacles before Indian women to take part in sports

Physical Obstacles

Physical obstacles refer to the morphological features adaptations. Failure in physical fitness parameters results in the reduction of sports performance.

- Limbs heaviness
- Abdomen heaviness
- Pelvic heaviness
- Inappropriate posture and Flat foot

Physiological Obstacles

Physiological obstacles refer to the organ functions. If there is any dysfunction of the organs it results in reduction of sports performance.

- Low RBC and Haemoglobin level
- Weak heart
- Weak lungs
- Disorder of endocrine system and Menstrual disorders
- High fat percentage

Psychological Obstacles

Psychological obstacles include the behavioural process. Failure in behavioural process results in poor sports performance.

- High level anxiety and aggression
- Less self confidence
- Lack of motivation and interest
- Low self-esteem

Social Obstacles

Social obstacles refer to the behaviour during training and competition. The relationship with coaches, referees, teammates, opponents and other officials are not good during competition, it affects the performance and ultimately the participation also.

- Safety of women. (ragging, traffic pull & raping)
- Unsafe transportation.
- Lack of support and encouragement from the family.
- Myths like girls should not play sports.

Religious Obstacles

Some religion is very strict to women and afraid of blame by society to them for going beyond the boundaries of their religion. This might be the main cause that most of the women are not able to show their talent in sports.

Economic Obstacles

Whenever the family is in financial problem and they have to choose either the need of a son or a daughter, the main person always prefer the need of a son. Economic Obstacles are considered most important factor that hold back the women participation in sports. In India we don't have the sponsors for women teams which results in the non-availability of coaches, expert trainers and insufficient infrastructure.

Top 20 Female Sports Stars in India

- 1. Saina Nehwal :** Saina Nehwal is also known as the golden girl of Indian badminton. She won a bronze medal at the Olympics.
- 2. MC Mary Kom :** MC Mary Kom is also known as the "Million Rupee Baby" in India. She is the first lady boxer to win the bronze medal at the London Olympics for India.
- 3. PV Sindhu :** PV Sindhu is the rising star in the world of badminton. She has already carved a niche for herself in the world of sports after her performance in the London 2012 Olympics.
- 4. Bula Choudhury :** Bula Choudhury is a swimming champion, the first woman to cross all the seven seas, and recipient of the prestigious Arjuna Award and Padma Shri.
- 5. Mithali Raj :** Captain of Indian Women's cricket team for ODI and Tests, She received the Arjuna Award and in 2015, she was awarded Padma Shri.
- 6. Geeta Phogat :** Geeta Phogat is an Indian freestyle wrestler who won India's first gold medal in wrestling at Commonwealth Games (2010).
- 7. Sania Mirza :** Sania Mirza was India's No. 1 tennis player as per Women's Tennis Association.

She made Indians proud and played some terrific shots that helped her win against former world No.1 tennis player, Martina Hingis.

8. Deepika Kumari : Deepika Kumari, an ace archer, has a rating of World No. 2. This superstar won a gold medal at the 2010 Commonwealth Games in the category of women's individual recurve event.

9. Tanya Sachdeva : Tanya Sachdev is an Indian chess player who holds International Master and Woman Grandmaster titles.

10. Dipika Pallikal : Dipika Pallikal is the first squash player from India to have reached to the top 20 positions in the WSA ratings.

11. Anjali Bhagwat : Anjali Bhagwat is a professional shooter. In 2002, she became world's number one in 10m Air Rifle. In 2003, she won the World Cup Final in Milan and is the only Indian to win ISSF Champion's trophy in Air Rifle. Anjali Bhagwat was awarded by Arjuna Award (2000) and Rajiv Gandhi Khel Ratna (2003).

12. Nameirakpam Kunjarani Devi : Kunjarani Devi is a weightlifter from Imphal, Manipur. She has won numerous gold and silver medals in 44, 46, and 48 kg weightlifting categories. She was awarded Arjuna Award, Rajiv Gandhi Khel Ratna, and Padma Shri.

13. P.T Usha : P.T Usha was an Indian sprinter and was known as queen of Indian track and field. She became the first Indian woman to reach the final of an Olympic event.

14. Karnam Malleswari : Karnam Malleswari represented India in Weightlifting and won a bronze medal in 2000 Olympics.

15. Hima Das : First Indian female athlete to win Gold Medal in I.A.A.A.F. World U-20 Athletics Championship.

16. Navjot Kaur : First Indian woman wrestler to win an Asian Gold Medal.

17. Maneka Batra : Manika Batra won three gold medals at the 2016 South Asian Games.

18. Zoolan Gosvami : Indian Fast Bowler who created many records in international cricket.

19. Rahi Sarnobat : Indian rifle shooter who won an Asian Gold Medal.

20. Akanksha Singh : Akanksha Singh is the captain of India Women's National Basketball Team. In 2010, Akanksha Singh was recognized as the Most Valuable Player in Professional Basketball League.

Discussion

As we all know that the Indian Constitution has granted equal rights to all women. Indian women can do anything and everything which she can dream. Still above mentioned obstacles are not allowing us to produce good quality sports women. As some of Indian women had marked examples before us and are role models for the present & coming generations

Conclusions

Participation in sports helps women in much aspect and keeps them fit and healthy. It enhances their cognitive abilities, endurance which will help them to keep working all the time. It keeps them away from stress, obesity, hypertension, diabetes; hormone dysfunction, unable to accomplish the day-to-day activities prone to injury such as the osteoporosis condition. It also makes them the producer and servers to the society. Sports participation should encourage right from schools, colleges and in universities. Government should conduct maximum sports events for women sports participation. It is a duty of every citizen to see that women can also participate in sports and live a better and healthy life.

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URBANIZATION AND WOMEN MIGRATION: THE INDIAN CONTEXT**Prof. Santosh M. Shinde**Head, Dept. of Geography
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Warje-Malwadi, Pune – 58**Abstract:**

Urbanization is a continuous process. By the year 2008, more than fifty percent of total world population were living in urban areas.1The process of urbanization is very fast in developing countries. It is projected that by the year 2025, more than half of Indian population will be living in urban areas.2It has colored the life and changed the civilization. It has led to migration of people from villages to cities. Though it has contributed to better quality of life, increased tolerance and better socio-cultural stimulation, at the same time; it has devastated mental health of people by heightened social tension, increased conflicts and has caused an increase in overall stress.3The final outcome is an increase in psychiatric morbidity in urban population. This phenomenon has been observed not only in poor and backward countries but also in developed parts of the world.4

Since the 1970s, urbanization across the globe has been shaped by corporate capital under the neo-liberal policies of the state. Cities are treated as consumer products with massive private investment in real estate, corporate and public infrastructure, entertainment facilities, and security, to promote corporate urban development. The urban poor, slum dwellers, and migrants are dispossessed as a result of urban restructuring and gentrification. This article evaluates women's migration to urban areas, identifies exclusionary processes against migrants in cities, and suggests strategies for implementing the "right to the city" perspective.

Introduction:

Urbanization in low and middle-income countries is one of the most influential transformation processes, altering urban as well as natural systems on the local, regional and global scale. Yet, urban transformation offers opportunities and challenges to create sustainable habitats for the future. Due to urbanization, a lot of changes occur in every individual, family, society as well as the country as a whole. As we have already mentioned that urbanization have both, a positive and a negative impact on the society and on the individual itself.

Therefore some of the important and authentic impacts of urbanization can be summarized as below:

Impact of urbanization:-

- Change of family dynamics
- Increased burden on female members
- Immigration
- Unemployment

Poverty

- Crime
- Increased stress
- Disturbance of biological rhythm
- Stressful life events
- Poor social network

In most of the societies, women have a subordinate role to men. Gender inequality is a worldwide issue. The women have to play the role of mother, wife, daughter etc. which are stressful roles in the context of any society. Each role is affected by the process of urbanization. In addition, women also become part of labor force and contribute to household income. While the roles played by women in social framework have been expanding like anything, their rise in hierarchy in society that should rightfully accompany this increased demand on them is still missing. The changes have positive as well as negative impact on women. The positive impact of urbanization can be

summarized as - Improve in the literacy rate, increased self-dependency, increased liberty, more opportunity for public employment.

Due to urbanization, the literacy rate of women has been improved. They have become more aware of their rights. Improved literacy and education has created the opportunity for self-employment and self-dependence. Urbanization has also facilitated the process of empowerment of women. The negative impact however, far outweighs the apparent positive impact. Urbanization, particularly in the developing countries, significantly affects the social support system of women belonging to low socio-economic status, which makes them more vulnerable for anxiety and depression. Women in urban areas have significantly higher prevalence rates for neuroses, affective disorders, and organic psychoses than men.

Migration & Women:

Migrants are also vulnerable to discrimination and exploitation as many of them are poor, illiterate, and live in slums and hazardous locations that are prone to disasters and natural calamities. Women migrants are likely to suffer more in such situations. The nature of the city has changed from an oeuvre (work of art) to a commodity that shapes social relations, leading to unequal power, wealth, dominance, and exploitation of labor by the dominant capitalist class.

Patriarchal power relations continue to be embedded in religious, caste, place, and gender-based identities in cities, despite increased urbanization and mobility. The decision of whether women family members can work outside the home is often made by men. Working women have to take care of both household chores and workplace duties, have little control over their salaries and wages, and are dependent on men for their movement.

Migration has taken women from the sphere of traditional gender relations in rural areas to a new patriarchal set-up embedded in the conjugal family system and the separation of the living space from the workplace. There are several feminist studies that have contributed to our understanding of the role of capitalism and gender in migration. They have studied the role of patriarchal power in controlling women's labor in the home and the workplace. Gendered power relations also influence women's private lives as well as their access to and use of public spaces. Women's safety and security are a matter of great concern in cities, and these issues take an acute form with respect to migrant women.

India's social system is predominantly organized through the institution of caste—a hierarchical arrangement of social groups, where status is determined by birth. Each social group traditionally lived in a spatially demarcated area. Due to economic growth, rapid urbanization, and increased means of transportation and communication, the rate of migration of women has increased as compared to men in recent times. Also, longer distance and interstate migration has increased among women (Singh et al 2016). While most men report employment as the reason for rural–urban migration, women report marriage (60%) and relocation of the household (30%) as the dominant reasons for migration (National family-related migration of women has increased in the last two decades. It would seem that male and female migration from rural to urban areas is related, since men move for employment—or in search of better employment—and women follow them after marriage or move after men migrants settle down.

In cities like Delhi, Mumbai, Kolkata, Bengaluru and Pune, there have been increases in female migration. In fact, the increase in female migration is evident across all classes in urban centers (Singh 2009). As most of these women do not work, this shapes their relationship with the city, especially with regard to access and use of the city space and resources. On the other hand, their contributions as homemakers and family-care providers are enormous, but seem to be structured through the continuity of patriarchal traditions transmitted from rural to urban areas. National statistics on migration show why men and women migrate.

The statistics show that women have limited agency in case of migration, with less than 3% of women migrants reporting employment as the reason for migrating. It is true that there are women migrants who reported that the reason for migration was either marriage or relocation with their families, but these same women also became a part of the workforce after migration. In national data sets like the census and the national sample surveys, a single cause of migration is identified from several causes like marriage, employment, relocation with family, education, business, moving after birth, etc.

Impact of Urbanization on Women's Mental Health:

Due to urbanization, the literacy rate of women has been improved. They have become more aware of their rights. Improved literacy and education has created the opportunity for self-employment and self-dependence. Urbanization has also facilitated the process of empowerment of women. The negative impact however, far outweighs the apparent positive impact. Urbanization, particularly in the developing countries, significantly affects the social support system of women belonging to low socio-economic status, which makes them more vulnerable for anxiety and depression.

Women in urban areas have significantly higher prevalence rates for neuroses, affective disorders, and organic psychoses than men. Women in urban settings face a unique set of problems. These include increased risk of assault at hands of intimate partners as well as closer relatives, poor reproductive health, increased sexual violence and increased use of addictive substances. Poor reproductive health is another important issue of concern. Unplanned pregnancies and unsafe abortion practices have increased. Unplanned pregnancies add to burden of family, result in conflict between the partners and result in increased stress levels. Forced and unsafe abortion practices are also equally detrimental.

Premature termination of breastfeeding hampers the fertility control as breastfeeding regulates the fertility naturally. Increased use of addictive substances by women is another important negative impact of urbanization. Migration is an integral part of women's life in many societies. In most of the patriarchal societies, a woman has to leave her maternal house after her marriage and to live with her spouse and his family who are nearly strangers to her. Women living in urban and rural areas have difference in their life styles.

A rural woman, who has to migrate to urban areas after marriage has to face lot of difficulties in adjustment and similarly when a urban woman migrate to a rural society after her marriage, she also faces difficulties in adjustment. Urbanization has brought a significant difference in the styles of living, which led to difficulty in adjustment and this maladjustment may result in relational problems, depression, dissociative disorder, somatization and anxiety disorders. Urbanization disproportionately increases the female gender specific risk factors like – gender based violence, earning inequality, subordinate status in society and increased responsibility of care.

Urbanization is a strong attributing factor of loneliness in women. Unfortunately, while the stressors have significantly increased, the protective mechanisms have become weak with urbanization. The social support and presence of close relationships which is protective and is commonly observed in rural societies has disappeared in urban context. Nuclear families, lack of proper peer group and decreased frequency of social gatherings only add fuel to the existing fire.

Conclusion:

Urbanization is a continuous process and cannot be stopped. Coming years shall further witness expansion of cities and all the associated problems. Rapid urbanization, has stolen the focus of policy makers to invest in the cities, keeping the rural development aside, even though a larger chunk of population still reside in the rural areas. This also increases the stress of rural population. A few more might add to the list. The need of the hour is to pause and to have a look at the problems that are likely to trouble us the most.

Women are the most important pillars of the society. Compromise of health of women shall compromise the health of entire family and society as a whole. In the current society, the social role of a woman is quite different from what it is expected from them decades back. Expectations have been changed to a greater extent by the process of urbanization which attribute to increasing stress. Gender is an important determinant of mental health and is significantly affected by the process of rapid urbanization attributing to a spectrum of mental illnesses. In the race of development, we must not lose what we have in our hands.

There cannot be any progress without health and needless to say, mental health is as important as physical health. We must focus on the changing structure of society and its impact on mental health of women. Policy makers need to be made aware of this issue and appropriate plans need to be formulated. Increasing general awareness of the society and mental health professionals about this burning issue shall go a long way in finding a lasting solution to this problem.

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**CONTRIBUTION OF WOMEN'S IN INDIAN SPORTS: WITH SPECIAL REFERENCE
TO 18th ASIAN GAMES****Dr. Suhas Nivrutti Bhairat,**Director of Physical Education & Sports,
ITGP's Vishwasrao Ransing College, Kalamb-Walchandnagar, Indapur, Dist. Pune**Abstract -**

Among the small percentage of peoples who are participating in sports activities in our country there are number of women's as well. In recent time mostly our sport women's are giving number of occasion's to feel proud about their achievements from sporting field. These are the women's who worked hard taken the path which was not less than trodden they were forced to face many problems in every stages of life not only physically but also from society. But they have not given up. They overcome with all unfavourable situations and represented our country internationally to brought laurels to our country. With well-known legends from sports women's there are more sports women's who are bringing more prestige, Honour, Glory to our country. These achievements are by no means any less. This article is going to highlight those sports women's who have brought Golden success in 18th Asian Games at Palembang, Jakarta in 2018.

We can say sports as forms of competitive physical activity played by the peoples through casual or organized participation. It helps everyone to improve and maintain physical ability and skills. It is a way of entertainment to the participants. Sports are generally played as a contest between two competitive sides with attempt to exceed other. There are various types of sports and games, those which can be played outside the door named as outdoor games whereas those which can be played inside the door named as indoor games. One of the both contestants becomes winner whereas another becomes loser. Sports are really an important activity for not only for men's but also for women's as it keeps body healthy and fit.

In our country the situation was not same as today, in earlier days. There were many restrictions on the participation of women's on the sporting field. They are not allowed to participate even by their own parents due to lack of awareness about importance of sports for women's. With this Social factors also played major role in sports participation. But this scenario was changed from few years. Awareness was made and accepted by our peoples by giving freehand to women's making their appearance in sports arena.

By observing today's sports performance by our athletes on international stages, we can say confidently that our sporting women are bringing lot of moments of laurels for our country.

Among the small percentage of peoples who are participating in sports activities in our country there are number of women's as well. In recent time mostly our sportwomen's are giving number of occasion's to feel proud about their achievements from sporting field. These are the women's who worked hard taken the path which was not less than trodden they were forced to face many problems in every stages of life not only physically but also from society. But they have not given up. They overcome with all unfavourable situations and represented our country internationally to brought laurels to our country.

Some we have heard of and are well known like P. T. Usha, Saina Nehwal, Anju Bobby George, Mary Kom, Karnam Malleshwari, Sania Mirza, Sakshi Malik, Anjum Chopra, Beenamol, Mithali Raj, Geeta Phogat, Kavita Raut, Lalita Babar, Koneru Humpy and many more. With these legends there are more sports women's who are bringing more prestige, Honour, Glory to our country. These achievements are by no means any less.

This article is going to highlight those sports women's who have brought Golden success in 18th Asian Games at Palembang, Jakarta in 2018.

Vinesh Phogat: 50kg freestyle Wrestling - Gold Medal

Vinesh Phogat (born 25 August 1994) is a wrestler who comes from a successful background of wrestling. Vinesh is the daughter of wrestler Mahavir Singh Phogat's younger brother Rajpal and the cousin of wrestlers Geeta Phogat and Babita Kumari, both her cousins have won gold in 55kg category in Commonwealth Games.

In allowing her cousins and herself to pursue competitive wrestling, her father and uncle had to deal with immense pressure and opposition from the community in their village in Haryana. They were adjudged as going against the morals and values of their community. Her cousin, Ritu Phogat, too is an international level wrestler and has won a gold medal at the 2016 Commonwealth Wrestling Championship.

Vinesh Phogat won the gold medal at the 2018 Asian Games and became the first Indian woman wrestler to win gold in the Asian Games. Phogat beat Japan's Yuki Irie in Women's 50 kg Freestyle Wrestling gold medal match. She became the first Indian woman wrestler to win Gold in both Commonwealth and Asian games.

Rahi Sarnobat: 25 meters pistol shooting – Gold Medal

Rahi Jeevan Sarnobat is a female athlete who competes in the event of 25 meters pistol shooting. She won her first gold medal at the 2008 Commonwealth Youth Games in Pune, India. Rahi hails from Kolhapur in Maharashtra. Her inspiration is fellow Maharashtra and 50m rifle prone World Champion Tejaswini Sawant. She became India's first pistol shooter to win a gold medal in the World Cup. She won the 25m pistol event in the ISSF World Cup in Changwon.

In the 2014 Commonwealth Games at Glasgow, she won gold in the Women's 25-metre pistol. In the same year, she won the Bronze medal in the 25-metre pistol team event at the 2014 Asian Games at Incheon, where she teamed up with Anisa Sayyed and Heena Sidhu. Rahi won the bronze medal in world cup 2011 and got selected for the London Olympics in 2012, thereby becoming the first Indian shooter to qualify for the 25 meters sports pistol event in the Olympics. In May 2015, Rahi was recommended for the country's prestigious, Arjuna Award by the National Rifle Association of India (NRAI). On August 22, 2018, she became the first Indian woman individual Asian games gold medalist in shooting by winning the 25 meter pistol event with a game's record score of 34. She won the shoot off against her Thai opponent to bag the Gold.

Swapna Barman: Heptathlon – Gold Medal

Swapna Barman (born 29 October 1996) is an Indian Heptathlete. She was placed first in the Heptathlon at the 2017 Asian Athletics Championships. She is supported by the Go Sports Foundation through the Rahul Dravid Athlete Mentorship Programme.

Barman was born in Jalpaiguri, West Bengal in 1996. She is unusual in having six toes on each foot. Her mother Basana worked on a tea estate and her father, Panchanan Barman, was a rickshaw driver and is bed-ridden after having suffered a stroke in 2013. However he had to stop this when he had a stroke making life tricky for his four children. She found it difficult to find the right food, and her unusual feet caused her pain because she could not afford extra wide running shoes. Swapna uses her prize money to look after her family who live in a house without a concrete wall. In 2016 she won a scholarship of 150,000 rupees in recognition of the success she had at athletics. She currently trains at the Sports Authority of India campus at Kolkata. Barman collapsed during the final event of the 2017 Asian Athletics Championships – Women's heptathlon which was the 800 metres. However Barman had broken many of her personal records and she had already gained enough points from the previous six events and she had finished fourth in the 800 metres. India's Swapna Barman won the women's heptathlon gold medal in Asian Games with a total of 6026 points.

Women's 4 × 400 Metre Relay Team: Gold Medal

The **women's 4 × 400 metres relay** competition at the [2018 Asian Games](#) was taken place on 30 August 2018 at the [Gelora Bung Karno Stadium](#). In this event team of our country has participated consisting four athletes M. R. Poovamma, Saritaben Gaikwad, Hima Das, Visama. This team completed this relay event with time of 3:28.72 to achieve Gold medal, in this starting runner was Hima Das and her excellent run leads Indian team to brag this gold medal.

With above Gold Medallists our countries other sports women's also gained many Silver and Bronze medals.

Silver medallist Sports Women's: P. V. Sindhu (Badminton), Dutee Chand (100 & 200 mtr.), Hima Das (400 mtr.), Sudha Sing (3000 mtr. Steeplechase), Neena Varakil (Long jump), Pinky Balhara (Kurash 52kg.), Sailing 49er FX team, Kabaddi team, Hockey team and Archery Compound team.

Bronze medallist Sports Women's: Saina Nehwal (Badminton), Divya Kakaran (Wrestling 68 kg.), Roshibina Naorem (Wushu 60kg.), Ankita Raina (Lawn tennis), Heena Sidhu (10 mtr. Air pistol), Dipika Pallikal (Squash Racket), Joshna Chinappa (Squash Racket), Malaprabha Jadhav (Kurash 52kg.), P.U. Chitra (1500mtr.), Seema Punia (Discuss throw), Harshita Tomar (Sailing Open Laser 4.7),

“Kudos to all Sports Women's of our country those who brought Glory to the Indians.”

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PROBLEMS FACED BY MARRIED WORKING WOMEN IN RURAL AREAS OF SOLAPUR DISTRICT

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Abstract :

Number of married working women is increasing day by day. Though they are taking up jobs outside their homes and supporting their families, attitude towards these married working women is not changing. Especially in rural areas these working women are expected to perform both the duties perfectly. A study is carried out in rural areas of Solapur district to study the problems faced by married working women. A sample of 40 married working women were interviewed with structured cum open ended interview schedule. Results shows that married working women in rural areas face several physical health problems, family related problems and psychological problems.

Introduction :

Life of women is shifted from 'working women' to 'super women' to now 'wonder women'. Increased level of education in developing world is opening new avenues for her. More and more women are stepping out and working to support their families (Panchal 2015). As a result today's woman is experiencing great improvement in her life. Even in rural areas also, apart from traditional work areas of agriculture and allied sectors, many women are seeking jobs in nearby private and public schools, government and non-government offices, industries, banks etc. But still attitude towards married working women and their role in family is not changing accordingly. More contrary today she is expected to earn also and continue with all traditional household responsibilities of cooking, cleaning, caring children and elderly etc. (Rani 2013). Because of this, today's married working woman is 'overburdened' of two full time duties. Though she is providing economic support to her family, she struggles a lot at physical, familial and psychological level to prove herself at professional as well as domestic level. This makes the life of working women extremely stressful (Panchal et al 2016). In light of the above a study is conducted on 'Problems faced by married working women in rural areas of Solapur District.' With following objectives-

Objectives :

1. To study various physical health problems faced by married working women.
2. To study various family related problems faced by married working women.
3. To study various psychological health problems faced by married working women.

Methodology :

A stratified random sample of 40 married working women from rural areas of Malshiras Taluka from Solapur District of Maharashtra were selected for this study. These women were at least graduate and in the age range of 30 to 50 and working in schools (private, semi government and government) colleges, hospitals and in government offices. Selected sample of married working women were personally interviewed with structured cum open ended interview schedule.

Results and discussion:

Table 1. Physical health problems of married working women N=40

Sr. no.	Physical health problems	Percentage
1	Have chronic health problem	8(20.00)
2	No regular physical exercise	10(25.00)
3	Headache	29(72.50)

4	Backache	32(80.00)
5	Fatigue	33(82.50)
6	Not enough sleep	20(50.00)
7	Not taking nutritious diet	12(30.50)

Physical health problems of married working women are represented in Table no 1. From above table, it is clear that most of the married working women face fatigue (82.50%), backache(80.50%), headache(72.50%) followed by 50 percent of women not getting enough sleep and not taking nutritious diet (30.00). Twenty five percent of working married women are not doing regular physical exercise and twenty percent have chronic health problems.

Most of the married women experience fatigue, backache, headache due to dual responsibility of household chores, care of children and other members in the family and travelling. Along with these women reported that they are not taking nutritious diet hence they feel that they are always tired and have backache and headache problems. These women even reported that they do not get time for regular exercise.

Table 2. Family related problems of married working women N=40

Sr.no.	Family problems	Percentage
1.	Not living with husband	5(12.50)
2.	Having Children below 15 years	33(82.50)
3	No assistance in household work	27(67.50)
4.	No family support to work outside	09(22.50)
5.	Not Having servant for household work	10(25.00)
6	Having bed ridden elderly	6(15.00)
7.	Can't attend relatives and family functions	20(50.50)

Table 2 reflects family related problems of married working women. It is obvious from the table that most of the married working women face several family related problems. Family related problems are mostly , having children below 15 years (82.50%), followed by no assistance in household chores from family members (67.50) and unable to attend family functions and relatives (50.00). Twenty five percent of these married working women have not appointed any servant for taking help in household chores and twenty two percent of women did not get support from their family for working outside. Least percentage of married working women found to be living without husband (12.50) and having bed ridden family member (15.00).

Women who have children below 15 years of age felt that this is the time when children need more care and attention but still they can't give proper attention towards their young children's education and other needs due to their working outside. These women reported that they don't get assistance in household chores like cooking cleaning etc. from their family members such as husband or any other member as yet it is believed that, it is 'her' responsibility. It is also seen that these women can't attend their relatives and family functions due to their job.

Table 3. Psychological problems of married working women N=40

Sr. no.	Psychological problems	Percentage
1.	Stress	37(92.50)
2.	Mental fatigue	38(95.00)
3.	Anxiety	28(70.00)
4	Frustration	26(65.00)
5.	Depression	19(47.50)
6.	Loss of interest	10(25.00)
7.	Role conflict	20(50.00)

Table 3 depicts psychological problems of married working women. From this table it is obvious that most of the married working women are facing psychological problems such as mental fatigue (95.00), stress (92.00), followed by anxiety (70.00) , frustration(65.00)and role conflict (50.00). It was noticed that 19 women out of 40 were felt depressed and 10 women reported that they experience loss of interest.

Married working women reported various psychological problems as they have to balance work and domestic work. At both the places they have to give their best. They are considered solely responsible for their work at both the places.

Conclusion:

It is concluded from this research that most of the married working women face several physical health problems such as fatigue, backache, headache followed not getting enough sleep and not taking nutritious diet.

Family related problems are mostly, having children below 15 years, followed by no assistance in household chores from family members and unable to attend family functions and relatives followed by not having any servant for taking help in household chores and not getting support from their family. Least percentage of married women found to be living without husband and having bed ridden family member.

Most of the married working women are facing psychological problems such as mental fatigue, stress, followed by anxiety , frustration and role conflict. Near about half percent of married working women felt depressed and 10 women reported that they experience loss of interest.

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AN ANALYTICAL STUDY OF MUSLIM WOMEN ENTREPRENEURS IN CHANDGAD TALUKA

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Abstract

This study focused the role of women entrepreneurs in development of rural India. Chandgad Taluka has been selected as a geographical area for this study. Aim of this study is to identify the problems which are faced by Muslim women entrepreneurs in Chandgad Taluka and identify the role of women entrepreneurs in development of economy. 50 women entrepreneurs have been selected by using convenient sampling technique. Primary as well as secondary data have been used by researchers. Simple percentage method and averages have been used for data presentation. It is found that lack of communication, lack of finance and community perception regarding women entrepreneurs, these are the major problems faced by respondents.

Keywords: Entrepreneurship, Entrepreneurs, Women Entrepreneurs, Finance and Communication.

1. Introduction:

The educated women do not want to limit their lives in the four walls of the house. They demand equal respect from their partners. However, Indian women have to go a long way to achieve equal rights and position because traditions are deep rooted in Indian society where the sociological set up has been a male dominated one. Women are considered as weaker sex and always made to depend on men folk in their family and outside, throughout their life. The Indian culture made them only subordinates and executors of the decisions made by other male members, in the basic family structure. While at least half the brainpower on earth belongs to women, women remain perhaps the world's most underutilized resource. Despite all the social hurdles, India is brimming with the success stories of women. They stand tall from the rest of the crowd and are applauded for their achievements in their respective field. The transformation of social fabric of the Indian society, in terms of increased educational status of women and varied aspirations for better living, necessitated a change in the life style of Indian women. They have competed with man and successfully stood up with him in every walk of life and business is no exception for this. These women leaders are assertive, persuasive and willing to take risks. They managed to survive and succeed in this cut throat competition with their hard work, diligence and perseverance. Ability to learn quickly from her abilities, her persuasiveness, open style of problem solving, willingness to take risks and chances, ability to motivate people, knowing how to win and lose gracefully are the strengths of the Indian women entrepreneurs.

2. Problems of The Study:

Indian society is suffering from the various problems like poverty, hunger, and the illiteracy. Women are not included properly in financial system of India. Women have various skills but it has not utilized in proper way.

1. What is the demographic profile of Muslim women entrepreneurs in Chandgad?
2. Which problems faced by Muslim women entrepreneurs in Chandgad?
3. What is the role of Muslim women entrepreneurs in development of nation?

3. Objectives of The Study

The objectives of this research are as under;

1. To study the demographic profile of Muslim women entrepreneurs.
2. To study the business profile of Muslim women entrepreneurs.
3. To identify the problems being faced by Muslim women entrepreneur.

4. Research Methodology:

The present study aims to assess the problems being faced by Muslim women entrepreneurs. The following methodology will be adopted for the present study:

4.1 Method of Data Collection:

Both primary as well as secondary data have been collected for the present study. Primary data collected from respondents by using interview schedule and secondary data collected through journals and books.

4.2 Sample Design:

For the purpose of data analysis researchers have been selected 50 respondents by using convenient sampling technique.

Sample Size

Sr. No.	Name of Village	Sample
1.	Chandgad	30
2.	Kowad	05
3.	Kalkundri	05
4.	Shinoli	10
Total		50

4.3 Methods of Data Analysis:

The data has been analyzed by using different statistical techniques and tools such as simple percentage method and mean.

5. Significance of The Study:

This study is significant to Muslim women entrepreneurs to identify opportunities and threats of their businesses and improve their business. Also this study is significant for improve their entrepreneurial skills. Various problems being faced by women entrepreneurs, researchers identify such problems. This study also significant to the Government for prescribes policies regarding to women entrepreneurs in rural India. Also this study is significant to the further researchers who want to study in same phenomenon.

6. Scope of The Study:

The scope of the research is summarized as follows:

1. The geographical scope of present study is confined to Chandgad Taluka.
2. The researchers have been selected 50 respondents.

7. Data Analysis And Interpretation:

The researchers have used structural interview schedule to understand the demographic profile of the respondents.

Table No. 1 Demographic Profile

Particulars	Classifications	Frequency	Percentage (%)
Age Group	Below 25 years	04	08.00
	26-40 years	21	42.00
	41-50 years	23	46.00
	Above 50 years	02	04.00
Marital Status	Unmarried	05	10.00
	Married	38	76.00
	Separated	07	14.00
Qualification	SSC	19	38.00
	HSC	14	28.00
	Diploma	07	14.00
	Graduation	10	20.00
	Post-graduation	00	00.00

Nature of Business Unit	Production	04	08.00
	Training	12	24.00
	Food Processing	10	20.00
	Fashion Designing & Tailoring	24	48.00

(Source: Compiled by Researchers)

The above table reveals that 46.00% of the respondents are from the age group of 41 to 50 years. Only 04.00% are aged more than 50 years and 08.00% respondents are below the age of 25 years. It means that a majority (96.00%) of the Muslim women entrepreneurs are below the age of 50 years.

In Indian society marriage is required at cultural point of view. The parents expect that if a girl wants to make any career, it is after marriage. In this study found that 76.00% of women are married and only 10.00% are unmarried. The above table should also that 14.00% women are separated that means divorced and widow.

The table reveals that 28.00% of the respondents are taken education up to HSC and 34.00% are either diploma or degree holder. There are no any post graduate respondents. Also 38.00% respondents are only SSC holder. Most are educated girls choosing the entrepreneurship profession willingly.

Nature of business unit which to start, mostly depend upon the experience, availability of raw materials and market opportunities. In this study out of 50 respondents, 20.00% having a food processing unit, 08.00% respondents having a production unit, 24% respondents having a training unit and 48.00% respondents having a fashion designing and tailoring unit.

Table No. 2
Profile of the Business

Particulars	Classifications	Frequency	Percentage (%)
Investment	Up to 50,000	11	22.00
	50,000-1,00,000	17	34.00
	1,00,000-2,00,000	12	24.00
	Above 2,00,000	10	20.00
Source of Investment	By own funds	28	56.00
	Bank Loan	05	10.00
	Loan From Relatives	17	34.00
Earn Profit per month	Up to 15,000	06	12.00
	15,000-25,000	19	38.00
	25,000-35000	22	44.00
	Above 35,000	03	06.00
Saving per month	No Saving	16	32.00
	Up to 10,000	24	48.00
	10,000-15,000	06	12.00
	above15,000	04	08.00
Workers Employed	No worker	20	40.00
	1-2	17	34.00
	3-4	07	14.00
	Above 5	06	12.00

(Source: Compiled by Researchers)

In this study researchers have apply the structural questioners for well understand the profile of industry. Investment is life blood of business so it is very required for start any business. 11 (22.00%) respondents were started business with less than Rs 50,000. 20.00% respondents were started their business with above Rs. 2,00,000 as a capital.

Proper capital structure is essential for compiled the capital for the business. 56.00% women's invested their own funds for investment purpose. 10.00% respondents taken loan from Banks for run business. Women who take loan from relatives are 34.00% i.e. 17 respondents.

Every business starts with specific purpose. To earn maximum profit is the main and basic objective of every business. In the study area researchers have observed that most women's i.e. 44.00% earn profit between Rs. 25,000 to 35,000. Only six respondent get the minimum profit i.e. up to Rs. 15,000. 3 i.e. (06.00%) respondents earn maximum profit i.e. above Rs. 35,000.

Saving is a part of income keep a side. Thus, the increase in income leads to create high rate of saving. In the study area researchers have found that, women's who save up to Rs. 10,000 are 24 i.e. 48.00%. Only four women entrepreneur save the maximum amount i.e. above Rs.15,000. Out of 50 respondents 32.00% i.e. 16 women's are not saving.

Economic development of nation is depending upon development and expands the business. Expansion of business leads to create an employment. In the study area researchers have found that 6 business units have created more employment i.e. 5 workers. 40.00% business units haven't created any employment. 34.00% business units having 1 or 2 workers for their business.

Table No. 3
Problems Facing by Women Entrepreneurs

Classification	Yes	No
Financial Problem	32 (64.00%)	18 (36.00%)
Marketing Related	17 (34.00%)	33 (66.00%)
Government Policies	21 (42.00%)	29 (58.00%)
Scarcity of Raw Materials	08 (16.00%)	42 (84.00%)
Labour Problem	13 (26.00%)	37 (74.00%)

(Source: Compiled by Researchers)

Muslim women entrepreneurs was faced various problems like related to finance, marketing, about Government policies, labour and shortage of raw materials. The most important problem being faced by Muslim women entrepreneurs are financial problem i.e. 32 (64.00%) women's. Near Chandgad Taluka various markets are available like Belgaum, Goa and Kolhapur, so only 34.00% respondents facing related marketing issues. Government making various policies related to Muslim women entrepreneurship. In the study area researchers have found that 21 i.e. (42.00%) respondents are not satisfied about those policies and 29 respondents are satisfied about Government policies. Chandgad has lot of natural beauty so that abundant raw materials are available. Thus, the 8 i.e. (16.00%) respondents are facing scarcity of raw materials. 42 (84.00%) women's has easily available of raw materials. 13 (26.00%) muslim women entrepreneurs facing problems regarding to labour.

8. Findings:

1. It is found that 96% respondents are above the age of 26 years. (Table 1)
2. More than 3/4th respondents are married in the study area. (Table 1)
3. All respondents are educated in nature. (Table 1)
4. 44% respondents invested more than Rs. 1,00,000 in their business for doing business activities. (Table 2)
5. 28 i.e. 56.00% women's was started business with their own funds, because banks are providing very limited amount of loan. (Table 2)
6. 88.00% respondents earn more than Rs. 15,000 per month.
7. Most of the Muslim women entrepreneurs faced problems like Financial problem and issues regarding Government policies.

9. Suggestions:

1. Government officers and Bank officers should provide proper guidance, motivations and information about various Government schemes.
2. Entrepreneurship awaring programs, seminars, workshops and campaigns should be arranged by government and collages for proper guidance.
3. All Muslim women entrepreneurs in Chandgad Taluka should come together and undertake a union which is neither managed and controlled by government and nor run on the basis of co-operative society by keeping good faith on each other the women entrepreneurs should run this club and should create new schemes like '*Bhisshi*', 'Self Help Group'.
4. Respondents create new sources of funds because they have limited investment against lot of opportunity in Chandgad Taluka.

10. Conclusion:

From the above research paper it is concluded that, in rural area it is found that there is huge stock of raw material and women's having lot of skills to take more efforts for doing any work. Therefore, in rural area Muslim women entrepreneurs are more efficient but they have shortage of capital and Government had not provided them effective schemes and policies.

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A ROLE OF WOMEN CHARACTERS IN JAMES BALDWIN'S NOVELS**Dr. D. G. Ghodake**

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Introduction :

James Baldwin is considered as one of the most significant writers in the contemporary African-American literature in the 2nd half of the 20th century. In his exclusive writing of essays, novels and plays, Baldwin has applied humanitarian approach in presenting the role of women. He has pointed out the struggle of women, for their identity, and overcoming the plights with courage in life for individual and domestic purposes. The African American literature also shows that the Negroes were always looked down upon by the whites and they were always regarded as inferior beings. But, it was James Baldwin who became a prophet of humanism and followed the redemptive force of love of a prophet in bringing out the role of women in his writing. Therefore an attempt is made to focus on the role of different types of female characters in James Baldwin's novels and their prominence in the families and social life.

Novels of James Baldwin :

The renowned novels of James Baldwin, for instance, "Go Tell It on the Mountain", "Going to Meet the Man", "Another Country", "If Beale Street Could Talk" and "Just Above My Head" are praiseworthy for depicting the women characters with bravery and facing every plight at every step in domestic and social life. He has focused on the women characters without alternatives. In most of the novels written by black writers, gender is recognized as a social factor of major importance. More particularly, Baldwin through his novels contributed to the enterprise of marking gender fully visible and comprehensible. The treatment given to women in society is disheartening and pathetic. Baldwin has depicted the women characters with foresight. He has power to penetrate sufficiently the female psyche to draw accurate picture of females from humanitarian point of view.

While most of the African - American writers, particularly female writers have not fully become successful, in large scale to draw convincing portraits of self-sufficient women, their status and attitude in writing, James Baldwin's writings keenly and with great interest present the female characters who are courageous, extraordinary strong, full of patience and even more dynamic. The closer insight into Baldwin's writings makes it clear the worldly insight. More than this, the women are often more aggressive, more intelligent and more successful. Although she is sound and stronger in character, she is not given due place in the society.

Role and Presentation of Women Characters in Fiction :

In "Blues for Mister Charlie" Juanito is clearly the most dynamic, intelligent, clear sighted and aggressive character in the drama. Baldwin has tried not to traditionally define roles, but dominantly and more often he inverts the roles, brilliantly to project the treatment meted to women in the racist regime. From humanitarian point of view, when we study 'Go Tell it on the Mountain' (1953), it becomes explicit that James Baldwin's women characters - Florence, Deborah, Esther and Elizabeth are stronger women and think passionately. Florence in particular rebels against injustice and suffocation of sexual role definitely. With double standard and dramatically, she leaves the safety of her home for New York, declaring herself sufficiency. She says, "I am a woman grown, I know what I am doing." Thus, Baldwin shows us not only glimpse of Florence's adolescence, but her unflinching decisiveness, her bitterness towards men, and her religious disbelief. He has made Florence too desperately independent and resentful of men to surrender to them. This becomes clear that Baldwin's women characters obviously differ from other fictitious females in the sense that they act and are not

condemned for doing so. Society offers no protection to women in Baldwin's writings. They realistically thrust into a world hostile to their very existence.

Critics on James Baldwin :

In the opinion of Trudier Harris, a writer and a critic on Baldwin's novels, "Female characters tend to be treated either cursorily or as helping or hindering the development and self-knowledge of the male protagonists. " She thinks that some characters are neglected in specific discussion of Baldwin and in more generalized discussions of American and black American literature. The characters in 'Go Tell It on the Mountain' - Florence, Deborah, Elizabeth and Esther live within the limits set by their victimization through the church and the males in their lives. For the sake of freedom, Julia in 'Just above My Head' rejects both the Church and the men in her association. Baldwin's sexual, racial and social policies are crucial to an understanding in his portrayal of women, he has depicted the women characters impressively and with great velour.

Some critics think that Baldwin generally portrays women characters in less nuance than men. But, the women struggle for identity and for separate and independent private world. Trudier Harris points out that in Baldwin's work, only Julia Miller, the woman in " Just Above my Head" approaches a kind of independence, but Julia is not the main character. The women in Baldwin's novels can be seen to develop over the years. The women confront against the Church, customs, values, and theology of black Christian fundamentalism. The female characters free themselves of the dependence upon the Church. Julia moves from a child preacher to an independent women, finding a contentment that most of the other Black women in Baldwin's fiction do not. Julia has moved beyond gender, beyond the prescriptive roles of the nuclear family and beyond sexuality.

Conclusion :

After considering James Baldwin's writings and novels, it becomes clear that like Richard Wright, Martin Luther King, Ralf Ellison and many others, James Baldwin has also described the sufferings of the black people and particularly women characters impressively. In his writings Baldwin has created an image of women that will recover their dignity and spell out what they have to teach. At the same time, his proud hearted love of his people often sent him close to euphoric boosting. Baldwin expected that the black men and women be treated humanely by those around them. His approach to the American people was that they should treat the colored men and women as human-beings with equality and dignity.

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IMPACT OF 73RD CONSTITUTIONAL AMENDMENT ACT ON WOMEN**Dr. Sunil Devi, (Asth. Prof.)**

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Abstract

The enactment of 73rd Constitutional Amendment Act (1992) provided for a three-tier village self-governing structure along with reservation of 1/3 rd seats for women (article 243 clause 3). This development was viewed as special measures for bringing women in political sphere. However, an important issue that needs to be explored in the light of these institutional measures in a liberal democratic political framework brings in qualitative changes in women's become an important site for studying the real implications of mechanisms for mitigating structural inequities. The present paper, therefore, seeks to examine whether the Indian experiment with affirmative action in self-governing institutions have been successful in facilitating positive and real emancipation of women. It further attempts to see whether institutional mechanisms have been able to address the concerns of those who are perceived as marginalized even within the larger category of women.

Introduction

The idea of self-governance is not a recent phenomenon in Indian democracy however; women were not the part of that idea. Even during British India women did not figure either as representatives or even as voters. In the traditional conception of a 'Panchayat', women and lower castes were excluded from membership. Besides, there were no grassroots mobilizations favouring women reservation. It seems that the process of devolution and decentralization was seen as a necessary condition for the establishment of legitimacy of the democratic system. In this context, it also came to be recognized that without involving women in the processes of decentralized governance, the larger development goals will not be achieved. The idea of decentralization and making women a part of local power structures was further facilitated by the international buzz words of good governance and making more and more devolution of political power during 90s. The Act came at the same time when Indian state was internalizing this agenda of Mandal, Mandir and Market. The international scholarship on developmental agenda during this period was also talking about bringing women into the development paradigm in a big way. This had a big impact on linking development concerns with women's political empowerment at the grassroots.

Affirmative Action and its Implications for Women's Empowerment:

The Act has empowered women in political decision making. It constitutionally provides for reserving one-third of seats in PRIs for women. It further provides that of the seats that are reserved for SCs and STs under the Act, one-third shall be for women belonging to SC or ST are in proportion to their number in the population of each region. With the establishment of PRIs in our country a woman gets an opportunity to prove her worth as a good administrator, decision-maker or a good leader. The Act is seen a milestone in this regard. It provides women a chance to come forward. This experiment is proving to be a big leap forward regarding by providing opportunity to women to come out of their houses and participate in administrative and political field.

The reservation of seats for women in PRIs marked a critical shift in grassroots politics in India. However, as per governmental reports a few states like Kerala have gone beyond the mandated 33 percent and provided for more reservation for women. The working of the Panchayati Raj Institutions over the past two and half -decade, and the role played by women therein reveal two opposite trends. One trend shows that women are mere proxies or rubber stamps who act at the instance of their husbands or other male members of the family. In case of SC and ST women societal restrictions act as a further deterrence to political representation. However, the second trend indicates that women are gradually becoming more and more aware of their political rights and many have slowly started to make a difference in grassroots politics.

Positive Impact:

However, despite the presence of crucial obstacles women have been working towards creating a space for themselves.

- Without reservation women would have had no role to play in grassroots politics in India as women's presence in village self-governance was extremely marginal earlier.
- Prior the implementation of the policy of reservation, due to their numerical weakness, women's role in political decision making at the grassroots was minute or in most cases was in the negative.
- Successful in bringing the womenfolk in rural India into the political forum contributing significant role in the workings of grassroots politics.
- Introduction of women belonging to the lower castes and poor families with no political connections to the public space.
- Women representatives make significant efforts towards solving the problems referred to them.
- Women have now come to value their new-found freedom to move out of the four walls of the house and are finding a space for themselves in the public realm.
- Due to higher visibility of women through their representation and participation in the political activities, and they are increasingly recognizing their self-worth and gaining respect for their work.
- Resulted in a change in the attitude of the women elected representatives regarding certain crucial issues that affect their lives or lives of the larger community.
- Women representative display a tremendous increase in self-confidence, a change in their life-style.
- Increased awareness regarding critical issues such as education, marriage of children, dowry and others, and express an increased concern towards the overall development of the village. Thus, the PRIs have now become the political training ground for women, allowing them to assume leadership roles and to break the shackles that hitherto confined them. only to household responsibilities, thereby breaking the strict private/public divide existing in the society.

Obstacles in Holistic implementation of 73rd Constitutional Amendment Act

Studies have revealed that as opposed to the popular view regarding affirmative action ensuring political empowerment of women, there exist a serious gap between the theory and practice on ground. At this juncture after two and half decades of implementation of these institutional changes its imperative to see whether it is a viable mechanism to deal with deep seated structural inequities. Following are the few observations being made by scholars working on the aspect.

- Lack of incentives and economic backwardness in rural areas: Low salaries being paid to representatives impedes their participation in the decision-making deliberations especially those belonging to SC or STs.
- Lack of access to education is one of the most crucial impediments to women's playing an active role in the PRIs.
- Lack of willingness and adequate leadership quality: majority of women enter into politics not because of their own will, but due to the pressure of male members of the family / village/ some political party. This phenomenon is even more apparent in case of women belonging to SC or ST.
- Due to the traditional household role assigned to women, the dominant perception is that if women go out of the four walls of the house to participate in local politics then who will take care of household work.
- Corruption: The prevalence of corrupt practices during elections becomes responsible for making the participation of women in the political process a mere tokenism.

- Criminalization of local politics: The prevalence of violence especially the caste violence during elections and afterward especially towards SC/ST women also hampers the free and fair participation of women in the processes of village self-governance.
- Due to societal restrictions women do not step out public spaces alone. Due to patriarchal structure women's real place being within the four walls of the house is strongly prevalent in rural India.
- lack of awareness about powers and duties: Politics being associated with power is traditionally a masculine concept, exclusive of women. Besides, the large-scale presence of women in the traditionally male dominated local politics also being viewed as a challenge to the authority of men.
- Due to the presence of strict social restrictions on the mobility of women, women who mix around openly with their male counterparts in political meetings are looked down upon as women of dubious character.
- The lower caste women get discriminated and they become mere 'rubber stamps' in the decision-making process of the Panchayat.

It may be observed that the women in the PRIs, particularly those belonging to SC and ST categories have marginal power in the decision-making process. If not the husbands, they are dependent on the other males. Hence, it may be argued that despite taking recourse to affirmative action, there is little change in the customary patterns of exclusion in the PRIs. There are number of barriers to women's entry to PRIs that are related to informal norms and institutional realities. Due to the strong prevalence of caste and gender-based segregation, the very effectiveness of women's political representation through affirmative action comes under question mark. To accord qualitative political representation to women along with their quantitative presence in political decision making, these fundamental obstacles need to be dealt with. Of all these various obstacles that come in the free and fair participation of women in political decision making at the Panchayati Raj Institutions requires urgent attention and if remedied could have the most far reaching implication is education.

Conclusion:

It can be argued that even though women's numerical presence is guaranteed in the PRIs through affirmative action, it does not necessarily get translated into qualitative participation in the decision-making process especially in case of a woman belonging to Scheduled Caste.

However, there is a positive change in attitude in women due to their participation and representation in PRIs. Women who are now participating in the village governance are becoming more aware of the importance of education and want their children to reap the benefits of good education. It is also evident that women also have displayed a positive change in regarding prevalent social evils. There is growing awareness amongst the women that they themselves have the power to change their own fates and lives.

However, it needs to be emphasized here that although changes are happening in terms of attitude and practices, they are occurring gradually especially socio-economically advanced villages with access to information and education. There, therefore, is a need to take various proactive steps if political empowerment in subnational governance is to be translated into real empowerment and not mere lip service to the cause of women's empowerment through affirmative action. It needs to be acknowledged that for actualizing real political empowerment of women, institutional and constitutional measures cannot be disassociated from the larger structural elements of social relations. Besides, the government needs to provide extra financial, administrative or political assistance to women for the success of the provision of the Amendment. Further government should encourage research and development in effective implementation of provisions of 73rd amendment. Besides, we need to remember that empowerment as a process is slow but self-perpetuating. Providing women with opportunities and support systems has the potential to put into motion a sustainable process for a

change in gendered power relations allowing them to slowly but steadily break the shackles of existing boundaries.

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CONTRIBUTION OF INDIAN WOMEN PHYSICIST IN ADVANCED SCIENTIFIC RESEARCH

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Abstract:-

Introduction:-

Science and Technology plays a crucial role in the era of globalization. The roles of men and women have been drastically changed in the contemporize society. Physics has been back bone of Science and Technology. Moreover, Physics concepts have been the basis of many emerging Technologies of today. The participation of women in hard core subjects such as physics, computer science speaks of a "Leaky pipe line model" [1]

Women graduates at Bachelor and Master Level is 53% and master level, out of which 43% women are successful in completing their Ph.D. at International level. Rossiter have explained this lacuna of women in science discipline and has attributed the same to territorial segregation [2] hierarchical segregation [3] amongst women, India is no exception to this. High proportion of women complete their graduation in life sciences, very low % of women offer Engineering, Maths, Physics, Computer science at Graduation level.[4]

Main Theme :-

As far as Indian context is considered, 37% women make up PhDs in Science, 15% women hold Faculty positions in Science Research Institutions, Institutions of National importance such as IISc, IIT's, IISER's. Indian National Science Academy elected 230 Fellows in 2015-16, out of which only 30 Fellows were women. Besides, out of 280 Fellowships awarded to Researcher's busy in carrying out exceptional, innovative researches, women representation is 31%.

The legacy of women scientist in India started with Kamla Sohoni (1912-1998). She was first woman in India to complete Ph.D. in scientific discipline. She worked with Prof. C.V. Raman, the only Nobel Laureate in Physics of India. She worked on cytochrome in plant tissue and her major researches were focused on food items including the nutritional value of neera [5,6]. This was followed by Anna Mani, another student of Prof. C.V. Raman who specialized in the field of meteorological instrumentation and retired in the capacity of Director General, Indian Meteorological Department, Pune [7]

The following Table 1 Represent scientific contribution of some of Indian Women Physicist, their academic life, achievements, affiliations, research areas award etc.

Table: Contribution of Indian Women Physicist [8]

Name of Women Physicist	Graduations, P.G	Ph.D.	Research Areas	Affiliation	Awards
Radha Balkrishna	Delhi University	Brandeis University	Non linear dynamics solitron, Applications of Physics to Differential Geometry	Institute of Mathematical Sciences, Chennai	INSA Prof. Darshon Ranganathan award
Archana Bhattacharya		Northwestern University	Ionosphere, Physics Geomagnetism, Space Weather	Director, Indian Institute of Geomagnetism, Mumbai	Mountbatten Prize, J.C. Bose Memorial Prize, Ramala Wadhwa Award
Joyanti Cutia	Guwahati University Pune University	Institute of Space and Astrunatical Science, Study		Director, Institute of Advanced study Science and Technology, Guwhati	
Rupamanjari Ghosh	University of Kolakatta	University of Rochester	Experimental and theoretical Quantum Optics, Laser Physics Quantum information	Vice choncellor, Shiv Nandr Univ., Dean School of Physical Science, JNU	Shakti Science Samman award, 2008

Rohini Godbole	University of Pune IIT, Bombay	State University of New York	New Particle production Physics at LHC, Phenomenology Supersymmetry, Electroweak Physics	Centre of High Energy Physics, Indian Institute of Science, Bangalore	S.N. Bose Medal of INSA.
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Name of Women Physicist	Graduations, P.G	Ph.D.	Research Areas	Affiliation	Awards
Maitree Bhattacharya	University of Kolkata	University of Kolkata		Director, Jagdish Bose National Science Talent Search, Kolkata	
Rama Govindrajan	IIT, Delhi	Drexel University IISc, Bangalore	Fluid dynamics	Jawaharlal Nehru Centre for Advanced Scientific Research, Bangalore TIFR, Hyderabad	Outstanding Scientist award by NAL, JNCASR
Chanda Log		Stony Brook University	Galactic dynamics Interacting and star bust galaxies, Interstellar molecular clard	Indian Institute of Science, Banglaore	S.K. Chotarjee award Fellow NASI, IAS
Ritu Karidhal	University of Lucknow, Indian Institute of Sicinece		Craft Outward autonomy system	Mass orbiter MissionMangalayan Chandrayan Mission II	
Sulabha K. Kulkarni	University of Pune	University of Pune	Condensed matter physics surface science, Materials Science	University of Pune IISER Pune, Pro-VC, Banasthalli University	Shashkti Women and Technolocial Innovation Award 2017
Shobha Narsinhan	University of Bombay IIT, Bombay	Harard University	Computational Nano Science	Jawadhrlal Neharu Centre for Advanced Scientific Research, Bangalore	ShreeShakti samman Award, 2010
Priyamvada Natrajan	University of Cambridge		Cosmology, Gravitational Theoretical Astrophysical	Professor Lensing Yale University	Fellow Royal Astonocial Society
Bimala Buti	University of Delhi	University of Chicago	Plasma Physics	IIT, Delhi, Physical Research Laboratory	Fellow NAS, TNAS Labortu, Amedad

Finding and Analysis

The careful study and analysis of Indian women physicist resealed that they have completed their Graduation, Post Graduations form four oldest Universities viz University of Bombay, University of Delhi, University of Calcutta, University of Madras and some cases IIT's IISc. Majority of Women physicist (60%) have pursued for their PhD degrees outside India, however 40% of women physicist have completed their PhD degree in India. These women physicists have explored many frontier Research areas covering Astronomy, Astro physics, Mechaniecs, Plasma Physics, Nonosicence Ionospheric physics, Electromagnetic theory, Materials seicence, High Energy Physics.

These women physicists are occupying Professorship at Institutions of National importune such as IIT, IIs, IISER, IMS, ISRO, JNCASR. Women physicists Rajmongari Ghosh are heading Shiv Nadar University, U.P. as Vice Chancellor and Sulbha Kulkarni as Pro Vice Chagncellor, Bansthalli University.

Rajani Bhisey has her researches in the area of environmental carcinogenesis, and molecular epidemiology of concer and occupational hazards. This research work is of crucial importance as far as cancer patients are concerned, moreover humanity is concerned.

The research work of Priyumrada Natrajan, Archana Bhattacharya, Chanda Jog is pertaining to Astronomy and Astrophysics and is of immense importance in unraveling mystery of Universe, black holes, quantum information.

The research work and contribution of Moumita Datta in Magalayan mission of ISRO, Tessey Thomas, Project Director of Agni IV Missile of DRDO, is hotable one and every Indian should be proud of their contribution. Tessey Thomas is often referred to as Missile woman of India.

Radha Balkrishnan had support of her husband V. Balkrishnan who is Indian theoretical Physicist. Lilabati Bhattacharjee Too had family support from her husband sir Brata Chattarjee who is Physicist. Thus in case of some Women Physicist strong family support, academic environment has paved the conducive environment.

Conclusion:-

Women in India are facing social, cultural, economic pressure. The successful women Physicist have proved their potential, academic excellence, zeal to pursue innovative scientific research for sale of humanity, uplifting societal aspirations. There is a dire need of political push, change of mindset, urge to provide necessary conducive environment on post of Women.

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HAGAR SHIPLEY AS AN ICONIC WOMAN IN THE NOVEL 'THE STONE ANGEL' BY MARGARET LAURENCE

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Throughout the ages of literature the role of women right from the history to the modern period plays a major position. Some roles stand as a catastrophe or the game changer for whole of its climax and some may be the reason for a happy ending. Whatever may be the roles the women played in it, there were many general forms which are always been predetermined upon their characters in common. When comes to the designing of the women characters in the writings, most of the role taken up by the women are either to be a housewife who is totally depressed of the family life or a victimization of a sexual harassment or to the next level it exposes as a seducer, emotional, caring wife, affectionate sister, caring daughter, loving mother etc., All such roles depicts only one thing in common and that is the dependency of the women under the male dominant world and that of women under the control of a patriarchal society. While such roles are being designed often by both men and women in their writings, they were also some writers who showed up the other side of a women's nature through their writings. Though we can often see such kinds of strong roles played by women only in the recent times like fighter, police officer, activist and even the role of antagonist, there was a writer who showed up such a strong character in her novel during 1970's itself. One such role is 'Hagar Shipley' of *The Stone Angel* written by Margaret Laurence.

Margaret Laurence was a great Canadian writer who had written many novels based on the theme of western Canada, its landscape, its people and their way of life and their outlook towards the Canadian landscape. She is considered to be one of the best-known Canadian writers all over the world. The novel "The Stone Angel" was first published in 1964 and considered to be one of the well-known works of her. She had made an imaginary town called Manawaka in this novel, where we can see the whole of the story moves on. This place is said to be the exact reflection of her birth place Neepawa, Manitoba in Canada. The novel deals with various themes like the life of western Canadian people over the plains, isolation as their major reflection of their life, loneliness, frontier landscapes, and extreme coldness in it. With all such focus it highlights the iconic personality in the novel the 'Hagar Shipley'. With all these themes focused in the novel the character Hagar Shipley mirrors all of it through her character.

The novel portrays the life of Hagar Shipley, told wholly from her own standpoint about her life in Manawaka; a small town in west Canada and her relationship with her father, brothers, husband and sons. Though all her life is being surrounded by the male world, she stands as exceptional in showing her strong-hearted and stubbornness towards them and of not letting her pride for them. This unusual strong role stands to be the iconic in the novel which makes the reader to astonish that whether such a women really exist in the world. For all such obsession, the harsh environment and the uninteresting people around her can be said as one of the main cause for her obstinate nature. This can be felt in the lines:

"They were tough-rooted, these wild and gaudy flowers...a person walking there could catch the faint, musky, dust-tinged smell of things that grew untended and had grown always, before the portly peonies and the angles with rigid wings, when the prairie bluffs were walked through only be Cree with enigmatic faces and greasy hair." (*The Stone Angel*, 5)

As a Ninety-year old woman Hagar Shipley shifts her memories to past and present for self-realization. The title 'The stone Angel' and Hagar has a lot more connections in it. 'The stone Angle' serves as a double connotation; one the large stone angle in the cemetery kept in the memory of her mother and the Hagar Shipley itself who shares her pride and impassiveness with the stone angle.

'The stone Angel' is a statue kept in the cemetery of her mother. It was brought from Italy by her father in memory of her mother. It is also a kind of pride for his father and for Hagar itself as they considered it as a great pride of keeping such a costliest statue, no one had ever placed in the town before: "she was not only the angel in the Manawaka cemetery, but she was the first, the largest, and certainly the costliest." (*The stone Angel*, 3). Her mother died out of giving birth to Hagar and she who have never seen her mother had heard all about her mother's nature only through her elder brother Daniel. Though she thinks a lot about her mother, she had never showed her sentiments to anyone about it and considered her mother as only a 'feeble ghost'. These can see in the very first lines of the novel as: "Above the town, on the hill brow, the stone angel used to stand. I wonder if she stands there yet, in memory of her who relinquished her feeble ghost as I gained my stubborn one..." (*The Stone Angel*, 3). The reason for imaging so is that, she saw the same kinds of quality in her brother Dan, who was so lazy and delicate physically.

Hagar inherits all the qualities of her father and considers herself to be pride enough. The representation of her father Jason Currie and of her was strong and full of pride. Because of this pride and stubbornness Hagar remains plain, emotionless and hard-hearted and never expressed herself to anyone till the end of her life. Through important life events in her life like the death of her brother Dan, her married life with her husband Bram, her two sons and death of her favorite son John, Hagar remains inability to show compassion and love for all the people of her life. The stone like nature starts to realize and melts only at the age of Ninety when she is been planned to be set in an old age home by her elder son Marvin and her daughter-in law Doris.

Hagar for all such compassion felt as a sign of weakness. When her brother Dan was in dead bed, she was asked to wear her mother's shawl and to comfort her brother in his last minutes, but Hagar refused to do it: "I can't matt." I was crying, shaken by torments he never even suspected, wanting above all else to do the thing he asked, but unable to do it, unable to bend enough." (*The stone Angel*, 25). The same in the case of her married life, she never showed her affection to her husband Bram, that she describes how her husband embarrassed her many times: "we'd each married for those qualities we later found we couldn't bear...he only shrugged, wiping his mucoused hand, and grinned." (*The Stone Angel*, 80) and also represented how she never let her love for him and made the pride to stand before her: "I prided myself upon keeping my pride intact, like some maidenhead." (*The Stone Angel*, 81)

Hagar's pride even shattered her favorite son John's life in stake. When John wants to marry Arlene, Hagar did not encourage his marriage with Arlene. The due reason for her rejection is the background of the Arlene. She does not consider about his favorite sons happiness, instead she thought of her own state of being and pride not to let her down herself from her status. With this disappointment, her son ends up in drinking and tragically dies performing a stunt while drunk. But even then she never cries in front of everyone for her son's death, as she thought that crying before others would let her pride behind as show in the lines:

"Cry. Let yourself. It's the best thing. But I Shoved her arm away. I straightened my spine, and that was the hardest thing I've ever had to do in my entire life, to stand straight then. I wouldn't cry in front of strangers, whatever it cost me". (*The Stone Angel*, 242)

But she realized that her tears are coming out of control when she returns back home and cries all alone in private in order to let her emotions: "I found my tears had been locked too long and wouldn't come now at my bidding". (*The Stone Angel*, 243) It is here only after her favorite son John's death, she realizes at that she has been so stony at heart and she says: "The night my son died I was transformed to stone." (*The Stone Angel*, 243) She eventually remembers about how she disliked her elder son Marvin for he is not of her type.

It is at the end of the novel, she understands the importance of her elder son and her daughter-in-law Doris, who is the soul care taker of her. Once proud and independent, she now needs to be under the care of her son Marvin, whom she never loved. When they decide to put her in a nursing

home, she goes away in the night to Shadow Point (a place near the Moore) and meets a stranger Murray Lee and opens up all of herself of her past and present memories, her pride which she considered be a barrier for her emotions, her blindness, her stubbornness and bareness which never let her to bow under anyone in her life. But at the same time she realizes how she even now at the age of Ninety she could not change herself. When she is been found by her son Marvin from the Shadow point and been brought to his home, her son and her daughter-in law apologies to her for letting her to go in such a way and promises to take care of her till the end. In such a situation, we always expect to thank them or show a kind of happiness to them. But Hagar though felt moving at heart; she never let a word of thanks to her son Marvin. When Doris takes care of her, she could not accept her dependency over her or even to take her kindness and help towards her in good provision and thinks: "I only defeat myself by not accepting her. I know this- I know it very well. But I can't help it—it's my nature." (*The Stone Angel*, 308). Thus the title 'The stone Angel' stands as paradox in it. The word 'stone' carry the terms like hard, bare, stiff, sterile and stubborn; the word 'Angel' carries the term like soft, compassionate, warm and kind. This paradox really suits the nature of Hagar, as she always wanted to show her compassion and love for her sons, father and husband but took the pride and stubbornness to stand before her to not let her stoop before them.

Thus, crafting such a kind of stubborn and hard-hearted character can be seen very rare in literature. Margaret Laurence, as a spirited writer of Canadian nature and its landscape, has show the impact of its harsh environment upon this character vehemently, that how the women of western Canada suffer a lot from the Physical and Psychological isolation and consider themselves as frontier women to let their emotions so stern. Through the role of Hagar Shipley, we can come to a point that all the women characters are designed in accordance of their reality and in which the environment and the people around them also plays a major part in shaping up their character.

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ROLE OF SELF HELP GROUP IN WOMEN STABILIZATION: WITH REFERENCE TO SELECTED SMALL SHG GROUPS IN CHANDGAD TALUKA

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Abstract

This paper is concern role of the SHG in women stabilization in Chandgad Taluka. Self Help Groups has born by the people's need of economical aspects. Women are the strength of our society. A sample size of 16 groups containing of 239 members have been taken for study whether the member women are economically stable or not. It is found that most of the members are economically stable after joining the SHG. Microfinance to Self Help Groups may be considered as a vital tool for meeting the financial requirements of those poorer sections of the society living in the rural areas. This study has benefited to the government for increasing employment of SHGs. NGOs are having very strong role but they are not performing as per requirements. This paper has suggested that Government as well as NGO should be positive towards the SHG. Banks has also important role therefore banks also should be prompt in their work. Banks has to provide as much loan as SHG required.

Keywords: SHG, Micro Finance, NGO and Women Stabilization.

1. Introduction:

Traditionally banks and lending institutions do not lend money to low income individuals especially for women because women in India normally not having any strong resource of income. Banking and other money lending firms are not interested to provide loans especially to women. They think that women are not capable to recover their loan. They are very doubtful on the capacity of women but the philosophy and history tells another story. Women are very good managers, very good conveyers of anything. Indian society is male dominant and because of that we sophistically ignore the power of women. The potentials are lots of in women resource, we has to know that potential. We has to find that potentials. It will be very helpful to our nation's development. Basically women are not having a strong income source. They are about 90% depended on their husbands, in most of cases 100%. And as a result of that they are not getting enough income for their betterment of for fulfill their own wishes. SHG (Self Help Groups) had recognized the core-competency of women and did mentionable work especially for women. SHG normally works on the base of Micro Finance. SHG had been started in India since 1985. NABARD focused on supporting NGO initiatives to promote SHG and on analyzing their potential and performance. In 1987 NABARD first put funds into the SHG movement (in response to a proposal from MYRADA submitted in 1986). In 1987 it provided MYRADA with a grant of 1 million Indian rupees. In 1992 SHG-Bank linkage programme had been started. It provides more energy to SHG. Now in most of the Indian villages SHG is working very effectively and efficiently with proper use of Micro Finance. Under the SHG most of the women comes together and does activities for their financial betterment. In SHG women get the chance to prove themselves financially as well as a good manager. Women can do all the activities which are comes under the management and they have more experience than man because woman manages all home which is may not be possible for man. If women get the chance for financial inclusion they will prove that they are more efficient than man. According to all this, I am going to study role of Self Help Group in Women Stabilization.

2. Statement Of The Problems:

Indian society is suffering from the various problems like poverty, hunger, and the illiteracy. Women have not been included in financial system in India. Women have various skills but it has not utilized in proper way. India has 2nd largest population in the world. We are always complaining about our problems and wasting lot of our precious time in that activity. Apart from that we have to do the efforts to get the solutions. Every one is complaining but no one is going to suggest the solution. Researchers have made this study for getting solutions of following problems.

1. Women are ignored by the society.
2. Financial inclusion is not covering women.
3. Women has secondary place in society.
4. Society thinks that women are not capable for do anything.

3. Objectives of The Study:

1. To study the role of Micro Finance in women development.
2. To measure the financial position of Self Help Group in study area.

4. Significance of The Study:

1. SHG to improve their performance.
2. Government to improve and apply better schemes for SHG.
3. Suggestions are practically possible therefore it should be implemented.

5. Methodology:

1. Data Collection:

- a) Primary Data: Present researchers have collected data through questionnaires, personal observations from 16 SHG.
- b) Secondary Data: Present researchers have been collected from newspapers, websites, books and articles

6. Data Analysis And Interpretation:

Table No. 1. Members of the Self Help Groups in Study Area

Class (No. of Members)	Frequency	Percentage %
10-12	5	31.25
13-15	6	37.50
16-18	1	06.25
19-20	4	25.00
Total	16	100.00

(Source: Field Survey)

In the study area it is observed that Self Help Groups are containing minimum 10 and maximum 20 members. Most of the groups are containing members within 13-15, i.e. 37.50% of the total. Only one group has contained member within 16-18 that is 06.25% of the total. 5 groups are having members within 10-12. 4 groups are having member within 19-20.

Table No. 2. Saving Per Month

Classification	Frequency	Percentage %
1-1000	7	43.75
1001-2000	4	25.00
2001-3000	1	06.25
3001-4000	3	18.75
4001-5000	1	06.25
Total	16	100.00

(Source: Field Survey)

In the study area it is observed that Self Help Groups are collecting money as saving per month is minimum of Rs. 500 and maximum of Rs. 4500. There are 7 groups who are having Savings within Rs. 1-1000 that is 43.75 % of the total. Majority groups are having saving in between Rs1-1000. One group has the highest saving amount that is Rs.4500/month. 4 groups are having saving within Rs. 1001-2000 that is 25.00% of the total. 3 groups are having saving within Rs. 3001-4000 that is 18.75% of the total. One groups is having saving within Rs. 2001-3000 that is 06.25% of the total. It is also observed that majority of the groups are having less savings but still they are performing very well.

Table No. 3. Awareness about Self Help Group

Sr. No.	Particulars	Yes	No	Total
1.	Aware about all government schemes	12 (75.00%)	4 (25.00%)	16 (100%)
2.	Economic development of members	15 (93.75%)	1 (06.25%)	16 (100%)
3.	Participation in social work	10 (62.50%)	6 (37.50%)	16 (100%)
4.	Business started	09 (56.25%)	7 (43.75%)	16 (100%)

(Source: Field Survey)

In the study area it is observed that most of the groups (75%) are aware about the government schemes. About economic development of members 93.75% groups are having positive attitude. They told that members are developing economically through the group. In the case of business 56.25% groups has started their own business. 62.5% groups are interested in social work and they had done various types of social work.

Table No. 4. Loan Taken by Groups from Banks

Classification (Rs)	Frequency	Percentage %
Not Taken	8	50.00
1-50000	5	31.25
50001-100000	1	06.25
100001-150000	1	06.25
150001-200000	0	00.00
200001-250000	1	06.25
Total	16	100

(Source: Field Survey)

In the study area it is observed that 50 % groups are not taken any loan from bank. But remaining 50 % has taken loan from bank for starting various businesses. Maximum loan of Rs. 250000 was taken from bank for business purpose. Minimum loan is Rs 20000 and maximum is Rs. 250000.

Table No. 5. Loan provided from groups to its members

Classification	Frequency	Percentage %
Not issued	5	31.25
1-20000	7	43.75
20001-40000	2	12.50
40001-60000	-	00.00
60001-80000	2	12.50
Total	16	100

(Source: Field Survey)

In study area it is observed that loan issued through groups is 68.75 % for business or education purpose. 31.25% groups have deposited their savings in bank. They do not issued any loan to members. Minimum Rs. 5000 and maximum of Rs. 76500 is issued as loan from groups. That is very good thing for betterment of members as well as groups. Groups are charging 2% per month as interest on loan issued. Which will later on distributed within group members.

7. Findings:

1. It is found that six groups having 13 to 15 members. Also four groups having 20 members in their group. (Table 1)
2. 43.75 percent groups saving their money up to Rs. 1,000 and 6.25 percent groups saving more than Rs. 4,000 per month. (Table 2)
3. More than 50.00 percent groups are aware about various schemes regarding SHG. (Table 3)
4. Half of the groups taken loan from banks for operating activities of their group and remaining 50.00 percent groups don't take any type of loan. (Table 4)

5. Seven groups provided loan to their members up to Rs. 20,000 and 12.50 percent groups provided loan up to more than Rs. 60,000 per month. (Table 5)

8. Suggestions:

Self Help Group's work is mentionable in our society. Most of the groups are involved in social work therefore they have to develop their capacity and work strength. SHG has big share in increasing employment and economic development. SHG should be supported by system and for that following suggestions are given by researcher.

1. Government has to pay strict attention to NGO who are working for SHG while they are working in proper way or not.
2. Banks should increase their loan providing capacity.
3. Group members have to co-operate with each other.
4. Social awakening programs and campaigns for guidance should be arranged by government.
5. Monthly meetings are strictly arranged by SHG for discussing the future plans.
6. Government has to provide grants and subsidy for those groups who are working effectively and involved in social activities.
7. Government has to put various prizes and awards for SHG according to their work.
8. Ensure the uniform distribution of finance in both the rural and urban area in India.

9. Conclusion:

It is concluded that Government is not taking the SHG positively therefore the energy or the manpower of those groups is wasting. Micro finance is very vital in women development. There is lack of micro finance in India. SHGs in India are working very effectively. They are producing large amount of employment especially for women. Capacity of women is amazing and should be implemented in other work. Amount of loan which is SHGs are taking, they utilizing it very effectively. There are some problems also, as like, more co-operations required within the members of the group. Banks are not providing the related information to groups and because of that the groups are not getting the knowledge of any scheme of government. Proper guidance is not available to those groups. Group members are neutral in nature about the monthly meetings. Loan recover system is not so strong.

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STEREOTYPICAL IMAGE OF WOMEN IN KAMALA DAS MY STORY

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The word stereotype as Cambridge dictionary says having the [qualities](#) that you expect a particular type of person to have. Thus certain qualities are expected by this society from women. The stereotypical images of women are different from one culture to another culture but the sufferings and pains are the same. Whatever the culture may be women are treated like 'other' by the patriarchal society. Simone De Beauvoir's *The Second Sex* beautifully presents how women are undergoing this position of 'other' even in their own family and society. She says, "to emancipate women is to refuse to confine her to the relations she bears to man, not to deny them to her; let her have her existence and she will continue none the less to exist for him also: mutually recognizing each other as subject, each will remain for the other another" (66).

All over the world women are not allowed to enjoy their full freedom. At each and every stages of their life they need to fight with the society especially with men even for their basic freedom and needs. Women are not allowed to give any suggestions, and if they so, they are not even taken into consideration. Women are always expected to be the passive followers of men even in this twenty-first century. Women are always controlled by men in all stage in her life. As a woman she is under the control of her father, after her marriage she is under the control of her husband, and in her old age under the control of her son. Most often they lost their own identity in the name of marriage.

In ancient India, the position of women was different from the current situation. It was a religious belief that women are the 'Universal Mother'. The common metaphor used to describe her was *Prithvi* which means mother earth, who supports all living and non-living things. Finally, she has been portrayed as *Prakriti*, and at the same time the male was described as *Purus*. Both male and female represents the reality of nature.

The status of women during the Vedic period was very high. They were treated equal to men. Education was given to both men and women; there was no discrimination during that period. Women were allowed to be free and independent; there were no restrictions to express their ideas and feelings. Even they were considered as goddess. Worship of female goddess was a common practice during ancient period in India. Even today people are worshiping female goddess but they are not ready to give any importance or individuality to women.

The status of women completely changed from 300 BC's, when Aryans took control over the country. The position of women was suppressed in *Manu- Samvita*. In the first law itself she completely become dependent and thus become submissive. Manu had made a sex based division of society and thus offered a much lower position to women. According to Manu, the women must always want to control by men. So the women are not allowed to do anything independently from her childhood to till death. This Manu become a tradition when days passed. Even successful women are also facing certain suppression in their family and public life. Even Kamala Das being a writer faces many difficulties in her life. The paper is mainly trying to focuses on four main ideas that are alienation, child marriage, identity and woman against woman.

Kamala Das was a very famous writer from Kerala. All her poems become very famous because of its unique qualities and frankness in her feelings. She is considered as one of the best poet in Indian English Literature. Her autobiography is one of the famous and well known work in literature. In this she explains very openly about sexuality and her affair towards many person. In her writing the readers can't see any kind of guilt and her writings are very bold and she expresses her inner feelings with full courage. Though *My Story* is an autobiography the reader can see the struggle the women are facing outside the world is far better than the struggle that they are having within their mind and heart.

She gave more importance to women, in her autobiography; she talks about, tradition, patriarchal society and position of women in family as well as in the society. She portrays how tradition is making her as passive personality. She is capable of making poems even from her childhood days but her parents didn't find out her talents and no one is there to appreciate her or even encourage her. In her autobiography *My Story* she says "wondered why I born to Indian parents instead of to a white couple, Who may have been proud of my verses" (pg: 15).

In the beginning of her autobiography she explains the alienation and segregation of Indians in her school. Both Kamala Das and her brother are oppressed because of their skin colour. She says "Although he was the cleverest in his class, the white boys made fun of him and tortured him by pushing a pointed pencil up his nostril... William the bully exclaimed, blackie, your blood is red. I scratched his face in a mad rage" (pg: 2). We are thinking that we got independence but in some way or the other British's are still ruling our country. They are even ruling the whole universe through their language. Even in her school the Indian children talents are not even taken into consideration. Once Kamala Das wrote a poem and given it to her principle, during the function Shirley her classmate read the poem, when the visitors asked her who composed it, her principle said that it was only composed by Shirley.

Kamala Das childhood is not filled with happiness as other children used to have. She got married at the tender age of fifteen, she was not ready for marriage physically and mentally, she was forced to do it. She spends most of her childhood days along with her grandmother. She didn't explain or not given many details about her parents in her autobiography *My Story*. She felt heart broken when her grandmother passed away. She missed her very much because she is the one who gave full support in all her stages of life. She was fed up with the daily routine of life. Some days she feels like she must want to fly somewhere and leave a peaceful life as she likes, she stated that, "Every morning I told myself that I must raise myself from the desolation of my life and escape, escape into another life and into another country. I was too diffident to venture out of my house alone" (pg: 73).

When her parents come up with the idea of marriage for her she was totally confused. She thought she is a burden to her parents so that they are planning her to send somewhere. When her father says I found a very perfect mate for Kamala Das. The word mate made her uneasy. She lost her happiness, a new fear surrounds her. She expects her husband must want to be a good friend "I had expected him to take me in his arms and stroke my face, my hair, my hands and whisper loving words. I had expected him to be all that I wanted conversation, companionship and warmth. Sex was far from my thoughts" (pg: 80). She couldn't find any person to console her so she made a call to her girl friend, Kamala Das asked her girl friend to take her along with her but she couldn't. All her life was planned and directed only by her parents not by her. She is allowed only to follow their orders.

According to her, marriage is nothing just showing only the families wealth and pride to the society. She is completely against the concept of marriage "I would wash my husband's cheap underwear and hang it out to dry in the balcony like some kind of a national flag, with wifely pride..." (pg: 81). She hates her marriage life and her husband because she couldn't find any kind of love or comfort from him as she expects. She is not ready to share her difficult situation with her parents. Being a daughter she doesn't want to blame or fight with her parents. She always wants them to be feel fulfilled and comfortable. "my father was an autocrat and if he went wrong in his decisions he did not want ever to hear about it. I was mature enough then to want to protect this faith in himself (pg: 86).

Within a few days of her marriage life she found out that her husband married her only for social status and for fulfilling his financial need. As a married woman she is not even allowed to entertain herself. Her mother-in-law was very cruel won't allow her to go anywhere. She informs all her activities to her son and he says to Kamala Das that always try to remember that you are a wife and mother, so that she was forced to behave accordingly. She tried to be a typical housewife but she

couldn't, so many questions raised in her mind. She was constantly in search of her identity. She didn't show her pains openly but her inner self cried and protest for a change and eagerly waited for a freedom. But the word freedom was far away from her life.

Everyone knows that Kamala Das is a very good writer. But she got time to write once after everyone sleeps. Even it is suitable to say that she was allowed to write only during that time. She fills all her darkness and pain in the white paper; writing heals her pain and sufferings. She used to publish her poems in *Illustrated Weekly* but she never revealed her original name, she wrote under the name of K.Das because she thought her poems won't be published when the publishers come to know the author is a woman. It may make them prejudice. She used to write many stories each story took her a whole night to complete. She hardly sleeps at night probably just for one hour. But writing was her only hobby and it pleased her.

Kamala Das always had an eagerness to know about the world around her. Her husband used to travel a lot for his business, she constantly enquires about the place, people, their way of dressing, their language, pronunciation of words etc. She was so excited to hear all details from him. As she couldn't see all these places in reality she starts dreaming. As Simone De Beauvoir explains that men is defined as a human being and a women as a female whenever she behaves as a human being she is said to imitate the male.

Kamala Das *My Story* leads us to the world of feminity. Her writings are very bold and she was very conscious about her writings. All her words are filled with painful thoughts and feelings. She explains the Stereotypical image of women in the society and their unwrapped binding of marriage and tradition.

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**CULTURAL DISSOCIATION AND A QUEST FOR IDENTITY
IN BHARATI MUKHERJEE'S WIFE**

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Abstract

The research paper attempts to study and analyse Bharati Mukherjee's novel 'Wife' which depicts the mental breakdown of a protagonist, Dimple who fails to cope with traumatic experience of immigration from India to America. It reveals her sense of self as a woman, as a spouse and as a cultural being that in the process of acculturation experiences a sense of alienation and dissociation that results the death Amit, her husband.

Key words: *identity, acculturation, immigrant, psyche, dissociation*

Bharati Mukherjee is a noted Indian American writer who depicts immigrant women's psyche, cross-cultural elements and quest for identity in a world different from their motherland. She has generally concentrated on expatriate and immigrant experience of "unhousement and rehousement." She admits in her interview published in the *Indian Express* that an important issue to her is "...the finding of a new identity... the painful or exhilarating process of pulling yourself out of the culture that you were born into, and then replanting yourself in another culture." Identity crisis has received an impetus in the Post-Colonial literature. Indian English fiction deals at length with the problems, rising due to multiculturalism and intercultural interactions. Man is known as a social animal that needs some home, love of parents and friends and relatives. But when he is unhoused, he loses the sense of belongingness and thus suffers from a sense of insecurity and homelessness.

The novel *Wife* (1975) deals with the immigrant experience of the Indians and their disillusionment that follows it. The novel is divided into three parts where each part tells the story of a middle class Bengali girl who marries an engineer from Calcutta and later migrates to New York. *Wife* is an analytical study of the women's psyche. It reflects the pain of exclusion and portrays the splintered-self of the protagonist. The novelist depicts the female protagonist's mental trauma through which the protagonist, Dimple Basu, passes.

The protagonist Dimple Dasgupta is an extremely immature girl who lives in a fantasy world in which she dreams of marrying a neurosurgeon. She hopes that marriage would bring her freedom from all patriarchal bondage: "Marriage would bring her freedom, cocktail parties on carpeted lawns, fund-raising dinners for novel charities. Marriage would bring her love"(4). To her, premarital life is like "a dress rehearsal for actual living" (4). Hoping that a college degree will enhance her prospects of finding a good life partner, she joins Calcutta University. She thinks of marriage as a source of self-realisation and liberation. Marriage, she thinks, would free her and provide her real life. She supposes "being free and expressing yourself" would be the best part of married life.

However, her father arranges her marriage with Amit Basu, a typical Bengali Engineer who assures him going abroad especially to the States. Since beginning she suffers from inferiority complex and remains worried of her "sitar shaped body and rudimentary breast (4) and thinks that her engineer husband would be "disappointed that she wasn't bosomy and fair like a Bombay starlet" (4). Whole living in her world of fantasy, a woman who sets fire to herself becomes an object of envy to her since she thinks: "such pain, such loyalty, seemed reserved for married women" in Dimple's dream, that fat woman "became Sita, the ideal wife of Hindu legends, who had walked through fire at her husband's request"(6).

After marriage her mother-in-law wants to call her Nandini and not Dimple. The change of the name is just a small thing for Amit but to Dimple it is "everything", a matter of pride. She thinks that her christening as Nandini is the first estrangement from her identity, her known self. Soon after getting married, Dimple comes closer to reality which shatters all her dreams. Amit, she thinks, is not

man of her dreams. She often has dreams of an ideal man constructed out of “a forehead from an aspirin ad, the lips, eyes and chin from a body builder and shoulder ads, the stomach and legs from a trousers ad” (23). She now hates Amit and his family for imposing upon her a subservient role expected of a Bengali bride.

Out of frustration, Dimple now wishes freedom from servile domesticity. She feels that “there were too many people in the apartment on Dr. Sarat Banerjee Road, too many people to make demands on her, driving her crazy” (26). Still she conforms to traditions and discharges all the duties of an ideal housewife. She goes to Lake Market every day to try tangerines and oranges and squeezes them by hand for her mother-in-law. She prepares fresh lime and water for her husband because “his disapproval was torture; all her life she had been trained to please. He expected her to be like Sita to jump into the fire if necessary”(29-30). But soon she had hurdles of her identity and integration into the traditional mode of Indian life. The third floor flat on Dr. Sarat Banerjee Road seems horrifying her. She wishes she were back in her own room in Rash Behari Avenue.

With the passage of time, her expectations from marriage are utterly frustrated and she begins to develop revulsion for everything around her. Her marriage fails to provide her all the glittering things she had imagined and she, therefore, dislikes everything associated with her married life. When she gets pregnant, she induces an abortion to get rid of it. The act of self-abortion is symbolic of her ill mental state. Hers is a splintered self which has been split into two-earlier in a traditional role model of Indian womanhood and later into a liberated self. Dimple’s act of self-abortion and the violent killing of mouse manifest her wish of liberating herself from the traditional role of a Hindu wife for whom infertility is a curse. She wants to live as an individual free from all constraints of womanhood. She can’t bear and rear a child that she believes was deposited in her body without consulting her. She feels as if “her insides were life clogged drain”(32). Amit resigns from his present job and decides to migrate to USA. Amit and Dimple ultimately leave India for the States. Dimple seems excited for being freed from the shackles of servile domesticity and is ready to become a “resident alien” (47). She is quite happy to go there and live happy life expected of her fantasy in liberal world of America.

The novel depicts in detail the stay of Mrs and Mr Amit Basu in the U.S.A in the second part where they first stay in the Sens Apartment at Queens. The Sens seem very conscious of their identity and try to preserve their long cherished Indian values in a foreign land. Once Jyoti Sen says, “If it weren’t for the money, I’d go back tomorrow” (55). He further adds, “This is too much the rat race for a man like me” (55). She spends her time alone watching television, sleeping or reading magazines. Her excessive exposure to soap operas and violence on TV warps her values and distorts her sense of reality.

When Amit has to live without job for four months, Dimple begins to think that she is deceived in marriage and Amit, her husband, will not cater to all her demands. She equates Amit with the electronic appliances which show that the conjugal love which is the basis of happy marital relationship is missing in their relationship. Dimple begins to feel that Amit does not love her resulting into a disharmony about her. She develops a deep-rooted sense of fear, insecurity and rejection. Being unwanted and unloved has a disastrous effect on her self-esteem and she feels isolated, dissociated, unloved, incapable of expressing herself and also weak to confront to overcome her deficiencies. When Amit does not pay proper attention to her complaints, she loses her temper and cries:

I feel sort of dead inside and you can do is read the paper and talk to me about food.

You never listen; you’ve never listened to me. You hate me. Don’t deny it; I know you do.

You hate me because I’m not fat and fair. (110)

Due to her uncompromising nature Dimple fails to acclimatise herself to new surroundings and culture. Her bitterness and loneliness further hampers her mindset in the States. In fits of loneliness, she contemplates as many as seven ways of committing suicide or inflicting pain on to her

husband. She now suffers from nostalgia and wishes to go back to Calcutta where it was so easy to live and share with her own people. On the contrary, in America, she finds it difficult to communicate with the people who don't understand Durga Pujah. Thus her fantasies of glamorous lifestyle after marriage are over now. As a result she feels disappointed and disillusioned.

Dimple is "entrapped in dilemma of tensions between American culture and society and the traditional constraints surrounding an Indian wife" and she, as Linda Sandler explains, "chooses violence as a problem solving device."⁶ Her frustrations are so intensified that she thinks of killing Amit, she seduces Milt, wears Marsha's pants, goes out with Ina and thus enjoys all sort of freedom. She, thus, turns a rebellion and violates all stereo typed behaviour of Indian Womanhood. At last she kills Amit, stabbing him seven times and making her free from the marriage bond. She separates herself from the image of Sita and feels that "her life had been devoted only of pleasing others, into herself"(122). Her illicit relationship with Milt Glasses seems her attempt to find an identity in America or in other words, her Americanised identity. This act of self empowerment makes her strangely American like some characters in TV shows.

The 'culture transplant' and the neurotic sensibility of Dimple lead to a crisis of identity. Mukherjee seems to send a message that if one has to assimilate oneself to the mainstream culture of the adopted land, one should forget one's past. Dimple's loss of identity is due to her being an exile, but Jasbir Jain is right when she attributes her loss of identity to her constitutional temperament in her article entitled Forgiveness of Spirit; the world of Bharati Mukherjee's Novels" published in *The Journal of Indian Writing in English* VOL. 13 July 1989,(13). She comments: "It is difficult to treat the novel as a study of cultural shock for even while a Calcutta Dimple is an escapist and lost in her private world of fantasy." Her inferiority complex compounded by the cultural crisis leads her to a catastrophic end. Dimple's self-alienation aggravates her frustrations and she finds herself at cross roads. Moreover, her inability to communicate with her husband Amit further intensifies her alienation in an alien culture. This lack of communication eventually results in a psychic defect and the protagonist, Dimple, begins to suffer from neurotic symptoms. Mentally deranged she murders her husband. "The murdering of Amit is an assertion of her American identity", she is neither of India nor of America, but a stunned wanderer between these two worlds, yet to attain a distinct identity. Neither does she belong to the TV world not to the world of reality but keeps on shuttling between the two. She is yet to release herself from the hallucinatory world, she is yet to get out of the schizophrenic self. A waylaid traveller, she is yet to reach her destination and carve out a niche for herself. Her quest is a quest for a voice, quest for identity (88)". Bharati Mukherjee through her novel depicts the traumatic experience of immigration from structured society of India to the liberated multicultural society of America.

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GENDER DISPARITY IN RAMA MEHTA 'INSIDE THE HAVELI'**Jaswandi A. Vhankhande,**

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Abstract –

Post modern literature with many up heavel and up's and downs in terms of social political and cultural constructs influenced the literature in English. The western radical ideologies and the gist of globalization brought new parameters and perspectives towards gender politics. India literature in English also presents various literary approaches towards society and throws light on the status and predicament of women, in Indian male dominated society. Besides the novel 'Inside the Haveli' (1977) written by Rama Mehta, presents the prevent gender stereo types which are partial to men in Indian Society through her depiction of gender disparity from the feministic point of new.

Key words – Post modern literature, feminism gender disparity, gender politics.

Introduction-

Inside the Haveli novel won Sahitya Academy award in (1979) Rama Mehta feminists writer originally a socialist and observed women's problems across the world. She also compared it in relation to the Indian women. She depicted the problems of Indian women that are reflected in her novel Inside the Haveli. The novel presents young married modern girl a protagonist of the novel. Her name is Geeta who stands for alienation from the life of Jeevan Nivas Haveli in Udaipur in Rajasthan State. It leads to her silent and passive in the patriarchal ideological in Society. She is unable to oppose the tradition and of wearing purdah by young married women in Haveli. The Haveli also stands for symbolically to society where women are suffered a lot and struggling for equality within male-female.

Rama Mehta was a sociologist, born in National in India. She was the leading woman writer with theoretical and practical knowledge of social life in India, particularly of Rajasthan. Her marriage was in to an Oswal community the aristocratic family of Rajasthan. The Oswal community performed an active role in political and social life of the state before independence of India. Her novel Inside the Haveli is a social novel based on the tradition of "Purdah system" wearing purdah is restrichon on a woman. It shows control and domination of women from the colonization period to postmodern. The word 'Purdah' comes out form Persian language that means a curtain. It shows/ signifies the physical, social and psychological isolation of women. The customs of the Haveli in the Rajasthan were followed very strictly. The purdah system is the wall between male-female relationships in the world where a women in the haveli must cover their faces and heads because the evil eyes of men would not fell on her. This type of male ideology is the picture of dominance, suffering condition of women after. Independence and democratic government in India.

According to Uma parmeshwaran, the word 'Purdah' has two meanings. One is physical and the other is more complex social norm where by women live in seclusion from men, civic and public action. In the Indian family structure women were doing different duties from men such as cooking, cleaning, managing home and children etc. They are performing a valuable role in the family as maintaining family customs, culture prestige etc. They are preserving values and culture of the family even though neglected and suppressed by the patriarchal dominance. In this way, Rama Mehta presented Gender- disparity in the novel. This is reflected in the story of the novel where. She portrays a character 'Geeta' Comes to the Haveli Jeevan Niwas as a bride of Ajay Shingji who is lecturer in Udaipur University in Rajasthan. Geeta comes from modern educated family in Bombay. She feels that the purdah system is the kind of cruelty against women. She understood that her acceptance in the Haveli is a willing imprisonment. She noticed that male figure directly involved in this confinement.

It is the tradition that ruled every one's life including her learned that a mass of covered faces and she too pull over her face with all such a matter, novelist tried to present inequality between men-women in the society where the equal rights are not Geeta tried to change it with wanting to move Delhi to be free from the suffocating atmosphere but her husband not to leave Udaipur as he is the heir to the haveli. She also learned that the haveli is a buzz with activity and hard to find time for reading or thinking. Geeta was quite lively and spontaneous but lost her exuberance after the birth of her daughter 'Vijay' she spoke very little and forgot her carefree laughter and free bird like behaviour. She felt women in the haveli like in the cage.

Conclusion :-

Literature has contributed to the protection of human right, gender equality etc. It represents the way of life with architecture and asked about female confinement very objectively the novel. Inside the Haveli is the novel based on the theme of confinement, segregation, isolation, these all principles are involved in purdah system in the Haveli.

The gender disparity or the gender politics makes the women of Jeevan Niwan Haveli voiceless that hampers their progress. In this way the subaltern status of women lack power to subvert the patriarchal hierarchy, but Geeta as silent opposition against male-dominated society is the crux of the novel under study.

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IMAGE OF WOMEN IN 'THAT LONG SILENCE'**Miss.Swati V. Mane**Assistant Professor ,
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Indian society, dominated by religious faiths and ideologies, has not yet acknowledged equal and dignified position to women. Manu, the codifier of Hindu law has given distinctive verdicts defining the position of woman in Indian social order. Identity of woman is defined only in context of the identity and status of her husband. One's sex is determined by anatomy but what is masculine and what is feminine is determined by social constructs. In "That Long Silence" Shashi Deshpande presents feminine psyche through psychoanalysis of female characters and their inner turmoil, feminine longings and subjugation of woman. It is voice of suppressed feelings of women. Female consciousness is filled with worry, care, fears, pains, which remains unexpressed since ages. Shashi Deshpande has presented psychological sufferings of Jaya. At the beginning she is submissive in nature. Her inner conflicts and quest for the self identity is realistically depicted. She is silent sufferer and shows patience. Slowly she observes and learns a lot of wrong things happening in her life due to her husband. She becomes assertive and determined. There is big transformation in her stand and nature. Shashi Deshpande pictures Jaya as submissive and assertive. Repeated allegations and accusations of her husband compel her to react sharply. Through this novel Deshpande exposes how biology and sexism are innate human instincts but it has become a part of sexual politics.

Introduction

Indian writing in English is not only literary experience but also documentation of Indian life in all its socio-cultural aspects. Shashi Deshpande in her novels craves to break the long silence of woman to make an affirmation of their identity both in personal and professional life. Her novels are set strictly in the background of traditional Indian society but she makes them speak of their own latent fears and potentialities simultaneously.

'That Long Silence' has won Sahitya Academy Award in 1990. It is story of every middle class educated woman in India. Jaya is protagonist of this novel. She is educated middle class woman. Her father brought her up, as an individual, who has the rights as well as the other gender in the society. But this society hesitates to accept the woman as an individual. Immediately after graduation she married to Mohan. She becomes typical Indian dutiful housewife, affectionate mother of two children Rahul and Rati. Indian housewife always cares for all family members. She is always ready to do any type of compromise and sacrifice as they suppose it as their destiny. Jaya notices wrong behavior and treatment of different people around her. Like Gandhari of Mahabharata she kept her eyes and mouth shut to her husband's illegal earnings at office. Even her journalistic writings are circumscribed by her husband's likes and dislikes. Shashi Deshpande had depicted her hopes, fears aspirations in realistic way. She has portrays Jaya's journey through a maze of fear and anger towards realization and attainment of self image. Conflict in her mind is shown through her identity as writer and her role as wife, mother.

Silence and Sacrifice

Silent suffering sacrifice is iron law of women's life. Jaya finally evaluates her expectations of life. She is forced to take stock of her life when her husband is suspected of fraud. They have to give up luxurious life and move into a small flat in a poorer locality of Bombay.

There are women who observe fast for the well being and long life of their husbands, sons or brothers. Nobody cares for their health. Jaya notices this irritating sexist ritual. Girl child always gets ill-treatment in India. Jaya slowly learns there are different rules for woman and man, different treatment for both. In her Long silence Jaya meditates on her married life.

At the beginning Jaya leads a traditional, passive life like Sita, Savitri and Draupadi who supposed husband as whole and soul of their life accepting all miseries of their husband. It happens always with every women when they enter into marriage they are supposed to show tolerance, to do sacrifice and be selfless. To save their married life they are taught and trained to do so. Whatever may happen in husband's home they have to accept as their destiny as there is no other alternative in front of them. Jaya is convent English speaking girl, refuses to lead stereotypical married wife's life. She does not want to conform to cultural stereotype of housewife. Jaya follows Mohan everywhere because of compulsion. She become helpless most of the time due to patriarchal system. It was like

two bullocks yoked together and they can't go in separate direction according to their will. It is more comfortable for them to move in the same direction. Jaya maintains silence for her private experiences. She observes the life of other woman of her family and their agony of menstruation, abortion, pregnancy and awkwardness of female body at the forced and undesired actions. There is humiliation of 'womanhood' and female sexuality. They can't utter a single word to make any complaint of health. Vimala, Mohan's sister was suffering with ovarian tumour .but she was not permitted to talk. When Jaya was suffering problems of periods, bleeding, pregnancy, painful abortions, at that time Mohan was enjoying his professional achievement.

Another brutal fact she notices is that male child gets more value than girl because he is heir of family property. It is conveniently ignored what woman wants. Her opinions, desires are never taken into consideration by male members of the family. Jaya's feelings, anger doesn't get proper outlet. Her feelings remain suffocated, unexpressed. It turns into long silence. She gets angry when Mohan confesses his crime by using excuse of wife and children. He took bribe only for wife and children. He justifies his crime by taking shelter of family. Jaya finds herself out of place in a society that is meant only for men. Jaya , as wife of Mohan maintains silence and subjugation to the choices of her husband

Stream of Consciousness

Jaya's story is reinforced and properly convinced by a story of sparrow and crow. Sparrow builds her house out of wax and crow of dung but in rain crow's house flows away and asks for shelter in sparrow's house but she takes time to permit him to enter. When crow enters, completely wet, she advises him to warm up himself near hot pan. So crow obeys and meets death by burning. Jaya become typical housewife who fulfills demands of husband and cares for children. She was disturbed by a fear of losing her husband. She was not only dependant on Mohan but she also became stereotype of a woman. Dream of death of her husband haunted her. Through her dream her psychological disturbance has been aptly portrayed. Her dream comes true and there is fall of misfortune on her family. Her first dream is a sort of wish fulfillment, she is completely frustrated. Her husband deserts her. She unconsciously perceives what is deep in her mind comes at surface to become true. She loses self-control on her own actions. Her disturbance, intense pressure is pictures through dreams, neurotic behavior. Stream of consciousness technique has been used to present character more realistically.

Patriarchal Ideology

In her first phase of married life she imitates role models then in her second phase she learns to protest and in last phase she breaks long silence. She realizes her own value and her valuable life. She asserts for her respectable status and self respect.

Kate Millet , author of one of the founding theoretical texts of second-wave radical feminism 'Sexual Politics' has done proper analysis of patriarchal system according to her analysis , this patriarchal sexual politics has its origins in the institution of the family. Woman is naturally gifted with kindness, softness. multitasking and generosity. Family is institution which is founded on her these qualities. Her all roles and duties are glorified in such a way that she is completely trapped in her glorified title and labels. Her work is always taken for granted and her physical existence is no more felt or given proper attentive justice. Jaya and other female characters are victims of this family institution. But in India according to culture it is supposed as their destiny or misfortune. They have to accept at any cost. Educated Jaya observes and does analysis of past events of her life. She learns and notices everything how women are suffering psychological and physical pains.

Women themselves are taught in the process of being socialized, to internalize the reigning patriarchal ideology and so are conditioned to derogate their own sex and to co-operate in their own subjugation. Patriarchal system is organized and conducted in such a way as dominance of men and subordination of woman is conveniently maintained. Religious myths and scriptures have set rigid rules and restrictions for women. Simon de Beauvoir is of the view that the history of humanity is history of keeping the women in subjection and silence.

Breaking Barriers

The quest of self-identity and the awareness of inner artistic potential are well manifested in the character of Jaya in 'That Long Silence'. It reflects in breaking the barriers of social taboos, defying the existence of religious orthodoxy, getting rid of the psyche of guilt and shame, recollecting the courage to establish personal choices registering the voices of resistance and framing alternative identity. Through her protagonists, she presents how Indian woman is always in ambience of

orthodoxies, irrational tradition and the shackles of unbreakable ties of relations that no longer permit her to achieve her full humanity in the context of her own inner –self as well as in context of socially defined status. They do not have full freedom to develop themselves. On the altar of family they have to make a lot of self-sacrifices. According to Deshpande women are neither inferior nor subordinate human beings. Nature has not done any differentiation in conferring gifts between males and females except for the single purpose of procreation.

Shashi Deshpande wants to show that silence is not sign of surrender or defeat. But during silence, woman observes, notices learns and makes analysis of situation around her. After meditation they learn lesson and they collect courage to protest and break long silence.

Self- realization

Jaya realizes what should be done to create balanced relationship in married life. For her, self respect she breaks silence. What happens with Jaya happens with every Indian married woman. It takes more time to realize patriarchy and its system. In traumatic situation she temporarily seeks shelter in neurosis. Her suffering had beneficial effect on her. It starts process of self-realization self-discovery. It leads her to fresh perception of life. She has patiently and systematically suppressed every aspect of her personality that refused to fit into her image as wife and mother.

Jaya felt comfortable in company of Kamat who treated her equally. When there is death of her father she embraces Kamat. But she controls her desire. She thinks man woman relation in marriage is determined by betrayal, treachery. She behaves cruelly on the death of Kamat to maintain pretence prevalent in society. At the end she gets telegram from Delhi informing her that everything is fine. This news and Rahul's return contributes in her recovery. This recovery comes from self realizations. She starts thinking practically. There is change in her imaginary picture of emotionally and physically safe picture.

Conclusion

Novel focuses on inequities and injustices meted out to Indian woman male members of family. There is unrelenting tyranny of customs and traditions in the Indian society. Women of Shashi Deshpande are particularly caught in the process of redefining and rediscovering their own roles, positions and relationship within their given social world. Jaya 's image is image of modern Indian woman who is in search of definition of self and society. Jaya despises traditional way of life, its rituals, patriarchal values. She realizes that structuring of gendered roles restrict their potentiality and talent. Writer voices her feeling in favour of emancipation of women from the grip of conventional male control.

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BHARATI MUKHERJEE'S NOVELS : OUTSPOKEN EXPRESSIONS OF FEMALE EMPOWERMENT

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Abstract

In the modern society, literary context presents feminism as the belief of equal status to women – rights, opportunities and struggle to achieve these objectives. General meaning of 'Feminism' is everything related to the female gender. It is the strong awareness of the female identity- realizing, taking interest and female problem solving ...etc. Empowerment is granting social, political, economic power to an individual or group. It is the process of supporting another person to discover and claim personal power. This research paper deals with the themes of this national seminar 'Role of Women in Literature and Humanities.'

Literary artists became the outspoken exponents of female empowerment. Indian female novelists are no exceptions to it. Bharati Mukherjee raised voice for female empowerment. Her fiction focuses on the concept of migration, alienation, plight of immigrant, Indian women and their struggle....etc. Her female characters present spatial and temporal dimensions among different cultures. To present the female empowerment issue, following novels of Bharati Mukherjee are selected. Female figures in them forward the same idea.

1) *Jasmine* (1989) 2) *The Holder of the world* (1993) 3) *Leave It to me* (1997) *Jasmine* presents evolution of Jyoti, 5th daughter in the family of nine. This novel presents ventures of the central characters. She was a completely transformed woman. Like a male figure she sustained herself by her own efforts in a foreign land.

The Holder of the world also, presents individuality and self confidence. It is a story about dislocation. Here, the central figure Hannah Easton, born in Massachusetts and traveled to India, involved with a few Indian Lovers. Hannah presents enduring strength for achieving personal recognition and empowerment. *Leave it to me* also presents potential for gender equality. In this novel Debby Di Martino is presented as central figure. She tried to take revenge on her American mother and Eurasian father. They abandoned her in late 1960's. She has emerged as a strong independent woman trying to balance her chaotic life. Her life is an encounter with existential realities. Through all these female characters, Bharati Mukherjee forwarded a firm conviction that now woman can't be a subaltern. She can't be exploited as a weaker sex. On the other hand, she can handle any critical situation and she is capable to support the entire family and social structure.

Key Words: Female, empowerment, gender, subaltern, weaker sex, alienation, struggle....etc.

Female writers have raised the powerful voice of women against the age old male dominated society. This feminine perspective presented - the perfect touch of variety, inner, deeper self, struggle of identity in the family, society & in their working fields, in their own silent world....etc. Such type of women's writing is an attempt to keep one away from the injured psyche of the hidden self. Portrayal of these hidden and unspoken concerns of the suppressed women has become prominent. These female writers deal with the inner conflicts arising out of gender discrimination. Self realization through the portrayal of feminine sensibility, quest for own identity, one's own self is the main objective of such writings. In the modern society, literary context presents feminism as the belief of equal status to women – rights, opportunities and struggle to achieve these objectives. General meaning of 'Feminism' is everything related to the female gender. It is the strong awareness of the female identity- realizing, taking interest and female problem solving ...etc.

Empowerment is granting social, political, economic power to an individual or group. It is the process of supporting another person to discover and claim personal power.

This research paper deals with the theme of this national seminar, 'Role of Women in Literature and Humanities.' Literary artists became the outspoken exponents of female empowerment. Indian female novelists are no exceptions to it. Bharati Mukherjee raised voice for female empowerment. Her fiction focuses on the concept of migration, alienation, plight of immigrant, Indian women and their struggle....etc. Her female characters present spatial and temporal dimensions among different cultures.

Bharati Mukherjee was born on July 17, 1940 in Calcutta. Sudhir Lal and Bina Mukherjee were her parents. In 1947, she moved to Britain with her parents. At 10, she wrote short stories. In 1959, she completed her B.A. & in 1961. She completed M.A. in English. In 1969, she completed Ph.D. in comparative literature. While studying at Iowa, she met & married a Canadian student from Harvard, Clark Blaise on Sept. 19, 1963. Now, she is settled in USA.

Through her writings, she tried to show that oppression of woman is not material reality. It does not originate in economic conditions. It is a psychological phenomenon. She tried to deconstruct social norms of gender bias. She suggested ways to literate women by focusing on the structures that have marginalized them. Reinterpretation of woman's status in present modern society is her main objective. Woman is a member of patriarchal and gender biased society. Her experiences of life are totally different. All this forms her psyche. Different social norms like age, creed, class, and race greatly affect her status in society. Each woman's experience of life is different and therefore, it is unique. Bharati Mukherjee is supposed as trend setter in Indian English fiction. She reflects image, status, plight, struggle of Indian rural & urban woman of all classes & creeds. Most of her novels present immigrants experiences. Her heroines travel from one place to other and fall as victims facing different situations. In such writing rootlessness, gender inequality is presented. Potential for gender equality can be seen through her female figures. It forms the main idea about post modernist feminist debates.

Bharati Mukherjee through her female figures forwarded a different type of idea related to post modernism that only sympathy and compassion expressed through figurative language is not useful, practical approach about gender equality is most important. She was sensitive observant of the contemporary socio- political situation. She portrayed the lives of the female immigrants after partition, their status quo, the problems they faced...etc. Through it, she sympathized with women. Her novels present socio-political condition of both East and West. Her main focus is on presentation of problems of cross cultural conflicts faced by Indian women immigrants. Her heroines are bold and assertive. They show strong potentiality for adaptability by accepting the bitter truth of their lives. They are anxious to establish their identity by undertaking their heroic journeys. They faced many problems because they fought for their rights as women and as an individual. They struggle for equal status, non oppression, non exploitation, no gender discrimination...etc. It shows women's empowerment.

Bharathi Mukherjee is a Third World Feminist writer whose preoccupation is to deal with the problems and issues related with the South Asian Women particularly India. Her basic concern is to delineate the problems of cross cultural conflicts faced by Indian women immigrants. To present the women's empowerment, following novels of Bharati Mukherjee are selected.

1. Jasmine (1989)
2. The Holder of the world (1993)
3. Leave It to me (1997)

Jasmine (1989) is a novel by Bharati Mukherjee presents a young Indian woman in the United States who, trying to adapt to the American way of life in order to be able to survive, changes identities several times. Mukherjee's own experiences of dislocation and displacement in her life helps her in recording the immigrant experience of the protagonist in this novel. *Jasmine*, which was based on an earlier short story in *The Middleman and Other Stories*, tells the story of a seventeen-year-old girl widowed after her husband's murder in a bomb attack. She and her husband originally planned to move to Florida, but as a result of his death Jasmine continues with the trip on her own. In her path she faces many obstacles as she travels from Florida to New York City to Iowa.

It presents evolution of Jyoti, 5th daughter in the family of nine. This novel presents ventures of the central characters. After marrying to Prakash, Jyoti became Jasmine, migrated to America as Jase and settled as a mature woman under the pseudonym of Jane in the farmlands of Iowa. Prakash was killed in bomb blast and tragedy takes place and from this point Jasmine discards notions of gender inequality and Kali become role model for her and she entered America illegally. She learnt how to dress and walk like American and how to survive there. Now, she was a completely transformed woman. Like a male figure she sustained herself by her own efforts in a foreign land. She is presented as a liberated woman from a third world nation. Her plight, struggle as a woman advocates potential for Gender equality. She tried to achieve everything that was deprived for her as a woman. Through this character, Bharati Mukherjee transmitted the message of multiple codes of society. Her advances and thoughts prove that she was capable to do all this like a male figure. Her connection to America is connection to new thoughts of gender equality.

The novel begins with Jasmine retelling a story from her childhood about an astrologer who predicts her future as a widower living in exile. "**Jasmine**" is an account of adaptation and not a defeat. It is the story of a Punjabi rural girl, Jyothi. Prakash, an energetic and enthusiastic young man enters in Jyothi's life as her husband. When Prakash prepares to go to America, she says, "*I'll go*

with you and if you leave me, I'll jump into a well". A woman has to accept, the path of her husband, Renamed as Jasmine, joyously sharing the ambition of her husband, she looks forward going to America, a land of opportunities even this dream gets shattered by the murder of Prakash on the eve of his departure. She decides to go America and fulfill Prakash's mission and perform "Sati". Having learned to "Walk and Talk" like an American, she grabs every opportunity to become American. Jasmine becomes Jase. At the end she kills Sukhawinder, the Khalsa lion who killed Prakash. After that she goes to Iowa assuming a new name "Jase". The manifold facets or roles played by Jasmine as Jase and Jase assault the power in woman. This power can be equal to Sakthi which is command over quality that destroys and fights against all evils. Jasmine has broken away from the shackles of caste, gender and family. She has learnt to live not for her husband or for her children but herself. Jasmine is a survivor, a fighter and an adaptor. She figures against unfavorable circumstances, comes out a winner and carves out a new life in an alien country.

Hence, Bharati Mukherjee's Jasmine is the movement of Jasmine's life towards achieving true identity. Her journey to America is a process of her quest of true self. Even when the protagonist goes through the worst experiences of her life, she is able to come through the obstacles and attains self-awareness and a new identity and overthrows her past life. The protagonist Jasmine repositions her stars in the adopted country by deciding to remain as a care-giver to Duff in which she gets her peace of mind. At every step of her life, Jasmine is a winner, she does not allow her troubles and struggles to obstruct her progress in life and she is finding a place for herself in the society. In other words, she is a true feminist who fights every challenge in life to establish herself in the society. The novel is written in three sections, the first taking place in Calcutta, the second in America while Amit and Dimple are living with Sens, and the third when they are subletting an apartment in Manhattan.

The Holder of the World (1993): - It presents a spatiotemporal connection between the oriental and the Occidental Cultures. The story is told in Hannah's standpoint, who came to India from Massachusetts. It also presents individuality and self confidence. It is a story about dislocation. Here, the central figure Hannah Easton, born in Massachusetts and traveled to India, involved with a few Indian Lovers. A king presented her a diamond known as 'The emperor's Tear. A detective, Beigh Masters was searching for this diamond and he narrates Hannah's story of immigrant experiences. She married Gabriel Legge, an adventurer and after his death, she formed a passionate relationship with Raja Jadhav Singh of Devgad and this new identity as a Bibi shows her transformation. It reveals an advanced stage of progression. After death of Raja Jadhav Singh, her encounter with Emperor Aurangzeb matured her experiences. Hannah presents enduring strength for achieving personal recognition. And it forms ground for gender equality. She struggled in new locality to achieve equal status, for that she made many adjustments. Bharati Mukherjee described this as a post modern historical novel. Her whole personality undergoes a change as she traveled from one place to another. At last she emerges as a real fighter of life. Her strength, adaptability, courage forms base for gender equality. Through her figure, Bharati Mukherjee forwarded that in East and West plight of woman is same so, we should think of gender equality in practical sense.

The Holder of the World' re-inforces expatriation as a Journey of the human mind. It tells us the protagonist's latest tensions, aspirations and ambitions. Hannah is born in Massachusetts who travels to India. She becomes involved with a few Indian lovers and eventually a king who gives her a diamond known as true, Emperor's Tear". The story tells the detective's searching for the diamond and Hannah's view point. The physical journey of the female hero not only leads to probing of the self but also makes her recognize the side of herself. She returns to her native land, not as a reformed American but a rebel living on the fringes of society. Bharati Mukherjee sees herself as a unique human being and gives message to her fellow female. In "The Holder of the World", she suggests two advantages of Women Liberation. Hannah and Bhagmati in "The Holder of the World" recurrently defy estrangement in the society they live and get the answer in rejecting cultural stereotypes they develop the life of their own outside the home.

Leave it To Me (1997ss) is the psychoanalysis which deals with a young girl seeks for vengeance to her parents who abandoned her. In this novel Debby Di martino is presented as central figure. She tried to take revenge on her American mother and Eurasian father. They abandoned her in late 1960's. At 23, she started searching her biological parents. She was a helpless infant rejected by her biological present but now, she was transformed as a young woman in search of reality. It shows her mental progression. She emerged as a strong independent woman trying to balance her chaotic life. Her life is an encounter with existential realities.

In “Leave it to me”, the protagonist is a Eurasian Orphan, Debbie Devi who is adopted by an upstate New York family of Italian Origin. Born in India and raised as an adopted child, Devi Dee travels through America to find her bio-mom. By the time she has arrived in San Francisco and taken a band of aging ex-hippies and a psychotic Vietnam Vet, her identity crisis looms large. It leads her to track down her bio-parents in Laxmipur, Devigaon, India, and the orphanage where she raised-the Gray Sisters-“Soeuss Grises”-Sore Grease-in Mount Abu. She learns from Fred, her hired detective, that her mother was the Hippie follower of a sex-age guru, and her father the founder of the ashram, serial killer Romeo Hawk Haque. The offspring of this unlikely liaison, Devi Dee-presumed missing or dead is saved by nuns and shipped abroad to America, where she is raised as the adopted child of the Di Martino family. Twenty three years later having graduated from Sunny, Albany, she sets out to seek her bio-mom in off-beat California. This novel makes the predicament of the protagonist crystal-clear.

As women have experienced displacement and dislocations in personal lives, they are better suited for adaptability in an alien culture. A close reading of Mukherjee’s novels reveals that her primary aim is to champion the cause of women. Influence of feminism can be seen through these three novels. Because when Bharati Mukherjee began writing, the feminist movement was in full swing in West and she was a lady struggling to survive in alien country. Her female characters are outwardly aggressive, demanding freedom. But, they are submissive, facing problems of life for survival. They do not compromise with conventionality. It is post modern approach. Her female figures present the fact that we are all individuals. It shows that women must be supposed as equal to men. Her female figures emerge as conquerors and new pioneers. New world of democracy, freedom and unlimited possibilities are presented as new dimensions for gender equality. Her female figures are the best post modern illustrations of uncompromising, unrelenting and decisive Womanhood. They have shattered mythical male superiority and advocated potential for Gender Equality.

Through these female figures, Bharati Mukherjee succeeded in presenting a firm conviction that hereafter woman will not be a subaltern, she can’t be exploited as the weaker sex. On the other hand, she is capable to support the entire family and social structure. It shows potential for Gender Equality. It shows that these portrayals resist and respond to various roles assigned to women in the name of traditions and family and social norms. They present typical Indian socio-political, religious, economic, educational situations. They vividly disclosed the untold sufferings and miseries of women and colors of the hidden female self. Despite their sufferings, they are not ready to look back. Their sensibility altered as per the circumstances & they changed the situation around them by empowering themselves and fighting against it. These female characters present the manifold fragmented consciousness. Finally, they became competent of living in a world without borders. They proved that conventional answers and roles no longer satisfy them. They realized that women have to play a steering role.

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REPRESENTATION OF WOMEN IN THE SELECT NOVELS OF JOAN BARFOOT AND MARGARET ATWOOD

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Abstract:

To understand the representation of women in the select novels it is important to study various pictures presented by Canadian novelists. Earlier Men and women were seen through the old spectacle which considered men as superior and women as inferior. Joan Barfoot and Margaret Atwood are most popular and successful Canadian writers. Bhagat's writing is more feminine compare to masculine. They show their concerns more to their female characters. They have tried to portray the feelings and emotions of the ladies. They believe that women should be given equal rights in society as men. The global trend has touched the society from every aspects. They centre their most of the novels on the highly intellectual concepts of physical gratification and female identity dealing with separation and belonging.

Keyword: Postcolonial, Self-image, Social expectations, Submissive, Victimization

Joan Barfoot (1946) and Margaret Atwood (1939) are influential Canadian novelists who occupy an important place in the postcolonial literatures in English. Both of them criticize patriarchy in which women are marginalized. Their goal is to depict how the female protagonists develop various selves through their complex appearances. They centre their most of the novels on the highly intellectual concepts of physical gratification and female identity dealing with separation and belonging. They explore female characters from today's society. The Select novels of these novelists show that the self-image of women is not uniform and unchanging but undergoes fundamental changes as they come to understand their social world.

The objective of this paper is to highlight the main aspects of the survival of women in the novels of Margaret Atwood and Joan Barfoot and is to establish the fact that Atwoods and Barfoot's women are different in that they refuse to be victims and thus sustain their survival.

Margaret Atwood's *The Edible Woman* (1969) deals with the female protagonist, Marian MacAlpin who struggles between the roles that society has imposed upon her and her personal definition of self; and food becomes the symbol of that struggle and her eventual rebellion. Marian MacAlpin is a young, victorious woman, working in market research. Her job, private life, and social relations seem to be idealistic, but when she finds out her boyfriend's consumer nature during a talk in the restaurant, she can't eat. Marian turns to a person who desires to please Peter's expectation and to embody the patriarchal idea of femininity. As Susan Bordo states, these practices of femininity may lead women to "utter demoralization, debilitation and death." Whereas in the words of Kenneth Hermanson,

*"As a matter of fact, Marian voluntarily gives up her position as a free and independent individual. She becomes symbolically an egg insider her shell and totally dependent on her future husband. An egg which is being eaten, an individual who is being consumed. While being consumed she is not able to consume, while being eaten she is not in the position to eat."*⁹

The novel deals with three parts in which background causes are shown in part one, the mind split is shown in part two and part three reflects the spontaneous declaration of the problem. In the essay, "Reconstructing Margaret Atwood's Protagonists," Patricia Goldblatt states that "Atwood creates situations in which women, burdened by the rules and inequalities of their societies, discover that they must reconstruct braver, self-reliant personae in order to survive."¹⁰ Non-eating in *The Edible Woman* is mainly a symbol of the denial of the patriarchal model of femininity. At the end of *The Edible Woman*, Marian partially reconstructs the new concept of self through a renewed relationship to food. With Marian McAlpin, Atwood is defying the conventional female figure and breaking the wife mould that most females were expected to play during the 1960's. Waugh observes: "by her act Marian has registered a voluntary and international protest which release her body from its involuntary rejection of food"¹³.

Atwood suggests that in conventional society, women are suppressed by their male counterparts. In Atwood's present novel, there is no villain, but the protagonist sees herself and her

female acquaintances being destroyed. The novel presents female confrontation to social expectations and demands, which is inseparably associated with the female body.

In another novel *Lady Oracle* (1976), spirituality helps the protagonist, Joan to use what power she holds to fight against victimization. Instead of physically destroying herself through self-imposed obesity, she uses spirituality to change her power into creativity. Thus, she only figuratively destroys herself by pretending to commit suicide. Her powers of creativity allow her to make her individual identity.

Bodily Harm (1981) is powerfully and brilliantly crafted novel, is the story of Rennie Wilford, a young journalist whose life has begun to shatter around the edges. She flies to the Caribbean island of St. Antoine, she is confronted by a world where her rules for survival no longer apply. This novel is ultimately an exploration of the lust for power, both sexual and political. According to Lorne Irvine, *Bodily Harm* illustrates, ironically, the “inscription of the female body and, by connecting hospital room and jail cell, dramatically presents the injury to the female body that results from its confinement”.

Margaret Atwood's present novels represent the inner strength that she believes is in all women. The hardships in daily activities bring, the necessity for all women to be able to stand up for themselves is emphasized. It is an exploration of female subjectivity that takes readers close to the protagonist. Finally, these women cannot give the misleading impression that they must be gentle, meek and submissive.

Another novelist Barfoot's book *Abra* (1978) traces the life story of an unsettling protagonist, Abra Phillips, who escapes from the socially accepted roles of housewife and mother. She takes the role of hermit, located outside the social order. She keeps minimum social contact and puts herself out of the sequence of the worldly affairs of the society. She is unaware about the time. It is only when she is confronted by her eighteen-year-old daughter Katie that Abra has to confront reality and her by her daughter's sudden and unexpected appearance. Berger and Luckmann insist that everyday life is predicated on social contact and temporal structure (42-43). Catherine McLay insists that the novel is a "dramatization of every woman's fantasy, the desire to get away from the daily ritual and demanding relationships to total freedom"¹². Abra continues to live contentedly alone for ten years, until her daughter visits and begs her to come back. At the last minute she changes her mind, and decides to remain alone where she knows that she will never have bad dreams. According to her, life in the wilderness is without pain or dreams.

She chooses self-sufficient life in close contact with nature and gains physical strength and sharpened senses. She is ready to re-evaluate her life and account for her actions when her daughter tracks her down. In this fiction, the novelist shows the realistic achievement of the protagonists' with their inner peace and strength.

The second novel of Joan Barfoot *Dancing in the Dark* (1982) is the story that is told by Edna Cormick, who is incarcerated in a psychiatric hospital after murdering her husband. She is unwilling to engage with her doctor and the world around her, so instead she sits with a notebook and begins her own journey through what has happened and how she got there.

Edna Cormick in opposition to Abra has worked hard for more than twenty years keeping herself, her home, and her husband in perfect condition. But she is driven mad by the knowledge of her husband's affair with his secretary: this, and the desperate act it inspires, introduces the possibility of reinventing herself. The absence of fulfilled promises, further hopes and desires by her husband leads her towards loss of control and confusion.

Duet for Three (1985) tells us about the unique and enduring bond between eighty-year-old Aggie and her daughter June, and explores the powerful, complex, painful bond that unites mother and daughter. In the novel as the two women wait for Frances, they come to a reluctant but shared understanding that their lives have been woven together not just by a powerful and lasting love.

The intention of the novelists in depicting the female characters is to show their psychology to survive certain situations and gain a better understanding of the world with sense of awareness of their self-identity. They are able to discover and bring together the opposing and hidden sides of female existence. These novelists represent the inner strength of the women. According to the novelists, they have to lessen their dependant behaviour, and should strengthen their own inner directives for their survival.

In the present novels, the novelists consider the female body as a site of power and resistance as one of the most crucial and profound statements of their work. The protagonists of the novels

struggle to understand why they are dissatisfied with the world around them. They learn to recognize that they are being victimized, and try to deal with the problem they face. Some barely move beyond recognition of victimization, others attempt rejection, and of these some fail, but most survive.

The protagonists of the novels help the reader to watch and develop greater understandings of the society in which they live. They try to overcome on a personal level to seek a balance between their responsibilities and their needs for survival. They lead the reader to ask why the protagonists of their novels feel guilty when they try to find ways of surviving. The protagonists move towards recognizing victimization and rejecting it, with their perceptions and decisions.

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ROLE OF WOMAN IN MAXIM GORKY'S 'MOTHER'

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Abstract :-

Maxim Gorky has a prominent place in Russian as well as Literature. His position in the Society starts to develop due to different factors taken place in a certain phase of history. His masterpiece 'Mother' has a worldwide recognition 'Mother' presenting the depiction of a woman from Maxim Gorky's view is the main objective. Gorky was an optimistic novelist who didn't stop at pointing out the problems but showed the positive solution to the problem too. Mother is truly a Marxist – Feminist novel in a true sense.

Mother presents broad and generalized picture of Nilovna and the working class against capitalists. Due to the development in different aspects of life, women's role changes. Mother the revolutionary novel plays a vital role in Russian social transformation and traces the woman's journey in regaining her own identity and right from which she has been deprived for a long age. This paper is a humble effort to trace the role of mother, the new thought adhered by Gorky towards the new type of mother that appears in Gorky's mother.

Keywords :- Marxism, Feminism, Mother, Russian Revolution

Introduction :-

“The most striking thing about Gorky's life is that it can visualized as a soaring vertical line ; it rises from the lower depth, almost from the very bottom of the Russian Social world, as it was before the revolution, and soars to heights reached only by few men in history.”

says Anatoli Lunacharsky.

Gorky's works are very closely connected with his life. Though he was allied his works with the peoples' liberation movement, he was always cautious to keep his individuality. As a writer he discovered new ways to study reality through art and laid the foundations for a new stage in the history of world literature. Gorky enriched world literature with new themes, ideas, plots and literary images.

Maxim Gorky's real name was Alexi Maximovich Peshkov, was born in 1868 in Nishni Novgorod. He was born in a lower middle class family. He is one of the most famous novelist of revolutionary Russia. Not only as a writer but also as a Politician he has played a remarkable role in both the revolutions of Russia ; the revolution of 1905 and the total revolution of 1917. But his chief work was in the literary field.

Gorky's most famous works were The Lower Depths [1902], Twenty – Six Men and a Girl, The song of the stormy Petrel, My Childhood, Mother, Summerfolk and children of the sun. He had association with Russian writers Leo Tolstoy and Anton Chekhov ;

The most recognized place of Gorky in Russian literature is that of a famous novelist. the art of novel- writing developed in him owing to his composition of short writings, Art of character portrayed develops to amazing heights in his novels. Gorky has written three novels. The first novel was the 'Mother' written by him in 1907. It was published while he was The 'Life of Klim Samgin'. This novel was written in 1927-36. The third novel is the conclusion.

The Mother of Gorky has become famous throughout the world as the best socialist novel, which is idealist and novelist. It is idealistic because it glorifies the concept of motherhood and realistic because it describes the miserable condition of labourers of Russia in the first decade of the nineteenth century. He wrote the novel in America while he was on a tour there.

Mother is considered to be the only long work of Gorky on the Russian revolutionary movement ; however of all his novels, it is possible the least successful. He wrote the novel on a trip to the united states in 1906. The political agenda behind the novel was clear. In 1905, after the defeat of Russian's first revolution, Gorky tried to raise the spirit of the proletarian movement by conveying the political agenda among the readers through his work. Gorky was personally connected to the novel as it is based on real life events, revolving around Anna Zalomova and her son Piotr Zalomov. Gorky, being a distant relative of Anna Zalomova who visited Gorky's family when he was a child, had a deeper connection to the story. The event took place during a May Day demonstration in Sormovo in 1902.

Gorky was living in age when the Tzars were ruling Russia in the most autocratic manner ; they had given full freedom to the capitalists to exploit the workers and farmers of Russia. The

industrial revolution had come into full swing over whole of Europe and the new inventions had totally fallen into the hands of capitalists. Gigantic companies had been formed and they had complete possession of the natural sources of – land, water, space, mines and the poor workers and farmers had been left at the mercy of the capitalists.

It was at this time that Gorky and Lenin had organized the Bolshevic party against the outrages of the Tzars in Russia. They were working in close cooperation to throw down the cruel government of the Tzars. The result was the first revolution of 1905. It was quite essential for Gorky to write about the most miserable living conditions of the workers and peasants of Russia, because for a very long time and for many centuries the common people of Russia called the proletariat had suffered all sorts of oppression at the hands of the Tzars. As in other countries the serf system in Russia had existed for a very long time, for many centuries. Under this system all primary sources of production such as – land, waters, rivers, mines and mountains, forests all belonged to the Tzars or big landlords. The poor peasants and workers or artisans did not have any property or any piece of land.

When the industrial revolution ushered in, things began to change. The serfdom would not be able to facilitate the advent of industrialization. The Tzarist government realized that serfdom would stand in the way of industrial movement. Extensive industrial and railroad construction proceeded throughout the country. Factories and mills sprang up, railway lines were laid, river and seaports built. Trade revived. The development of capitalist industry was accompanied by the numerical growth of the proletariat.

On the whole, the moneybag now ruled the country. The rise of capitalism in Russia during the last three decades of the nineteenth century did not contribute to the development of economy or culture but it impoverished the millions of workers in the factories and other industrial sectors.

The above extract shows that Gorky was choosing his theme based on his scientific and evolutionary approach to life.

Gorky wrote “Mother in the summer of 1906 in America where he had gone on a tour; though he had made the plan for its composition just when he was in Russia after the revolution of 1905. Before the revolution the great strike of workers had occurred. Gorky had been an eye-witness of the worker’s demonstration. It was then that he had collected all the material for the writing of the novel. Gorky was deeply moved by the massacre of workers on January 9, 1905. He protested against the oppression of the workers. Therefore he was arrested under the troubles of his arrest he lost all the papers which he had laboriously collected for writing a novel. Mother on the massacre of the workers but the memory of Gorky was so retentive that he collected the whole episode, of the massacre and wrote the novel Mother simply out of his memory ... while he was staying in America.

The characters are most realistic as they are not imaginary but selected from the demonstration of the workers of Kasnoye sormovo factory. The chief characters in the novel are Pavel the mother of Pavel and Anna another worker in advanced age and other laborers. But the central character is Nilovna, the mother.

Pelagueva Vlasova a revolutionary heroine, fearing that her son, Pavel Vlasov will be forced into the brutal, dehumanized life of the factory. Pavel Vlasov led the demonstration of the striking workers. He was beaten and arrested. His Mother played a revolutionary role in the movement. There was another woman Anna the Mother of another Kadomatsev, who stole a bomb from an unknown place and blew off one of the walls of the prison where the arrested workers had been imprisoned. Sofya revolutionary friends who share Pavel Vlasov’s devotion to the socialist cause and his sacrificial life in behalf of worker and peasant.

Central character is Nilovna, the Mother she is the impersonation of the universal power and significance of revolutionary enlightenment. For forty years she was prevented by the bestial condition of capitalist society from fulfilling the great resources of love stored in her heart. She is reborn when she comes in contact with revolutionary consciousness borne into the world by revolutionary youth. In the image of Nilovna portrayed in clear and epic form with stirring simplicity. Gorky has shown how new consciousness, new social feelings do not fall from sky but are dormant in man himself are eternal, and change only in quality.

Pelagea Nilovna became an activist on the first of May. Pavel waved the flag. “He showed” “Long live the workers!” on hearing this, an officer jumped up to Pavel, snatched the flag, pole and shouted to drop it. A few soldier jumped to the front. Pavel was arrested and bade goodbye. The Mother saw the flag pole broken into two parts with a piece of red cloth on one of them. The Mother repeated the song of revolution ; “ Our march is to join our suffering comrades.” she cried out that

they are all dear and good people. The climax of the novel is not placed in the middle but in the end where we see Pelagea Nilovna fighting with a spy as she demands a right to disseminate her son's speech.

In fact, at the beginning, Nilovna is timid, shadowy and interminate personage. Her personality is subdued in favour of her alcoholic braggard husband. After death of her husband, she accepts her son's abruptness, just as she had accepted her husband's cruelty and abuse. However she has no feelings for her husband. She is fond of her son and thought of his betterment. An initial glimpse of Nilovna's personality is given through Pavel's image of her personality, based on the recollections of his miserable childhood, as a meek and passive woman.

Maxim Gorky portrayed female character with a revolutionary fervour and enthusiasm, projecting his socialist thoughts and dreams through them. The figure of Nilovna, the widowed Mother of a leader of the factory workers, and the prototype of the heroine of 'Mother' is drawn in a realist manner. The Novel 'Mother' is set principally around Nilovna's all – round development of personality. Her thoughts and feelings are central to the plot of the novel. Her relation and reaction to the events and people in her life show a clear and vivid picture of her emergence as a revolutionary.

The novel does not show Pelagea Nilovna as the empowered woman but also shows Natasha, Sasha, Ludmila and Sophia. The female characters who have left their mansions and plantations to help the movement and join the proletariat indicate Gorky's belief and glorification of the Maxism feminism as well. Unlike Pelagea Nilovna, who had nothing in the beginning of the story, women who are supposed to have everything are presented as if they had nothing and discovered their worth and dignity only through several acts of assistance to the leaders of the revolution. Symbolically, Nilovna can also be Mother Russia herself. Before the 1917 revolution, she had never accepted the idea of communism. However slowly she learned the ideology that her children all over Russia were fighting for. She never totally realized that she was already accepting the ideology within her. And in the long run, we see Mother Russia embracing the ideology and becoming the 'Mother' to all her socialist children.

The reason why Gorky's story is called Mother is because Gorky considers Russia as the 'Mother Country' who will support all of her citizen and assist them in bolstering their rights.

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A STUDY OF WOMEN CHARACTERS OF SUDHA MURTY'S DOLLAR BAHU

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Abstract

Sudha Murty is one of the leading Indian writers in English. She mainly writes in Kannada and many of her works are translated into English. Her contribution to Indian literature is noteworthy as she writes mainly on the social issues related to the Indian society.

Dollar Bahu is one of the popular novels written by Sudha Murty. The novel is about the women world end it presents the approach of Indian women towards dollar (richness). The novel also comments on the married life of Indians in India and that of Indians in America.

The researcher wants to comment on the conditions and the various approaches of the women characters presented in the novel. This type of study will help to understand Indian women particularly her approach to other women. The present study will help to understand the human relationship present in the Indian scenario.

Sudha Murty is a recipient of Padma Shri and R.K.Narayan's Award for Literature. Being a prolific writer nine novels, four technical books, three travelogues, a collection of short stories, three collections of non-fiction pieces and two books for children are at her credit. Being one of the significant writers in English and Kannada her works have been translated into all major Indian languages. A Television Serial was telecasted on one of her outstanding novel Mahashweta. Her works reflect the lives of common men and women.

Murty's *Dollar Bahu* was originally written in Kannada as *Dollar Sose*. It has been translated into Marathi, Telugu, Tamil, Hindi, Malayalam and Gujarati.

Though the title of the novel goes to the daughter in law Jamuna who stays at US, the novel is more about the mother in law Gouramma and another daughter in law Vinuta.

The novel begins with the meeting of Chandra Shekhar Rao (Chandru) and Vinuta Desai in the train. Chandru is attracted towards the golden voice of singer singing in the train and she is no one else but Vinuta. The ticket clerk, by mistake has allotted the same berth for both of them. The very appearance and the voice of Vinuta have attracted the attention of Chandru towards her. Later on it is a coincident that Chandru becomes the paying guest in the house of Vinuta as he has gone there for his job.

Vinuta, an orphan, is looked after by her uncle Bheemanna. Though the house belongs to Vinuta we find her all the time working in the garden and at the kitchen. This nice looking girl is found all the time doing her domestic duties. She has a golden voice and sings songs as she likes but sometimes she is scolded for that. When Chandru's elbow is dislocated and it is plastered, it is Vinuta's duty to take his care. Chandru has started loving Vinuta but he cannot express it. He has stopped to visit his friend Kitty in Dharwad. Chandru has started liking Dharwad and Dharwad people. It is not as crowded as Bangalore is. One can find peace of mind in Dharwad.

As the things are going on, Chandru gets instructions from his head office to report back to Bangalore as he is being sent to America on deputation. Chandru is overjoyed as he thinks that America is the promised land, the land of milk and honey. Shamanna, the father of Chandru is a Sanskrit teacher, very calm, sensible and contended man. But Chandru's mother, Gouramma always dreams of diamonds, gold and silver jewellery, cars, a big house and servants ---. When Gouramma attends marriages and ceremonies she listens to the talks of women talking about how they enjoy the life by purchasing various things from America.

Gouramma's joys know no bounds when she comes to know that Chandru is supposed to go to America for his job. Gouramma loves Chandru more than she loves other children. Girish is a commerce graduate and he works as a clerk in Canara Bank and he is a very cooperative person and helps all those who are needy. But this very aspect of his personality is disliked by Gouramma. Gouramma thinks that only Chandru can fulfill her dreams and it becomes true.

Chandru joins his duties in U.S. and coincidentally Girish comes in contact with Vinuta. The death of Vinuta's uncle makes her to shift Bangalore for the job. Vinuta has got the job in the same school where Shamanna works. Shamanna also likes Vinuta and the marriage takes place in an ordinary manner though Gouramma is not happy with the simplicity of the marriage ceremony.

Chandru is surprised to see the richness of America in every sense. He now doesn't want to depart from the wondrous land of money and opportunities. He deceives his mother company, goes underground and joins the new company which has promised him a green card. He runs away from his job and joins another job as he has become greedy of the American life. When Chandru gets a green card he starts thinking of his marriage. Murty comments on the nature of these people and writes, "Some people he knew had managed to get their green cards. Immediately they had returned to India with the sole intent of getting married. They would see thirty potential brides in twenty days and then at the end of the whirlwind campaign get married in the matter of a week with neither of the spouses knowing anything about the other (Murty, 34).

Chandru starts thinking of Vinuta as his bride and writes a letter to her wishing to get married. The letter is sent to the address of Dharwad. But it can be delivered to her as she is staying in Chandru's own house as the wife of Girish. It is an co-incidence that when Chandru becomes an official resident of America on the very day he comes to know from the photos sent to him by Girish, that Vinuta has married with his brother Girish.

Chandru has cheated a company that has financed his trip that paid for his computer training. But he quickly scotches his inner voice. He rationalizes that he was not the only one; several brilliant young men from his poor country have done the same thing to settle in the land of opportunity. If Chandru would have come back properly to India perhaps he may have become successful in showing his love to Vinuta and get married with her.

When Chandru comes back to India for his holidays and to get married, his marriage takes place with Jamuna, the daughter of a property developer Krishnappa. Krishnappa and his wife Parvati know full well that if they give rich presents to Gouramma she can be managed.

When shopping for Chandru's marriage is going on Chandru buys a silk sari of her favourite colour for Vinuta.

After marriage Chandru flies to America and Jamuna, as she is in need of visa joins her father's home with all the presents she has received at the marriage ceremony. After getting visa she joins Chandru in America.

The marriage of Chandru with Jamuna has brought change into Gouramma. Murty writes, "Before Jamuna's advent into their lives Gouramma used to say, 'Now that Vinuta is here, I am totally relaxed, like a retired person. She takes care of everything'. But now there was no such talk. The proverb, 'If you have money, like the Sun you will shine; if you don't have money, like a dog you will whine; was quite apt in this case. Jamuna's sun shone brighter each day while Vinuta's life became more like that of a dog.' (Murty, 55)

Vinuta with her colleagues goes to see a film Veer Zara. There she sees her sister in law with her boy friend named Gopinath, in the theatre. When the liking of Surabhi for Gopinath is disclosed, Gouramma advises Surabhi ____ "what does he have ? An ordinary job and a small house! If you marry him, your life will be like Vinuta's. You will have to count every penny and try to save all the time. Look at Jamuna! She has two cars; she can spend money in lakhs because she has money in dollars. The dollar is all powerful. You know it is the dollar that has changed our lives! Have you not seen the photos of your brother's house? You can lead that kind of life if you marry someone who is in the US or someone very rich in India". (Murty, 59)

Gouramma's approach towards life is purely money oriented and she thinks that only money can solve all the problems of life and for her emotions, feelings, love are the things of secondary importance. When a marriage proposal of Shankar comes to them for Surabhi, Gouramma is ready to do anything for this proposal as Shekhar is working in US. She is ready to sell their house to make essential money for the marriage proposal. But when Vinuta and Girish do more enquiry about Shekhar they come to know about his affair with a white girl in America. But even for this enquiry Gouramma blames Vinuta. "Even since you have come to this house, you are trying to keep him under your thumb. You saved the money in your marriage by not selling your house and made us hang our heads in shame. You are the siren who bewitches my son in a wrong direction." (Murty, 64) Even Surabhi blames Vinuta ---- "You are also afraid that if this house has to be sold for my marriage, then you will become homeless and face difficulties. You are selfish to the core _____"

Surabhi, later on, is engaged with Suresh and the marriage takes place. But the dates of the marriage are not convenient for Vinuta as she was expecting her delivery during the same period. But nobody bothers about her. Gouramma's approach towards her is totally changed. The atmosphere of the house is totally changed. "The home that had been a cosy haven so far had suddenly erupted like

an inferno, the flames of which were blistering its very soul. The demon Dollar had devoured its peace and harmony". (Murty 67)

Vinuta is absent for the marriage ceremony of Surabhi as she has gone to Dharwad for her delivery. She delivers a baby boy two weeks before Surabhi's wedding. The wedding goes off very well as Gouramma's precious son and dollar bahu are present for the marriage. Jamuna, the dollar bahu doesn't contribute in any way to the proceedings but she spends a lot of her time in shopping, visiting her family, changing into different clothes for every occasion and posing in front of the cameras. But she has brought plenty of chiffon and georgette saris for Surabhi. This pleases Gouramma and she in turn showers gifts on her Dollar Bahu.

Chandru visits Vinuta when he has come for Surabhi's marriage. Chandru calls Vinuta as a koel but Vinuta says that koel has come to know her position and she has stopped singing. Chandru also expresses himself and says 'Vinuta, I am unhappy.' But Vinuta doesn't believe in him.

Vinuta returns to Bangalore after six months and her son is named as Harsha. Surabhi is very happy in Hyderabad with her husband and Jamuna with her husband in America. It is Vinuta who takes care of Gouramma and Shamanna. Vinuta only takes Gouramma to the hospital and nurses her as if she is her daughter. Even she has taken leave from her school duties. She even surrenders a trip which is planned by Girish and his colleagues. "In spite of Vinuta's caring, Gouramma never acknowledged Vinuta" (Murty 75)

Chandru comes to Bangalore for his business visit. He has brought good news that Jamuna is pregnant. Gouramma is so happy with the news that she packs a lot of delicious eatables, masala powders, chutneys and pickles. When Vinuta was pregnant: no gifts, no sweets not even a tender word.

Surabhi has some plans in her mind and she has started thinking of going to US with her husband and do job there instead of serving her old father-in-law. It will be fun to live aboard and when her husband Suresh is to take up bar exam they will stay with Chandru. Gouramma, when she listens to the plan immediately she also agrees with it and promises Surabhi that she will talk to Chandru. But this is disliked by Shamanna.

The second part of the novel begins with the departure of Gouramma from India to US. She has to travel with Chandru's friend and his wife. The very first shock she gets at the airport of US when she comes to know that Jamuna has not come to receive her. On the contrary she has gone every time to drop and pick-up Jamuna of Bangalore airport. She is amazed to see the high speed cars and the scenery and the wide roads. When Gouramma reaches the front door of Chandru's house she is shocked to see the appearance of Jamuna, more than that she is received coldly by her daughter-in-law. "She had expected that Jamuna would welcome her by touching her feet, neatly dressed in a sari, wearing gold and diamond jewellery. She had carefully composed and rehearsed her blessing. But she was disappointed" (Murty 83). Gouramma finds it difficult to take bath in the bathroom which is attached with toilet.

Gouramma can't understand why Jamuna does a job. Even she thinks that if Surabhi is brought here in the house she will play with the baby and Jamuna can work as usual. Gouramma thinks to organize 'aarti' programme on an auspicious Friday but her proposal is turned up by Jamuna because she tells her mother-in-law that no body will come for such programme on working day. Gouramma wants to prove how she is a good mother-in-law but Jamuna doesn't give her chance. When Jamuna goes into labour, Gouramma wants to accompany her to the hospital but she goes alone. After delivering a baby girl Jamuna returns home next day. Her name was already fixed as 'Manasi'. Gouramma is not allowed to sleep with Manasi. Jamuna wants that the baby should get used to sleeping alone in the room. Gouramma is stunned by her rudeness. She remembers Harsha who slept in India with his grandparents. She also thinks that a bond can't be developed between the parents and children when they are brought up in loneliness. She is eager to massage Manasi but she is not allowed.

A naming ceremony is fixed on a Sunday. Some guests from India are invited for it. After lunch when Jamuna talks with her friend her talk is overheard by Gouramma. Jamuna says, "_____ My mother never liked big crowds encroaching on our privacy. The best way to meet relatives is at functions. Don't invite anyone to come and stay in your house, she always says." (Murty 90) she also adds that "_____ It is better to send some money for a gift than to have someone stay in your house." Gouramma's dreams of bringing Surabhi and Suresh to US are distracted.

Gouramma, day by day, comes in contact with more Indians who are residing US. She starts knowing more about the problems of these people. When Chandru's friend with his family is to come to stay with him Jamuna says "Why can't they stay in a hotel?" Jamuna doesn't want any outsider to stay at her home.

Gouramma comes to know more about the whims of these people. Surendra has married Shama only because she is an American citizen. After her divorce she is staying with a Brazilian boyfriend. Savita doesn't want to return to India. She thinks that she belongs to America as she is born and brought up in America. Sharma rightly comments on the condition of Indians in US. She says, "_____ Though all of you are American citizens, your roots are in India, specifically in your home towns. You come to this country only to earn money but can never become a part of it. You want the best of both worlds, which is not possible". (Murty 98)

Though there are negative sides of the American life, there are some positive aspects also. Chitra, a widow of drunkard Manappa is not accepted by Govind though he loves her but when she comes to America she is accepted by John as his better half.

When Gouramma sees Chandru ironing the clothes of Jamuna she feels awkward. Roopa and Shrikant are divorced though they have a daughter. Tara is married with Ramesh and when she comes to US she comes to know that Ramesh is already married with white girl and had a son. She decides to get a divorce but doesn't want to go back to India. Gouramma meets Malati who is wife of Gopinath to whom Surabhi was attached at the beginning. She also visits Vatsala who has completed her MBA after marriage and who has become a top executive. Gouramma meets Asha Patil at a grocery store. Every woman has got different type of story.

Gouramma is shocked when she comes to know the reality about the saris sent by Jamuna to Surabhi. As she was in need of sewing kit she opens the wardrobe of Jamuna. The sewing kit is under the albums when she is to take the kit some photos fall from the album. When she sees the photos of Jamuna she comes to know that Jamuna was wearing those saris which she has sent to Surabhi as present. Gouramma comes to know that she was only a servant in her son's house.

Gouramma's eyes open when she overhears Jamuna talking to her friend Girija. "_____ My mother in law is stupid. My co-sister-in-law Vinuta is from a poor family and innocent about the ways of the world. My sis-in-law Surabhi does not have any brains. It is easy to manage such women. _____ I give them what I don't like and they don't suspect anything for example, I pass on all my old saris to Surabhi and I tell her, due to customs restrictions, I rewrapped them. They believe me. My mother-in-law can't understand that she should get along with Vinuta who slogs day and night for these people but instead, she praises me. I always believe in divide and rule" (Murty 128)

Jamuna also adds, "That is why I wanted my mother-in-law for one year. She was dying to come to the US anyway, and my husband wanted his mother to come. It was the right time that I called for her. In this one year, she has looked after us, the house and baby Manasi" (Murty 129). Gouramma realizes her own place in the eyes of Jamuna. At the same time she comes to know that how she has done injustice to Vinuta and Harsha. It is the Dollar. The Dollar has blinded her, making her unable to see the reality. She also realizes that she has married her son off to an evil-minded person, falling prey to her wealth and sweet talk. Jamuna has realized the greatness of Vinuta and of the Indian culture. She decides to return India as soon as possible. Now she is missing everything of Indian life. But when she comes back to India she comes to know that Vinuta is not staying at Bangalore but she has gone to Dharwad with her husband Girish as Girish is also transferred to Dharwad. Very happily she has realized that these are basic differences in both the cultures of America and India. American society does not look down up on single women-unmarried, divorced or widowed. They don't gossip behind your back. Nobody asks personal questions.

Shamanna has purposely sent Vinuta and Girish to Dharwad. When Gouramma returns from America she is eager to visit Vinuta and Harsha. But Shamanna tells her not to tell her anything about the life she has spent in America. Gouramma agrees with all the conditions of Shamanna because she has realized the greatness of Indian cultural and Vinuta.

The novel focuses on the lives of Indian women. Vinuta and Jamuna represent the two different worlds. The first is symbol of own sacrifice were as the second represent the world of women affected by the richness and prosperity which comes with money.

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CONTRIBUTION OF MEENA ALEXANDER TO INDIAN DIASPORIC POETRY

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Abstract:

Diasporic literature directly reflects the immigrant experience that comes out of immigrant settlement. The clash between the past and present, the two generations, concern for root and rootlessness native land and new land, preoccupation of the third space, a singular culture and multicultural (cultural synthesis) and such trends continue in diasporic poetry. Meena Alexander is such a diasporic poet, who is aware of displacement, homelessness, fragmentation of identity, dislocation, origin, race, culture and nationality too.

Introduction :

In the post-independence period of Indian English Literature, there has been an extraordinary upsurge, especially in the field of poetry. The large number of Indo-Anglian poets of fairly high poetic talent emerged on the poetic scene. Kamala Das, Lila Roy, Margaret Chattergee, Monika Verma, Mamta Kalia and Gauri Deshpande are some of the most remarkable names from a long list of Indian English Women poets. These women poetesses have received ample critical attention in India as well as abroad. They are conscious of their own problems regarding their identity, self and sex and write consciously as woman. While discussing Indian poetry in English, we can't ignore the poetry of exile. The Indian poets, who made their home abroad, and torn between the two worlds are called the poets of Indian diaspora. G. S. Sharat Chandra, A.K. Ramanujan, R. Parthasarthy belong to the group. Meena Alexander, Sujata Bhatt, Chitra Banarjee-Devakaruni are prominent women poets of Indian diaspora. G. S. Sharat Chandra, A. K. Ramanujan, R. Parthasarthy belong to the group. Meena Alexander, Sujata Bhatt, Chitra Banarjee Devakaruni are the prominent women poet of Indian diaspora. The present research paper throws light on Meena Alexander's diasporic experience reflected in her poetry and other writings.

Key words : Indian diasporic literature, cultural synthesis, displacement, exile etc.

Meena Alexander is an eminent poet and one of the finest thinkers of Asian – American aesthetics. She was born in Allahabad, raised in Kerala, educated in Sudan and Nottingham; UK, worked in Hyderabad and Delhi, India and settled in New York. Border crossings, both physical and psychological, have moulded her personality, vision and writing. Meena Alexander in her autobiography, 'Fault Lines' (1993) has portrayed herself as "a woman cracked by multiple migrations, uprooted so many times (who could) connect nothing with nothing" and is rightly known as a significant voice of feminism. With her strong cultural roots in Kerala and mother tongue Malayalam language, rich colonial language – English and in addition literary influences of Kamala Das, Jayanta Mahapatra, Anita Desai, etc., she has earned a respectable place among South Asian writers in English. Out of trauma of multiple dislocations and multitude of experience related to it, her diasporic consciousness awakened. Further her multiple dislocations, which resulted in contraction with multiple cultures, has transformed her into many souls, many voices in one dark body.'

The Shock of Arrival : Reflections on Post Colonial Experience (1996) is her second autobiographical book. In it, she elaborates Du Bois' concept of "Double Consciousness" When she explains her creative process, she constructs her multi-faceted hybrid identity through the process of uniting variety of literary genres like memoir, fiction, poetry, essays and also personal notes. Her poems with their intense lyricism convey the fragmented experience of the traveller, for whom home is both everywhere and nowhere.

Meena Alexander considers her collection of poems 'House of Thousand Doors' (1988) as a kind of genetic benchmark in her writing. She reflects her interlocked relationship with her origin, to be more specific, about her ancestral home in Tiruvelland in 'House of Thousand Doors.'

*"This house has a thousand doors
the sills are cut in bronze*

- - -
at twilight

*as the sun burns down to the Kerala coast,
The roof is tiled in red*

- - -
In dreams,

*Waves lilt, a silken fan
in grandmother's hand
shell coloured, uttery bare
as the light takes her
She knecels at each
of the thousand doors in turn.
Playing her dues
Her debt is endless (1-21)*

Meena Alexander's poetic collection 'Stone Roots' (1980) strongly highlights her diasporic feelings. She claims her stone strong roots in the soil of India. The childhood memories and nostalgia for the past focus on the loneliness of the poet in the foreign country. The first poem in the collection is 'Childhood', which expresses poet's feelings about the lost childhood. In her childhood, she understood, 'flesh was not stone' because stones are lifeless but now she compares herself with stone and says,

*" Children are laid
perfectly, like stone,
while stone
warms as well as rinsed flesh "*

The poem 'Rootedness' emphasises poet's rootedness in Indian soil despite her settlement in the foreign land.

*" Almost literally
I am dying of loneliness. "*

Living in unfixed world, facing the sorrows of migrancy, poetry is the source of courage for her. The poem 'Smoke on Water' focuses her search of courage through the medium of poetry.

*"I am searching in this poem
for courage, for words
to speak to you with. "*

The poem 'June 1977' describes the month of June in India. The streets full of water, the glistening children and green flowering make her happy.

*"In the wet season,
you have many green
flowerings my India. "*

The poem 'The Loneliness of Plants' expresses sorrow, alienation, uprootedness of the poetess. The poem 'Stone Roots' narrates the story of Yang Chu, the legendary figure, who wept at each cross road believing that any road taken would lead to another that crossed a neighbouring road, endlessly multiplying the chances of being lost. She writes,

*" each chosen road
divided the stone roots. "*

The poem 'In Place of Heraldic Device' depicts her desire for homecoming. She wants the blessing of the Mother Mary.

*"Mother of God
I pray, O restive Maria
When your womb grew'*

Song of the Crooked Seventies celebrates sorrow as fuel for creation of poetry. She says,

*" Poetry comes from a grey room
in a crooked hour when we can
no longer live. "*

The poems in 'Stone Roots' like 'Black Mass', 'On the Malbar Coast', 'Threshold City', 'At Golcond', 'At Konark' show poet's interest in Indian places.

Many poems in 'Stone Root' and other collections are subjective and autobiographical. The personal experiences being woman and being diaspora are expressed in them. She uses the pronoun 'I' frequently, which emphasizes the subjectivity in them. She touches upon the complexities of diasporic life through her poems. Being a diasporic, she has multiple homes from Kerala to New York, but for her poetry (text) is the real home in which she tried to find her lost identity.

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EMPOWERMENT OF WOMEN: HUMAN RIGHTS & PANCHYTIRAJ**Dr. Vilas Bharat Bansode**Department of Political Science,
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Women suppression is rooted in very fabric of Indian society in tradition, religion, social status, caste, class, ethnicity, sexual identity, such multiple forms of discrimination further restrict women choices, increase their vulnerability to violence and make it even harder for women to obtain justice. Although special rights are being given to women as compare to men yet they are least beneficial to them. Women have always been exploited by patriarchal society. Even after more than seventy years of our independence Indian women wear a pathetic look. They face an atmosphere of debilitating violence.

Emerging of Human Rights:

The concept of Human Rights has become an important phenomenon in the contemporary International Politics. We considered that Human rights have emerged in the after second world war in 20th century. We have to find root of human rights in ancient India. Founder of Buddhism, Lord Buddha was pioneer of Human rights. He gave importance to "Gender Equality" in his Philosophy. Buddha was a first emancipator of Women. Therefore, India is the country of emergence of Human Rights.

Human Rights Conceptual aspect:

Human rights are born equal in dignity and rights. These are moral claims which are inalienable and inherent in all individuals by virtue of their humanity alone, irrespective of caste, colour, creed, and place of birth, sex, cultural difference or any other consideration. These claims are articulated and formulated in what is today known as human rights. Human rights are sometimes referred to as Fundamental rights, basic rights, inherent rights, Natural rights and birth rights.

Dr. Justice Durga Das Basu defines, "Human rights are those minimal rights, which every individual must have against the state, or other public authority, by virtue of his being a member of human family irrespective of any consideration. Durga Das Basu definition brings out the essence of human rights. The universal declaration of human rights 1948, defines human rights as rights derived from the inherent dignity of the human person. Human rights when they are guaranteed by a written constitution are known as Fundamental Rights, because a written constitution is the fundamental law of the state.

Human Rights in the Indian Constitution:

The principle of gender equality is enshrined in the Indian Constitution in its Preamble. Fundamental Rights. Fundamental Duties and Directive Principles. The constitution not only grants equality to women. But also empowers the state to measures of Positive Discrimination in favor of women.

Women and Human Rights:

Human beings are entitled to certain and natural rights that define a meaningful existence. Equal dignity of all persons is the central tenet of human rights. The term women human rights and the set of practices that accompanies its use are the continuously evolving product of an international movement to improve the status of women. In the 1980 and 1990, during the United Nations decade for women 1976-1985. Women from many geographical, racial, religious, cultural and class backgrounds took up organizing to improve the status of women. The United Nations sponsored women conferences, which took place in Mexico City in 1975, Copenhagen in 1980 and Nairobi in 1985 were convened to evaluate the status of women and to formulate strategies for women's advancement.

The credit of Women's empowerment through education, of course goes to Mahatma Phule and Savitribai Phule, The pioneers of education who even after facing the tremendous religious pressures opened the doors of education to women. Today, the empowerment of women involves the improvement of their status in the family, community and society. It guarantees women accessibility to modern development facilities and extends their participation social, economic and Political process and decision making policy.

Political Empowerment through Panchayatraj system: The 73rd and 74th Amendments (1993) to the Indian Constitution have served as a breakthrough towards ensuring equal access and increased participation in political power structure for women. The Panchayatraj will play a central role in the

process of enhancing women's participation in public life. The PRI and the local self-Governments will be actively involved in implementation and execution of the national policy for women at the grassroots level.

Panchyati Raj Institutions are the basic units of governance and the best example of social governance rural development, it has always been considered as a means to good governance. 73rd Constitutional Amendment was effected in the hope that it would lead to better governance and provide political space to the disadvantageous section of society like Scheduled castes & Tribes and Specially Women.

The main object and purposed behind such reservation based on population even in excess of 50% is with a view that the exclusive participation of deprived and oppressed classed of the society in local self-government bodies in their areas is ensured because in open competition with the advanced section of the society they can never have a share to participation in self-government.

Several states of India have been given 50% Reservation to women's in local self-governments bodies. Maharashtra state gave 50% reservation to women's in local bodies on 2011. But all these observation are not ultimate in their findings. There is other side too. Constitutional provisions alone cannot change the feudal character of Indian society.

Women Representatives in PRI of India -1998

PRI	Women		Schedule caste		Schedule Tribes	
	Seat	Percentage	Seat	Percentage	Seat	Percentage
ZP	4030	31-8	1904	15	1247	0-1
PS	38582	20-7	18867	14-5	8442	0-07
GP	768582	31-3	343792	14	240178	0-1
Total	811194	31-3	64563	14-1	249867	1

PRI, 1999, Women leadership in panchaytiraj, institution an analysis of six states, Govt. PRIA, New Delhi- 15

State wise Elected SC, ST & Women Representative in Panchayat As on March 2013

Sr. No.	State	SC	ST	Women	Total
1	Andhra Pradesh	46,755	21,078	85,154	2,54,487
2	Arunachal Pradesh	NA	9,356	3,889	9,356
3	Assam	1344	886	9903	26844
4	Bihar	22201	1053	68065	136130
5	Chhatisgarh	19753	63864	86538	150776
6	Goa	NA	92	504	1559
7	Gujarat	8340	23715	39206	118751
8	Hariyana	14684	NA	24876	68152
9	Himachal Pradesh	7467	1215	13947	27832
10	Jammu & Kashmir	NA	NA	NA	NA
11	Jharkhand	5870	18183	31157	53207
12	Karnataka	17723	10275	41577	95307
13	Kerala	867	120	9907	19107
14	Madhya Pradesh	59537	107167	198459	393209
15	Maharashtra	22175	30211	101466	203203
16	Manipur	21	38	836	1723
17	Punjab	16390	22240	NA	100863
18	Odisha	26937	NA	29389	84138
19	Rajsthan	18807	13777	54673	109345
20	Sikkim	77	418	NA	1099
21	Tamilnadu	28655	1194	41790	119399
22	Tripura	1508	309	2044	5676
23	Utter Pradesh	185159	NA	309511	773980
24	Uttarakhand	12230	2067	34494	61452
25	West Benga	17605	4168	19762	51423
	All India	568181	342157	1364154	2921381

Source: <http://www.iipa.org.in/upload/panchayat/index> report 2012-13

The marginal section are drawn towards governance because seats have been reserved for them. The constitution grants such opportunities but the community rejects them. Member of Backwards class got elected to local bodies but they are not allowed to function independently as leaders and discharge their duties, women got elected to local bodies and they are not allowed to sit in office and discharge their responsibilities. We saw, elected women's husband inter fare into their work. We have seen this scenario at several local bodies.

Constitutional rights as well as human rights of women has been look on documents. There are need to give Competent training to women's especially illiterate. If political awareness of women's has been enhance, there will be protect constitutional & human rights of women's.

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FEMININE CONSCIOUSNESS AND SENSIBILITY IN WOMEN WRITERS IN ENGLISH

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Abstract:

The present research paper attempts to explain the feminine consciousness in the novels of Indian women writer Githa Hariharan and Shashi Deshpande. Consciousness has two dimensions, complementary yet opposite manners, they are "masculine" and "feminine". Most of the novels written by male writers express the masculine aspect of consciousness. This paper attempts to explore the feminine side of consciousness in the selected novels of Githa Hariharan and Shashi Deshpande. They expressed this feminine consciousness through the women characters in their novels.

Shashi Deshpande clarifies in one of the interviews about feminist approach in her writing, "If others see something feminist in my writings, I must say that it is not consciously done. It is because the world for women is like that and I am mirroring the world."

The literature of women writers provides living examples of the expression of the feminine side. These women writers try to establish women identity through literature.

Introduction:

Women writers have given their great contribution to Indian literature in all languages. Whatever the language it, is easy to find the feminine consciousness and sensibility in their works. Women Indian writers like Sarojni Naido, Nayantra Sehgal, Rama Mehta, Mahadevi Varma, Githa Hariharan, Kamala Das, Amrita Pritam, Kamala Das, Gauri Deshpande, Arundhati Roy, Anita Desai, Kiran Desai, Shashi Deshpande, etc. wrote on the issues of violence of women in family, in marriage, in society. Sexually they are exploited. These novelists have explored female subjectivity in order to establish their identity. The reason behind their feminine sensibility is in our male dominated society. Women are oppressed and exploited from years. This unjust against women portrayed in the literature by these writers. Their works help to create awareness about the true condition of women in our society. Their works show that the tradition of male domination is still very strong that though today women are getting higher education and working in various fields, the spell of male domination is still there. Their works not only gives expression of their feminine feelings but helps to create a positive atmosphere to improve women's situation.

The area of study is very vast and it is not possible to study all novels of all women writers in a single paper. The present study is limited to four novels only- one is of Githa Hariharan and three are of Shashi Deshpande. These novels strongly express their feminine sensibility through the portrayal of women characters caught in traditional male dominated society.

Feminine Consciousness And Sensibility In Women Writers In English**Githa Hariharan:**

Githa Hariharan was born in 1954. She is an Indian author and editor based in New Delhi.

Hariharan's celebrated debut novel *Thousand Faces Of Night* has won the Commonwealth Writers' Prize in 1993. The novel can be seen as the depiction of a single face of thousand lives. It is the face of thousand of Indian women who are caught in the 200-year-old customs and traditions. It portrays the suffering of women in Indian society. The three characters in the novel - Devi, Sita and Mayamma - expose the different dimensions of women's oppression and suffering. The novel expresses a feminine consciousness of Gaeta Hariharan. When Devi returns from her education at America, tradition and the old order of things are ready to reclaim her into an arranged marriage. After her marriage with husband Mahesh, she learns the vital duty of any Indian wife- pretend to be a good wife; pretend to love entertaining your husband's family and friends, pretend that you are never sick or angry. **Devi** learns the vital duty from her old family retainer **Mayamma**, who got married when she was still a girl to a drunken husband and abused by mother-in-law, husband as well as her own son. **Mayamma** advises Devi that to endure is the key to a happy marriage. Devi's mother **Sita** follows this doctrine in all her life. She sacrifices her life and happiness for family. All through her life, she fulfills the role of a dutiful daughter, dutiful wife and dutiful mother. Despite her daughter's western education, she is able to take back her daughter into the Indian culture.

Shashi Deshpande:

Shashi Deshpande was born in 1938 in Dharwad, Karnataka. She is an award-winning Indian novelist. She is the second daughter of famous Kannada dramatist and writer Sriranga. She studied journalism and worked for a couple of months as a journalist for the magazine 'Onlooker'.

Shashi Deshpande's feminism is particularly Indian in the sense that it is borne out of the predicament of Indian women placed between contradictory identities. The women characters are with traditional approaches trying to tie family and profession to maintain the virtues of Indian culture. Following novels namely *The Dark Holds No Terror*, *That Long Silence*, *Roots and Shadows* shows her feministic approach.

The Dark Holds No Terrors is portrayed by the protagonist Sarita. The novel opens with Saru (Sarita) returning after fifteen years to her father's house – a place she had once sworn never to return. Outwardly, the reason to come back to her home is to see and serve her ill father, but in reality she is unable to bear the sexual aggression of her husband. The rest of the novel is what Saru remembers and a brief confession to her father about her trauma. When she moves out of her maternal home, she not only becomes financial independent but also marries a person of her choice. This novel stridently questions the unquestionable superiority of a man in the male-dominating society.

That Long Silence is a realistic view of a true feminist on the condition of middle class women. It is very well expressed and won the Sahitya Academy Award in 1990. *That Long Silence* is not an imaginary story but the story of every middle class educated woman in India. Though Indian women are educating and working in various fields 'that' long silence is still continuing. The silence about the odd and irritating things practiced by men whether her husband or other relative. The novel is about Jaya's hopes, fears, aspirations, frustrations and later triumph in life. Shashi Deshpande gives us an exceptionally accomplished portrayal of a woman trying to erase a 'long silence' begun in childhood and rooted in herself and in the constraints of her life.

Conclusion-

The above study shows that the novels of these writers expressed their concern for women and their problems. They have touched the issues of condition of women in our society. Their works create awareness in modern women all over the globe. The variety of subjects handled by them considering Indian environment needs an appreciation. There are some women writers who have not claimed that they belong to feminist's movement yet their writings suggest that their inner spirit and feelings are for the welfare of the women only.

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KAMALA DAS**Reshma Mahadev Jadhav**

M.A. English

Research Scholars

Introduction

Kamala Surraya was also known by her one time pen name 'Madhavidas' and 'Kamala Das'. Kamala Das was an Indian English poet and at the same time a leading Malayalam author from Kerala, India.

Kamala Das was writing her poem following angle -

Liberation of the Body

- Woman's body as object of possession.
- Woman's body as the site of conflict.
- Mind and body.
- Social condition.

Her open and honest treatment of female sexuality, free from any sense of guilt, infused her writing with power, but also marked her as an iconoclast in her generation.

Biographical Sketches of Kamala Das

Kamala Das was born in Punnayarkulam, Thrissur District in Kerala on 31st March 1934, to V.M. Nair, a former managing editor of the widely circulated Malayalam daily Mathrubhumi and Nalapat 'Balamani Amma', a renowned Malayadi poetess.

She spent her childhood between Calcutta, where her father was employed as a senior officer in the Welford Transport Company, that sold Bentley and Rolls Royce automobiles and Nalapat ancestral home in Punnayarkulam.

Like her mother, Balamani amma, Kamala Das also excelled in writing. Her love of poetry began at an early age through the influence of her great uncle, Nalapat Narayana Menon, a prominent writer.

At the age of 15, she got married to bank officer Madhava Das, who encouraged her writing interests, and she started writing and publishing both in English and in Malayalam. Calcutta in the 1960s was a tumultuous time for the arts and Kamala Das was one of the many voices that came up and started appearing in cult anthologies along with a generation of Indian English poets.

Her Writing Skills

Kamala Das was very anthological poet. She has certain kinds of roots and her poetry is definitely going to speak about those roots. Just think she is not happy what she is first is the fact that she belongs to very orthodox family as well as community.

- 1) **As a poet** In Kamala Das case that desire for self expression took 2 forms -
 - a) One was her obvious desire to write poetry and fiction. She wrote good part of her work is in Malayalam. She also wrote both in Malayalam and English. So herself expression in two languages.
 - b) Second problem with Kamala Das is obvious desire for sexual expression. She celebrates the body, she is not a ashamed a body and its needs. She was a good daughter, good wife and good mother too.
 - c) Very important level which is third in her deep spiturity at the age of 42. She wrote and autobiographical work, 'My Story' in it she very freely discussed her loves affairs and body needs a society was shocked about her writing.

Her popularity in Kerala is based chiefly on her short stories and autobiography. She was noted for her many Malayalam short stories as well as many poems written in English. Das was also a syndicated columnist she once claimed that "Poetry does not sell in this country (India)" but her for thright columns, which sounded off on everything from women's issues and child care to politics, were popular.

Her book of Poetry**1) Summer in Calcutta**

Das first book of poetry is summer in Calcutta was a breath of fresh air in Indian English Poetry. She wrote chiefly of Love, its betrayal and the consequent anguish. Ms. Das abandoned the

certainties offered by an archaic and somewhat sterile, aestheticism for and independence of mind and body at a time when Indian poets were still governed by "19th century diction, sentiment and romanticized love."

The Descendants

Her second book of poetry, 'The Descendants' was even more explicit, urging women to -

*Gift him what makes you woman,
the scent of,
Long hair the musk of sweat
between the breasts
The warm shock of menstrual blood,
and all your,
Endless female hungers The
Looking Glass.*

This directness of her voice led to comparisons with Marguerite Duras and Sylvia Plath.

My Story

At the age of 42, she published a daring autobiography, 'My Story' it was originally written in Malayalam (titled Ente Katha) and later she translated it into English. Later she admitted that much of the autobiography had fictional elements.

Short Stories

She was noted for her many Malayalam short stories as well as many poem, written in English. Some of her better-known-stories include Pakshiyaude Manam, Neypayasam, Thanuppu and Chandana Marangal.

She travelled extensively to read poetry to Germany's University of Duisburg. Essen, University of Bonn and university Duisburg universities, Adelaide writer's festival, Frankfurt Book Fair, University of Kingston, Jamaica, Singapore and South Bank Festival (London), Concordia University (Montreal, Canada) etc.

Positions

- 1) Vice Chairperson in Kerala Sahitya Academy.
- 2) Chairperson in Kerala Forestry Board.
- 3) President of the Kerala Children's film society.
- 4) Editor of poet magazine and poetry editor of illustrated weekly of India.

Conclusion

Although occasionally seen as an attention grabber in her early years, she is now seen as one of the most formative influences on Indian English poetry.

- 1) There is an autobiographical vein in most Kamala Das poems.
- 2) They relate to the emotional need the craving and a strident sense of frustration and disappointment, deprivation and isolation.
- 3) She thought that she could change the gender of her appearance in she might not be subjected to further human illations.
- 4) Her love poems are characteristically her own, marked by a clear feminine true and a sense of urgency.
- 5) Her open and honest treatment of female sexuality, free from any sense of guilt, infused her writing with power.

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INTRODUCTION TO 73RD AND 74TH CONSTITUTIONAL AMENDMENT ACT**Ram Gopal**

A system in which the country (or smaller political unit, such as a state) rule themselves and control their own affairs. Such type of government is deemed to be free from external government control or outside political authority. Gandhi Ji often pointed out, India lives in villages and unless village life can be revitalized the nation as a whole can hardly come alive. When India became independent in 1947, perhaps one-third of the villages of India had traditional Panchayats and many of them were far from flourishing conditions. We know there is a government at the Center and State level. But there is another important system of local governance. The foundation of the present local self government in India was laid by the Panchayati Raj System (1992). Not only the metropolitan cities but towns small cities and even villages equally contribute to the economic development of the country. Urban as well as rural both are important part of the parliamentary system of any country. Economic transformation is very important for the development of any country. To keep proper check and to maintain the functioning of the government powers and functions must be distributed among at different levels. Keeping in mind these objectives for the benefit of the whole country constitution of the local government is necessary. In democratic countries powers must be exercised in consonance with the procedure established by law rather in consonance with the public.

It is believed that self governing bodies in the shape of 'sabhas' (village assemblies) were also existed in the early times. With the passage of time 'panchayats' took the place of 'sabhas'. The role and functions of such bodies keep changing.

Lord Ripon is known as the introducer of the local self government to the India. In 1880 election took place in England in which Liberal party came to power and its leader Gladstone became the Prime Minister of England. When Gladstone came to power, Viceroy Lord Lytton, resigned. Gladstone sent Lord Ripon as viceroy of India in 1880. Ripon was industrious, able with a deep moral earnestness. Ripon may be described as Gladstone's agent in India. Ripon was liberal in his attitude and made some remarkable changes in the administrative system of India. He formulated the local self government and led the foundation of representative institutions in India. His schemes of local self government developed the Municipal institutions which had been growing up in the country ever since India was occupied by the British Crown. In short it is said that Lord Ripon is the father of local self government in India. local Self government in India was introduced in the year of 1882 and this was not by any Act rather by a resolution passed in 1882.

The Panchayat system was inducted in the Constitution in the Article 40 (¹Organisation of village panchayats: The State shall take steps to organize village panchayats and endow them with such powers and authority as may be necessary to enable them to function as units of self government) by the special Assembly. The 64th Amendment Bill and then 73rd Constitutional Amendment Act of Indian Constitution provide the Constitutional status to the Panchayati Raj Institutions all over the Country except the Tribal dominated fifth schedule areas. Therefore, another Act namely the Panchayat (sextention to the schedule Areas) Act (PESA), 1996 was passed by the Parliament so that even the tribal population gets a chance to govern its own affairs in its own traditional ways through the Gram Sabhas.

The said 73rd and 74th Constitutional Amendment were passed by the Parliament in December, 1992. The Acts came in to force as the Constitution (Amendment) Act, 1992 on April 24, 1993 and the Constitution (74th Amendment) Act, 1992 on June 1, 1993. These new amendments added two new parts IX titled "the Panchayats" and part IXA titled "the Municipalities". These institutions were added in the Constitution of India after 43 years of India becoming a republic.

The following are the important features of the 73rd and 74th Amendments Act:

- Basic units of democratic system-Gram Sabhas (villages) and Ward Committees (Municipalities) comprising all the adult members registered as voters.
- Three-tier system of panchayats at village, intermediate block/taluk/mandal and district levels except in States with population is below 20 lakhs (Article 243B).
- Seats at all levels to be filled by direct elections [Article 243C (2)].
- Seats reserved for Scheduled Castes (SCs) and Scheduled Tribes (STs) and chairpersons of the Panchayats at all levels also shall be reserved for SCs and STs in proportion to their population.

- One-third of the total number of seats to be reserved for women. One-third of the seats reserved for SCs and STs also reserved for women. One-third offices of chairpersons at all levels reserved for women (Article 243D).
- Uniform five year term and elections to constitute new bodies to be completed before the expiry of the term. In the event of dissolution, elections compulsorily within six months (Article 243E).
- Independent Election Commission in each State for superintendence, direction and control of the electoral rolls (Article 243K)
- Panchayats to prepare plans for economic development and social justice in respect of subjects as devolved by law to the various levels of Panchayats including the subjects as illustrated in Eleventh Schedule (Article 243G).
- 74th Amendment provides for a District Planning Committee to consolidate the plans prepared by Panchayats and Municipalities (Article 243ZD).
- . Funds: Budgetary allocation from State Governments, share of revenue of certain taxes, collection and retention of the revenue it raises, Central Government programmes and grants, Union Finance Commission grants (Article 243H).
- Establish a Finance Commission in each State to determine the principles on the basis of which adequate financial resources would be ensured for panchayats and municipalities (Article 243I).

There are two types of parties in the Indian political system one is National and other is local or state or regional party. Every party whether it be national or local must bear a symbol which helps in recognition of a party by the peoples and especially by the illiterate persons when they vote. Symbol to a political party is very important.

Local self government bodies or Panchayati Raj Institutions played a very important role in the local politics as well as national politics. local self government system was recognized and provided constitutional status by introducing Constitutional(73rd Amendment) Act, 1992 which comes in to force on April 24, 1993. It is true that no country or institution can develop until its subjects actively participate in its functions.

The statement and object of the 73rd amendment Act was to acquire the status and dignity of viable and responsive people's bodies due to a number of reasons. The statement and object of the amendment Act was as below

(<http://www.panchayat.gov.in/documents/10198/1184152/73rd%20Amendment%20Act.pdf>):

1. Though the Panchayati Raj institutions have been in existence for a long time, it has been observed that these institutions have not been able to acquire the status and dignity of viable and responsive people's bodies due to a number of reasons including absence of regular elections, prolonged super sessions, insufficient representation of weaker sections like Scheduled Castes, Scheduled Tribes and women, inadequate devolution of powers and lack of financial resources.
2. Article 40 of the Constitution which enshrines one of the Directive Principles of State policy lays down that the state shall take steps to organize village Panchayats and endow them with such power and authority as may be necessary to enable them to function as units of self-government. In the light of the experience in the last forty years and in view of the short-coming which have been observed, it is considered that there is an imperative need to enshrine in the Constitution certain basic essential features of Panchayati Raj Institutions to impact certain, continuity and strength to them.
3. period of 6 months in the event of supersession of any Panchayat; disqualifications for membership of Panchayats; devolution by the State Legislature of powers and responsibilities upon the Panchayats Accordingly, it is proposed to add a new Part relating to Panchayats in the Constitution to provide for among other things, Gram Sabha in a village or group of villages; constitution of Panchayats at village and other level or levels; direct elections to all seats in Panchayats at the village and intermediate level, if any, and to the offices of Chairpersons of Panchayats at such levels; reservation of seats for the Scheduled Castes and Scheduled Tribes in proportion to their population for membership of Panchayats and office of Chairpersons in Panchayats at each level; reservation of not less than one-third of the seats for women; fixing tenure of 5 years for Panchayats and holding elections within a with respect to the preparation of plans for economic developments and social justice and for the implementation of development schemes; sound finance of the Panchayats by securing authorization from State Legislatures for grants-in-aid to the Panchayats from the Consolidated Fund of the State, as also assignment to, or

appropriation by, the Panchayats of the revenues of designated taxes, duties, tolls and fees; setting up of a Finance Commission within one year of the proposed amendment and thereafter every 5 years to review the financial position of Panchayats; auditing of accounts of the Panchayats; powers of State Legislatures to make provisions with respect to elections to Panchayats under the superintendence, direction and control of the chief electoral officer of the State; application of the provisions of the said Part to Union territories; excluding certain States and areas from the application of the provisions of the said Part; continuance of existing laws and Panchayats until one year from the commencement of the proposed amendment and barring interference by courts in electoral matters relating to Panchayats.

To achieve the said objectives The Ministry of Panchayati Raj was created as a separate Ministry Constitution, Panchayats in Fifth Schedule Areas and District Planning Committess. Since under the scheme of things in the Constitution, most of the actions including framing of laws rests with the State Government, the Ministry strives to reach its goals primarily through advocacy, and also through financial support. The mission is to empower, enable and account of Panchayati Raj Institutions to ensure inclusive development with social justice, and efficient delivery of services and vision is to attain decentralized and participatory local self government through Panchayati Raj Institutions.

It can be summarise that since the introduction of the 73rd and 74th Amendment to the Constitution there has been positive changes and after the establishment of the Ministry of Panchayati Raj the objective set out in the preamble to the Constitution and objective of the Ministry of Panchayati Raj are progressively achieved to some extent.

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A STUDY OF THE PROBLEMS OF WOMEN DIRECTORS OF LIFT IRRIGATION CO-OPERATIVES SOCIETY IN KOLHAPUR DISTRICT

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1. Introduction

Irrigation is the artificial application of water usually for assisting in growing crops. In crop production it is not only used to replace missing rainfall in periods of drought, but also to protect plants against frost. Irrigation has two main objectives 1]To supply vital moisture for plant development, which includes transport of necessary nutrients.2] To filter or thin salts in soil. Besides this, irrigation provides number of side benefits, such as cooling the soil and feeling to create more favourable environment for crop development. Irrigation supplements the supply of water received from precipitation and other types of impressive water, flood waters and ground water. Irrigation has acquired rising importance in agriculture all over the world. With almost one fifth of the area, India has the highest irrigated land in the world.

Kolhapur is one of the leading districts of co-operative movement in Maharashtra. Co-operative movement made a revolutionary development of co-operatives in district was encouraged by a particular wise and far sighted ruler Shahu Maharaja erstwhile maharaja of Kolhapur district. Shahu maharaja is particularly known for the work, he did the work to improve the economic welfare of the people, in particular, by improving the administration of the state, extending the rural infrastructure, developing the education system, and encouraging co-operative activity. The first two co-operatives societies Acts were passed in 1904 and 1912, Shahu Maharaja enacted legislation encouraged the development of co-operative, helping in particular to establish co-operatives bank, co-operatives market societies and textile mill. After the co-operative movement in Kolhapur district is broad spectrum and covering various activities such as banking, dairy, irrigation, spinning mills, poultry, housing, marketing, consumers, stores, fisheries, labour and credit societies, etc.

Women play an important role in the development of the family and hence are considered as the backbone of the family. In spite of their active contribution they are neglected. If the efforts of the women folk are concentrated, they can contribute to alleviate poverty to a greater extent because it is observed that they are aware of their basic poverty problems and take interest to overcome them. Development of women has been one of the primary objectives of development in India.

2. Review Of Literature:

The purpose of a review is to analyze critically a segment of published body of knowledge through summary, classification and comparison of prior research studies, reviews of literature and theoretical articles. The review of literature is helpful to the researcher to critically analyze the issues pertaining to research paper.

Satyajit Singh (1997, 432-441) has examined the development of irrigation in pre-and post-independent India in the context of the issues of equity and sustainability. He observes that, "in reality, public investments in irrigation have been made to consolidate and strengthen the propertied and influential classes, like the landed, the educated elite (for example engineers) and the politicians and contractors" (p.440). He highlights the aggravating problems like water logging and salinity and the decline in agricultural productivity.

The scholars such as **Shah Tushar** have extensively written on the issues of groundwater markets and irrigation development with a concern for small farmer development. Tushar Shah has focused on role of irrigation and water management in India's agricultural development.

As pointed out by **Guha** (1997: 345-346) the publication of an article in EPW (March 31, 1973) entitled "A Charter for the Land" author ed by B.B. Vora, a high official in the ministry of agriculture, drew attention to the extent of erosion, water logging and other forms of land degradation in the country. This has triggered a debate and discussion on agricultural sustainability in India. The issues such as land and water management in the context of agricultural sustainability therefore have gained prominence

Soman's review (1996) of writings of research scholars such as Chopra (1990), Deshapande Vasant (1992), Murugesen et.al.(1993) has brought out that, peoples' participation in development as participants, beneficiaries and decision makers ensures success in development endeavours in the field of resource management (1996, 58-63). Further, his review of literature on

water co-operatives has stressed that there is a need to undertake more empirical studies on social aspects of irrigation management.

3. The Theoretical Perspective:

Social- ecological perspective is adopted for the present study, social ecology rests on the awareness of the interdependence of the ecological infrastructure and social, economic, political and cultural domains created by human beings. The intricate linkage between ecological infrastructure and human institutional arrangements constitute the domain of social ecology. The ecological infrastructure of human society consists of soil, water, flora and fauna and climate etc.

4. Development Perspective:

The researcher has adopted the development perspectives for the present study. 'Definition of development Theory: Development theory is a collection of theories about how desirable change in society is best achieved.

5. Methodology:

The present study made an attempt to identify with the opinion Of the women directors of lift irrigation co-operatives in Kolhapur district for any research venture, it is essential to have a sound methodology. This gives an accurate framework to carry out research systematically. The research strangely focused on Kolhapur district of Maharashtra in India.

Scope of the study:

The scope of study is only limited to understand the various problems faced by women directors in lift irrigation co-operatives in Kolhapur district.

Objective of study:

To find out the problems of women directors in lift irrigation co-operatives.

Research design:

The present study is based on descriptive research design. The research was carried out among women directors; it has attempted to describe the problems faced by women directors of lift irrigation co-operatives in Kolhapur district.

Universe of the study:

The geographical universe of the study comprises of women directors of lift irrigation co-operatives in Kolhapur district. The universe of the study is 90 women directors in six talukas.

Sampling of the study:

There are 12 talukas in Kolhapur districts, initially by resorting to systematic sampling six talukas were selected, then taluka-wise list of lift irrigation co-operatives were prepared.

By using taluka-wise list of sampling, from each six talukas, five lift irrigation co-operatives were selected by resorting to random sampling [lottery method] techniques. The total samples thus constitute 30 lift irrigation co-operatives, each lift irrigation 2 women directors selected for the present research work. Total respondents are 60 from selected lift irrigation co-operatives in Kolhapur district.

Tools of data collection:

In order to fulfil the objective of study, the tools were developed to gather primary data from various respondents with regard to women directors. Questionnaire covered background of the women directors of lift irrigation co-operatives in Kolhapur district.

Methods of data collection:

The researcher has used two types of data collection such as following.

I] Primary data: The researcher has collected primary data through questionnaire.

II] Secondary data: The researcher also gathered data from secondary sources with regard to problems of women directors in lift irrigation co-operatives. The secondary data collected from reports, national international journals, books, newspapers, articles and from the internet web pages.

6. Major Findings:

The researcher has find out the five major findings in the present research work which are given as below.

1. Cropping pattern
2. Use of water is more than requirement
3. Absence on farm
4. Use of water is more than requirement
5. Land degradation

7. Suggestions:

For the research work the suggestions has been given as per the following.

The researcher has suggested for the government agencies in five types which are given as per the following.

A. Government:

The researcher has suggested for the government agencies in five types which are given as per the following.

1. Co-ordination
2. Monitor and encourage
3. Supply of electricity
4. Training programmes
5. Scientific knowledge

B. Management of lift irrigation co-operatives:

The researcher has suggested for management of lift irrigation as per below

1. Ensure benefit 2. Ensure fair distribution 3. Impart training 4. Take steps to avoid the distribution of water 5. Encourage the farmers to adopt modern methods 6. Educate the farmer beneficiaries 8. Avoid the wastage and misuse of water.

C. Farmer Beneficiaries:

The researcher has also suggested for farmer beneficiaries of lift irrigation co-operatives. The suggestion has given for the beneficiaries as per the following.

1. Avoid over-use of water
2. Avoid over use of Chemical Fertilizers
3. Use Modern Techniques
4. Effectively Manage the Water Resources
5. Give water line absence line.

8. Conclusion:

Lift Irrigation co-operatives are play a vital role to the well being of the people in this world and play an important role in local, national and international growth and development. However, irrigation also has created problems, such as degradation of land and water management, socio-economic and cultural effects on society, and environmental damage.

To conclude, the present study revealed that, the lift irrigation co-operative in the Kolhapur district.

1. Enabled lower strata of peasantry to have an access to irrigation which was otherwise impossible due to lack of individual property.
2. Ensured fair supply of water among poor as rich farmers according to their needs based on their rights in hand.
3. Resulted in strong change in the pattern of cropping leading to rare increase in land under sugarcane cultivation.
4. Facilitated the development of modern agricultural practices.

The lift irrigation co-operatives have benefited the underprivileged section of the rural community; it is agencies for economic and social development. Sugarcane mono cropping facilitated by lift irrigation co-operatives and neglect the water management by the farmers indicate signs of ecological development. The lift irrigation co-operatives play vital role in sustainable development.

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ROLE OF WOMEN IN SOCIAL SCIENCES**Ms. Socorina Fernandes,**

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Abstract:

Women and men are an integral part of any society. Patriarchy and sexism have led to women's inequality in society, they are subordinated to men. Women have been a subject of discrimination in most of the societies across the globe in all areas of life..

Social science research is very essential, as it emphasizes discussions on the causes and consequences of any problem or development in our society. It further assists in formulating policies and programs to solve them. To have a proper implementation of the policies there should be adequate representation of the population to research the problem.

The aim of this paper is to study the role of women in social sciences vis a vis men. Women in India have always been underrepresented in all spheres of life; there are fewer women in politics, employment, sports, research activities, etc. The data is collected from the secondary sources.

The analysis of the study reveals that women are missing from across the research profession as a whole. The percentage of women's participation in social science research is comparatively lower than men. Research quality suffers when women are not a part of research process.

Introduction

As per Census 2011 of India, women constitute 48.5 percent of India's population and men constitutes 51.5. Women are an integral part of any nation for a change, progress or a development of a country. Historically, women in India due to social, religious, reasons were lagging far behind men. Very few women could use their full potential for the development. Though few in number their efforts and contributions are remarkable. Even today we have people in society who consider woman to be a good 'Home-Maker' than 'Bread-Earner'. Today Women are not confined to the house hold chores she in fact has conquered every area of life which was traditionally considered to be male dominated. In this paper attempt has been made to study the role of women in social sciences. Despite of all the obstacles women faced in different areas of their life she has made her way in all branches of sciences (hard and social sciences). The paper focuses on the contribution of the Indian women sociologist to social science research. It is important to understand the status of women to appreciate the role of women in social sciences.

Status of Women

Women held different status in different period of Indian history. In the **Vedic** period women enjoyed equal status with men in many areas of their life. Example, women had access to education; they could choose their marriage partner; participate in religious functions, etc. The status of women was not low in the Vedic period. The status of women began to deteriorate in the **medieval** period. Purdah system was introduced among the women, they were denied access to education, child marriage; sati was also practiced at this time. These customs no doubt had a negative impact yet in midst of this turmoil there were women who made their mark as reformers and administrators. Padmini, Razia Begum, Durgawati, Tara bai, Rani of Jhansi, were some of the most prominent women of this time. In **modern** India the status of women improved gradually. English education, industrialization, abolition of evil practices against women, enactment of laws brought relief to many women at this time. It was only in 1882 that women had access to higher education.

After **Independence** and particularly with the drafting of the Indian Constitution in 1950 women's status continued to improve still further. Article 14 of the Constitution ensures Equality before law to all citizens of India; Article 15(1) prohibits discrimination on grounds of religion, caste, sex; Article 15 (3) makes special provisions in favor of women and children; Article 16 provides equal opportunity for all citizens in matters related to employment or appointment to any office under the state; and Article 39 (d) ensures equal pay for equal work. Besides these provisions, the Constitution also provides for special initiatives for women like, National Commission for Women (NCW); Reservation for women in Local Self Government (73rd Constitutional amendment Act 1992); National Plan of Action for Girl Child (1991-2000) for survival, protection and development of girl child for building a better future and National Policy for empowerment of women 2001. All these provisions have encouraged women to take up higher education and research activities.

Gender Differences And Science

It is generally held that women are weak, not capable of taking decision and do not have reasoning. Researchers today have proved that these generally held views of women no longer hold true. Google CEO Sundar Pichai reacting to James Damore, 28, a Google engineer's post on online that **women's biology makes them less able than men to work in technology jobs**, states that "We have been researching issues of gender and STEM (Science, Technology Engineering and Math) for more than 25 years, we can say flatly that there is no evidence that women's biology makes them incapable of performing at the highest levels in any STEM fields".

Another study is done by Jane Hyde, a developmental psychologist and an authority on gender differences. She reviewed 46 meta-analyses that had been conducted on psychological gender differences from 1984-2000. Hyde's review spanned studies looking at differences between men and women in cognitive abilities, communications, personality traits, measures of wellbeing, motor skills and moral reasoning. She found that 78 percent of the studies in her sample revealed little to no difference in these measures between men and women; this supports her gender similarities hypothesis which states that men and women are far more similar than they are different.

These two studies reveal that, there are no much gender differences between men and women with respect to their capacities of working as researcher. However the gender differences are based on the culture and socialization process of the person in which he or she is brought up. Whether the differences exist in reality or not the fact is that women have put in relentless efforts towards the social sciences as equal partners with men.

Women And Social Science Research

Broadly Sciences are classified into Natural and Social Sciences. Natural sciences deal with the physical or natural objects whereas social sciences study man and society. Thus, Social sciences are important for a thorough study of any society. Disciplines like, Anthropology, Economics, History, Geography, Sociology, Psychology, etc. have for a very long time studying the man and society. The development and the success of the Social Sciences depend on the research activities undertaken by the social scientist. Research contributes to the discussions on determinants and consequences of the critical development problem as well as in the design of policies and programs aimed at addressing them. This in turn depends on the gender of the researcher who undertakes research work. Both university and colleges have highly qualified female social scientist researcher working within their institutions. Despite the role they play in knowledge generation, however their visibility remains a big challenge.

Surveys in South Africa, Latin America and even the United Kingdom have shown that young women researcher need mentors who are like them, and do not relate as well as to senior, white male mentors.

Gender perspective in institutional operation is a serious issue. According to UNESCO data, (Institute for statistics for 137 countries, August 2015), women account for 28 percent of global researchers. Even in this 28 percent of women researchers, there are wide variations at both the national and regional levels. Women are highly represented in South East Europe (49 percent) as compared to Sub-Saharan African which has only 30 percent. Though girls do well in school, college and university their number declines with regard to the research activities after Post graduation.

There is no organized tracking of the women social scientist across disciplines. More recently (2014) Grupo Sofia, Lima, a steering group of women in social sciences was formed. It created a directory of professional women in social sciences in Peru's academic community. However in India we have compartmentalization of social sciences which is gradually diluting to interdisciplinary which makes it difficult to count the female heads in social sciences.

Contribution of Women To Social Sciences

Women have played a key role in the development of social sciences, from the formulation of the most basic methodological assumption, techniques and key theoretical concepts to the pioneering use of the methodology in actual research. Though women's contribution have been less in number it is more important in quality. Women's contribution has always been great and diverse in social sciences but just as in history we always have male heroes, women's contribution to social sciences is not well documented. One can trace the contribution of women to social sciences to:

- **Florence Nightingale**, the mother of modern info graphic and a champion of quantitative social science as well as pioneer in the field of nursing.

- **Harriet Martineau**, the first female sociologist who studied for the first time issues as marriage, children and race relations.
- **Beatrice Webb**, a pioneer in social research and policy making. She played a crucial role in forming the Fabian society.
- **Indian women sociologists**
- Some of the Indian women sociologists include:
- **Ramarao Indira** : lives in Mysore. She taught at University of Mysore and engaged in research (1972-2014). She is well known for her works on gender issues in forest management, girl's education, building capacities of women in local self- governance institutions.
- **Kalpna Kannabiran**: is an Indian sociologist and lawyer, she works in the field of women studies and legal aspects of discrimination and known for Council for Social Development. She is a founding member of Asmita Resource Center for Women set up in 1991.
- **Nitasha Kaul**: born in Kashmir and lives in UK for over a decade. She participates mainly in researching the democratization of Bhutan. Kaul wrote Residue (2009), first novel in English by a Kashmiri woman.
- **Meera Kosambi**: a prominent Indian sociologist. She is the author of several books and articles on urban sociology and women studies in India.
- **Dr. Vina Mazumdar** : a pioneer in women studies in India and a leading figure of the of the Indian women's movement. She was the first women to combine activism with scholarly research in women studies and founding director of the Centre for Women's development studies.
- **Neera Desai**: was one of the leader of Women Studies in India and was noted for her contributions as a professor, researcher, academician, political activist and social worker. She founded the first of its kind Research Center for Women's Studies and the Center for Rural development in 1974.
- **Gail Omvedt**: is an American –born Indian sociologist and human right activists. She is a prolific writer and has published numerous books on the anti-caste movements, Dalit politics and women struggles in India.
- **Sujata Patel**: was an independent research scholar working on various projects in Ahmedabad, Bombay and Delhi. Her research areas cover such as modernity and social theory, history of sociology/social sciences, etc.
- **Naina Sharma**: She is an active member of RUWA (Rajasthan University Women Association) for the various problems of women in Rajasthan. Her current research interests include Moral Education and Social Transformation, Non-Violence, Ethic Education and Governance and Peace Education in schools for a better world.
- **Susan Visvanathan** : she is well known for her writings on religious dialogue and sociology of religion. Her first book *Christians of Kerala: History, Belief and rituals among the Yakoba*, is a path breaking work in the field of sociology of religion.

These are some of the well-known Indian women sociologists who have contributed to the development of sociological research. They have not just acquired degrees in their subject but gone beyond research and social activism covering wide range of issues from women studies to religion. Besides women sociologists, there are archaeologists, economists, educational theorists who have contributed to social sciences.

Conclusion

Women play an important role in the social sciences. Research quality suffers when women's contribution are excluded. Choice of research topic, data collection and interpretation of results is affected by gender. Women social scientists give qualitative time to their work that compensates for their shorter working hours. Women are more dedicated and persevere in their endeavors. They are more thoughtful, tolerant and nurturing to realize fully their potentials. These qualities of a women social scientist are definitely an advantage over their male counterpart. Thus female social scientist have been a driving force behind many of the social , economic advancements and have inspired much of the world leading to research.

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PARTICIPATION OF WASTE PICKER WOMEN IN WASTE MANAGEMENT**Dr. Archana Rajkumar Kamble (Jagatkar)**

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Introduction :-

We know that we have a serious garbage problem. But the problem is not about finding the right technology for waste disposal. The problem is how to integrate the technology with a system of house hold level segregation so that waste does not end up in landfills, but is processed and reused.

According to municipal solid waste (MSW) rules, 2015, it is the responsibility of the urban local body to ensure segregated of waste source. That means the body must get citizens to segregate waste at the household level and these everywhere that this segregated waste. Wet and dry, compostable and recyclable is collected separately and transported separately for processing. (Sunita Narayan, 2016)

As all of we know that millions of people worldwide make a living collecting, sorting recycling and selling materials then someone else has thrown away.

There is growing recognition that waste pickers contribute to the local economy, to public health and safety, and to environmental sustainability, they are called as "Waste Pickers."

The term "Waste Pickers" was adopted at the first world conference of waste pickers in Bogota, Colombia in 2008 to facilitate global networking and to supplant derogatory term like "Scavenger".

Waste pickers collect household or commercial/industrial waste. They may collect from private waste bins or dump stars, along streets and waterways or dumps and landfills. Waste picking works is their livelihood and often helps support their families.

By gathering garbage from public spaces waste pickers contribute to clean lines and help beautify the city. They are doing move work for better health of society. Public health and sanitary improves when waste pickers remove waste from urban areas not served by municipal garbage collection. One of the IEMS participant in Pune said, 'The city gets healthier but we get sicker.

They are facing more problems. The IEMS study found that the majority of waste pickers had generality low level of formal educational. For example of Pune, waste picking remains confined to the scheduled castes.

Waste picking is often a family enterprise it is easily learned and required no education and little training, no any type of qualification and for many of the poorest people around the globe, it is one of the only livelihood options. Waste workers are often. Subject to social stigma, face poor working conditions, and are frequently harassed, and also they have health problems. Having waste poses many health risks informal waste pickers are exposed to contaminants and hazardous material. Those who work at open dumps face risks caused by trucks, fires & surface slides. A lack of worker protection and poor access to health care aggravate these risks.

Woman engaged in this occupational typically earn less than men and often face other forms of inequality.

This research paper is try to understand the problems of waste pickers women's in Kolhapur city with special reference to "Ektee" NGO.

Objectives of the study :-

- 1) To study the socio-economics background of waste pickers women.
- 2) To Examine the problems which they are facing.
- 3) To study the contribution of Ektee to improve the life of waste picker women.

Research design and methodology :-

This study has been conducted in Kolhapur city of Maharashtra state.

Sampling :-

Waste picker women's were selected by convinence sampling method. 'Ektee' This very much popular NGO working for 'Single' women's problems and also contribute for waste pickers women's in Kolhapur city. 'Ektee' program officer, conviner & collected statistical data of waste pickers women's. Means universe of this study is 1300 and sample selected for this study is 5% of the total population. Then 260 respondents were selected for this study. This study is a qualitative, exploratory study.

In the first part of this research paper researcher try to understand the various problems of waste pickers women's before entering in the organisation 'Ektee' in the second part, researches highlighted on the contribution of 'Ektee', to solve their problems and how to help them for living better life.

About 'Ektee' NGO :-

Nongovernment organization 'Ektee' is one of the popular and wellknown organization in Kolhapur city. Founder member of 'Ektee' is hon. Mrs. AnuradhataiBhosale and team working continuously with honesty. Objectives of 'Ektee' are to organise waste pickers women and provide health facilities, to avail various governmental schemes and to provide right to education for their children, to avail self employment and provide them employment. Ektee has been indulged to help the mentally ill women. Ektee is also working for widows, divorcee, unmarried mother, homeless women. Ektee also provide boarding, skill development guidance for women. 229 women were rehabilitatedandself employment by Ektee. Ektee started zero waste management project in Kolhapur city. The project is about the women in which women are participated are called as 'ParisarBhagini' waste pickers women are working under zero waste prabhag project of Ektee. Ektee doing such a wonderful job for waste pickers (ParisarBhagini). Ektee is also fighting for justice those women's who are marginalised, excluded from society. Ektee also fight for acquiring there human rights to free education right, right to free educational, right to health facilities for the childrens of waste pickers women's.

Conclusions :-

With regards to socio-economics background. The women waste pickers were mostly over 31 to 50 years age group. They all are married, most of them have them to four children. 98% women waste pickers were illiterate, most of threebelonging from s.c. and gosavi community. They have poor economic background. Only they get 10 to 20 Rs. Per day from waste picking. Majority of women waste picker responded that, their husband loss their money in drinking alcohol and gamble. These women's are doing very hard work for their families. These women's were unskilled labourer. They face low level status, deplorable living and working conations. Waste workers are often subject to social stigma, face poor working conditions and are frequently harassed. Women who collected recyclable material are exposed to precarious conditions and potential health risks such as work overload accident, and social insecurity.

These women waste pickers were facing many problems related to health like anemia, lunge problems, skin problems, economic and mental harassment, worked without protective gear such as masks, gloves and boots, while rummaging through putrefying waste, workers aquire respiratory gastro in intestinal and skin infections. When they were not entered into Ektee they were working unorganised sector, but now some effort are being made by Ektee and government to provide welfare benefits to the disadvantaged sections.

Recently the rashtriyaswashyabimayojana(RSBY) a smart card based cashless government health insurance scheme was extended to cover the unorganised sector.

Most important thing is that these waste pickers women's are contributing in keeping beauty of our city. Before entering in Ektee. These women's were facing more problems related to personal, health facility but after enrolling and communicating with Ektee.

Ektee provided comprehensive support for 'parisarbhagini'. Ektee provided marks and gum boots, uniforms. Those women were not aware about their health and hygiene but when Ektee organised health camps, women were more aware, and they seeked knowledge about personal care, health and hygiene. So it made a big difference. Ektee also organised various programmes for mind stability. Some games, showing programmes for their entertainment. Now Ektee is well organised. NGO of waste pickers women. They are getting jobs and they are satisfied with Ektee.

I would like to underline one point is that, these women don't want any of their generation or children to become a part of this profession that is of 'Waste Pinking'. They strictly prohibit.

Ektee contributed very well in organising 'ParisarBhagini' really Ektee is doing such a wonderful job for empowering these bhaginis. Ektee is trying to give justice and dignity to them. Waste pickers women are incringly motivated by Ektee to organize and fight for recognition.

Every day 20% recycling off waste is done by parisarbhagini. Now they are aware about personal cleanliness, increased in H.B. level, Ektee started moving library for the children project co-ordinator Manisha, Vanita, Phanalkar sir engaged in these activity at 4 a.m. to 11 p.m. everyday.

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E K JANAKI AMMAL: THE FIRST INDIAN GODDESS OF BOTANY

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The first Indian woman botanist, was E K Janaki Ammal. She ought to be more widely known for her huge contributions to science. But she remains unknown within the country and outside academic circles and even our textbooks have failed to teach our children about her glorious scientific history. Keeping this view in mind the present paper deals with to highlight the contribution, made by her to science.

Just a fortnight before the International Women's Day 2018, the John Innes Centre in Norfolk, UK, announced a new scholarship for post-graduate students from developing countries in honour of an Indian woman botanist. Under the scheme, 88 applicants who wish to study plant and microbial sciences can apply in commemoration of the distinguished work and contributions of Dr.E.K.Janaki Ammal who was an international alumni of the leading research and training centre between 1940 and 1945. A heart warming gesture from an institution abroad, but may be India should have done something similar for the country's first home grown woman scientist, who went overseas and returned accomplished breaking every caste and gender barrier through her work. Just take a moment to think, who was this lady and where we would be without the inventions of this brilliant mind. Lets introduce the Janaki Ammal first.



Janaki Ammal's early life : Janaki Ammal was born in 1897 in Tellichery, Kerala. Her father was Dewan Bahadur Edavalath Kakkat Krishnan, sub-judge of the Madras Presidency. Her mother, Devi was an illegitimate daughter of John Child Hannyngton and Kunchi Kurumbi. She had six brothers and five sisters. In her family, girls were encouraged to engage in intellectual pursuits and in the fine arts, but Ammal chose to study botany. After schooling in Tellichery, she moved to Madras where she obtained the bachelor's degree from Queen Mary's College, and an honours degree in botany from Presidency College in 1921. She later taught Under the influence of teachers at the Presidency College, Janaki Ammal acquired a passion for cytogenetics

Janaki Ammal's career and Research contribution : Ammal taught at Women's Christian College, Madras, with a sojourn as a Barbour Scholar at the University of Michigan in the US where she obtained her master's degree in 1925. Returning to India, she continued to teach at the Women's Christian College. She went to Michigan again as the first Oriental Barbour Fellow and obtained her D.Sc. in 1931. Janaki is mentioned among Indian Americans of the Century in an India Currents magazine article published on 1 st January 2000, by S.Gopikrishna & Vandana Kumar: "In an age when most women didn't make it past high school, would it be possible for an Indian woman to obtain a Ph.D. at one of America's finest public universities and also make seminal contributions to her field. The Kerala born Ammal was arguably the first woman to obtain a Ph.D. in botany in the U.S. (1931), and remains one of the few Asian women to be conferred a D.Sc. (honoris causa) by her alma mater, the University of Michigan. During her time at Ann Arbor she lived in the Martha Cook Building, an all-female residence hall and worked with Harley Harris Bartlett, Professor at the Department of Botany. She evolved a cross known as "Janaki Bringal", bringal being the Indian name for eggplant. Her Ph.D. thesis titled "Chromosome Studies in Nicandra Physaloides" was published in 1932.

After her doctorate Janaki returned to India to take up a post as Professor of Botany at the Maharaja's College of Science, Trivandrum, and taught there from 1932 to 1934. From 1934 to 1939 she worked as a geneticist at the Sugarcane Breeding Institute, Coimbatore along with Charles Alfred Barber. Her work during these years included cytogenetic analysis of *Saccharum spontaneum* as well as generation of several intergeneric crosses such as *Saccharum* x *Zea*, *Saccharum* x *Sorghum*. Ammal's work at the Institute on the cytogenetics of *Saccharum officinarum* (sugarcane)

and interspecific and intergeneric hybrids involving sugarcane and related grass species and genera such as [Bamboo] (*bambusa*) were epochal. From 1940 to 1945 she worked as Assistant Cytologist at the John Innes Horticultural Institution in London, and as cytologist at the Royal Horticultural Society at Wisley from 1945 to 1951. During this period she published counts of chromosome numbers in species such as *Sclerostachya fusca*. She is best remembered for co-authoring the monumental work, "Chromosome Atlas of Cultivated Plants" along with C. D. Darlington. The John Innes staff file notes a statement by Ellis Marks that "She smuggled a palm squirrel into the country and it was kept at J.I.I. for many years. Its name was 'Kapok'". She published chromosome counts in species of *Rhododendron* and *Nerines*.

On the invitation of Jawaharlal Nehru, she returned to India in 1951 to reorganise the Botanical Survey of India (BSI). She was appointed as Officer on Special Duty to the BSI on 14 October 1952. She served as the Director-General of the BSI. Ammal made several intergeneric hybrids: *Saccharum* x *Zea*, *Saccharum* x *Erianthus*, *Saccharum* x *Imperata* and *Saccharum* x *Sorghum*. From then onwards, Ammal was in the service of the government of India in various capacities including heading the Central Botanical Laboratory at Allahabad, and was officer on special duty at the Regional Research Laboratory in Jammu. She worked for a brief period at the Bhabha Atomic Research Centre at Trombay before settling down in Madras in November 1970 as an Emeritus Scientist at the Centre for Advanced Study in Botany, University of Madras.

A fascinating figure of the early 20th Century she was. E.K. Janaki Ammal lived a life which perhaps very few women of her time could dream of. The distinguished geneticist, cytologist, global plant geographer studied about ecology and biodiversity too and did not fear to take on the Government as an ardent environmental activist. She played an important role in the protests against the building of a hydro-power dam in Kerala's Silent Valley in the 1970s. She made a mark with her paper on "Man's Role in Changing the Face of the Earth" at an international symposium in Princeton in 1955 and two decades later, she was awarded the Padmashri in 1977. The Ministry of Environment and Forestry of the Government of India instituted the National Award of Taxonomy in her name in 2000. With a profile like hers, Janaki Ammal never got into spotlight. If anything she fought her status as a single woman from a caste considered backward and problems with male mentorship in her field. But she proved through her work that Science knows no caste, gender or social boundaries. Yet for her extraordinary journey from small town Thalassery to the finest institutions across the world, there is no archive related to her in India. Her papers are available only in hard copy at the Bodleian Library in Oxford, according to Vinita Damodaran, who teaches South Asian History at University of Sussex and has also published a well researched paper on "Gender, race and science in twentieth century India: E.K. Janaki Ammal and the history of science." Luckily, the Nikari series of talks held under the banner of 'Manarkeni', a Tamil research journal, brings to light the works of lesser known women in different fields. In the previous years, the focus was on women in literature and history. This year it chose science and brought the story of Janaki Ammal to the fore. The talk delivered by S Krishnaswamy, former professor at the School of Biotechnology, Madurai Kamaraj University, highlighted various stages of Janaki's career both in India and overseas. "Her career shows that scientists must speak their mind with social consciousness even if it means going against the policies of the government. In today's context, it becomes necessary to bring achievers like her to the forefront," he asserts. Janaki Ammal must have conquered her fears and broke the glass ceiling for a rewarding career in science. "She wanted to be known only through her work. Let her work be known to all successive generations, who have much better opportunities" says Krishnaswamy. An inspiring role model, Janaki Ammal passed away in 1984 at the age of 87 at Maduravoyal near Chennai, while working in the field laboratory of the Centre for Advanced Study in Botany, University of Madras. She perhaps did not receive the acclaim she deserved but devoted herself to research, opening up a universe of possibilities. Let our children not be bereft of that knowledge. It is worth knowing and remembering leaders in science like Janaki Ammal

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CONTRIBUTION OF INDIAN WOMEN NOVELISTS IN ENGLISH LITERATURE

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Abstract:

Despite all odds and having faced subjugation for a considerable length of time, Indian women as novelists, in particular Anita Desai, Nayantara Sahgal, Jhumpa Lahiri, Arundhati Roy, and in recent times Shobha De and Manju Kapur came in fore front to stamp their authority in a male dominated environment. They attempted to exert feminism through their artistic works and depicted the women as strong and focussed in their vision to succeed in lives. Different shades and colours of the Indian women and down troddens and other relevant subjects have been portrayed by these exceptionally talented writers with immaculate excellence in the back drop of changing socio-economic scenario. In recent times modern writers have exhibited a new facade of Indian culture in the select novels. Thus, with their remarkable and notable writings, they not only contributed to the growth of Indian novel and English literature considerably in bulk, variety and maturity, but they stand apart as well.

Key words: feminism, male-dominated environment, novelist, socio-economic scenario, literature.

Introduction

With India traversing from her glorious past to degeneration: from spiritual glory to communal acrimony; from subjugation to independence; from agrarian revolution to cyber technology, the role of the Indian women has also undergone changes from deity to devadasi, from shakti to abala, from house hold to a home maker and professional.

The post-colonial era, especially 1970s saw emergence of promising women novelists, which eventually led to the growth in Indian novel & English literature considerably in bulk variety, and maturity and gradual progression from imitative stage to the realistic to the psychological to the experimental stage. These women writers in English from Anita Desai, Nayantara Sahgal, Shashi Deshpande, Kamla Dass, Jhumpa Lahiri to Manju Kapur, Arundhati Roy, Shobha De etc. have immensely contributed in the field of the English novel of the different shades of the women novelists, Anita Desai is amongst the prominent voices of the modern Indian English fiction. In her first novel, *Cry the Peacock* she portrayed the psychic commotion of a young and sensitive married girl Maya, who was haunted by a childhood prophecy of a fatal disaster. Then in her second novel, *Voices in the City*, which won Sahitya Academy Award, is 'unforgettable story of a Bohemian brother and his two sisters caught in the cross currents of changing social values'. It is canvassed therein how people, especially poor, are forced to lose their moral values because of money, which is indispensable to lead the life. It described the corrosive effects of city life upon the Indian family.

Anita Desai, who had travelled to almost all parts of India and, thus, got exposure to different kind of people and places, which enriched her writing, has recorded the dilemma faced by a person in the Indian urban set up. She mainly dealt with the journey within the characters, the main protagonists being female characters. She tried to see social realities from a psychological point of view, hence, introduced new age of psychological realism with her novel *Cry the Peacock*, published in year 1963. Her novel, *Fire on the Mountain* won the Winifred Holtby Prize. Her other works '*Clear Light of Day*, *In custody*, and *Fasting, Feasting* were short listed for the Booker Prize. Her novel *Where shall we go this Summer* has won Author's Guild Award for Excellence in writing. She has voiced "the mute miseries and helplessness of married women tormented by existentialistic problems and predicaments." Her last novel *Baumgartner's Bombay* was published in 1988.

Another post-Independence novelist, Kamla Markandaya draws her canvas on the changing socio-economic scene, showing dexterity in selection of her characters and situations. Her characters from peasants, concubines, queens, rural and city bred to Indian emigres in England; all are impressively treated and portrayed. In two of her novels, *Possession and Two Virgins*, the central consciousness is that of a woman. Her women characters have positive attitude, which is the outcome of their inner strength, inherent capacity for compassion, sacrifice, nurturance, and not any muscular strength. In her novels *Nectar In A Sieve* and *A Handful of Rice* she has portrayed the harsh economic reality of rural India. H.M. Williams rightly remarked:- "Yet Markandaya's picture is not despairing. Human dignity survives, especially in the passionate and loyal Rukmani, a brilliantly conceived character who changes from dignified stoicism to acts of near lunatic madness who goaded beyond patience are made vividly credible. The dignified religious sense of fate in the Indian peasant is portrayed with sympathy."

Ruth Praver Jhabvala, another outstanding woman novelists, has dealt with middle class family of Delhi in her six novels. Her area of concern was family life, personal relationship and the social problems. She drew political issues only when her characters and their problems had any relation to it. For her observance and insight into variegated life in Delhi in her novels *To whom she will* and *The Nature of Possession* K.R.Srinivasa Iyengar rightly called her novels “exquisite comedies of urban middle class life in the nineteen fifties and sixties.”

Another well known novelist, Nayantara Sahgal wrote novels mostly concerning with political affairs of India. Her novels take a stand against a vital relationship like marriage going sterile. Her female characters find fulfillment in extra marital relationship. Her novels like *A Time to be Happy*, *This time of Morning*, *Storm in Chandigarh* and *A day in Shadow* portray this theme with political events as back drop. What makes these novels stand apart is her bold proclamation of freedom for women, especially in their personal lives. Albeit contemporaries, Sahgal was virtual contrast to Anita Desai so far as portrayal of female characters and their attitudes to marriage is concerned. Anita Desai’s woman struggles desperately to make her marriage a success, but Sahgal’s heroines opt out of it.

Then Shashi Deshpande has added a new depth and dimension to Indian English fiction, as novelist. In her two novels *Roots and Shadows* and *That Long Silence*, although the women protagonists achieve Personhood, but they do not ignore the family or the society; thus, she has effectively communicated an intensely feminine sensibility, offering varied interpretation of imperishable Indian values and highlighting our cultural heritage.

Shanta Rau, an eminent novelist of her times, expressed patriotic emotions and the quest for her Indian roots in ‘*Remember the House*’.

Pertinently, these writers, except Anita Desai, did not look into the tensions and anxieties of being modern in traditional society, and they mainly devoted their attention to broad social features that emerge in the course of gradual transformation and meta-morphosis of the old order.

Jhumpa Lohiri, an Indian by ancestry, British by birth, American by immigration, is another most successful of the Indian Women writers. She targetted the western audience by deliberately portraying the Indian American Life. She also admitted, “I learnt to observe things as an outsider and yet I knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way, in the way, I did not seem to belong in the U.S.” (Times of India 13.4.2000). Her famous novel *The Namesake* deals with Indian immigrants in the United States as well as their children.

In her novels like *Wife, Jasmine*, *The Holder of the World*, *Leave it to me*, and *Desirable Daughters*, Indian novelist Bharti Mukherjee made bold attempt to rewrite the origins of America’s history in the backdrop of wider American experience.

Gita Mehta is another star in a galaxy of women writers, who contributed to the English Literature. Her books *Snakes and Ladders* and *Glimpses of Modern India* remained widely read particularly by those unfamiliar with India. Her first novel *Raj* was a very powerful and enlightening readable novel, considered one of the great historical novels of that time. It depicted the story of the Maharani Jaya Singh, and the drama of India’s struggle for independence.

Another luminary among the contemporary women writers is Arundhati Roy. She wrote about the plights of the down trodden and the suppression of women in a male dominated society and the influence of Marxism on the lives of down trodden. Other women writers had reservation in offering a critical evolution of Indian politics, but Arundhati Roy emerged as a beacon of light to guide the Indian women writers. She got appreciation and over whelming reception with ‘*The God of Small Things*’. It is comprehensive protest novel, which brings forth atrocities against the powerless children, women and the untouchables. She, as a novelist and being an activist, has been constantly writing about social problems. She tries to reveal the truth about the Narmada Project in her monograph ‘The Greater Common Good’, She is the winner of Booker Prize as well as the Sidney Peace Prize.’

By their stupendous works, immense dedication to the subjects, whether it’s concerning a woman in the middle class family, fighting for success in her marriage, or projecting strength of the women, or portraying plight of down trodden, children or women, these feminist writers tried to stamp their authority in a male dominated world as best as it could be possible to them. For this, they had to strive hard and break though years of male dominance, taboos and beliefs that had impregnated the society. These women writers have perceived a good job in exposing the fallacies of the male-dominated environment and letting the public beware of the various atrocities heaped upon women

who dared to cross the rigid boundaries that were laid upon them by the society. To fight against the cultural mind set in men & women, one of the first things that these women writers did was to make their writings more eclectic. Then they explored the nature of feminine world by reconstructing the world of suppressed emotions. They had their unique style of writing, unlike male writers.

In recent times, novelists Manju Kapur and Shobha De have presented new women in their select novels. The new image of women presented by these novelists is lustful, powerful hungry ambitious and bold, which has created flutter and crisis in the family and society. It has shaken the foundations of age old institutions like marriage and motherhood. A modern woman is career oriented, free and independent. Manju Kapoor, an internationally acclaimed Indian woman novelist, has penned down five novels, which include *Difficult Daughters*, *Married Woman*, and *Home*. The heroines of Manju Kapoor, who are educated and aspiring individuals, do not want to be rubber dolls in the society, rather they continuously assert their identity.

Shobha De is hailed as ultra modern writer in Indian literary world. She has authored novels like *Socialite Evenings*, *Starry Nights*, *Spouse*, *The truth about Marriage*, *Uncertain Liaisons* etc. She has depicted for the first time a new urban and confident woman. Very sensitive aspects of human life have been discussed tactfully and with extra ordinary ability. She has become the symbol of highlighting different perspectives of woman's freedom & liberation. Her women are daring and courageous treating marriage as insurance against social values.

Indian English literature is now a reality, which can not be ignored, and which as Mulk Raj Anand says, has "come to stay as part of world literature". And the Indian Women novelists, breaking through years of male dominated world and confines laid upon them, by their immense contribution therein have made it rich, remarkable and significant.

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LABOUR FORCE PARTICIPATION OF WOMEN IN RURAL INDIA**Dr.Preeti**

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Introduction:

In India, the neoliberal economic policies have led to increasing opportunities to work for women as well as defeminization and feminization of labour force market has also taken place. According to the National Sample Survey Organization (NSSO, 2011-12), the rural labour force participation rate for women (358) has been almost half of the rural men (813), while in the urban areas, the women labour force participation rate (764) is even less than half of the urban men (205) {Sanghi et al, 2015}.

In the economically active age group (15–64 years), 151.9 million women were outside the labour force market in the rural areas in 2011–2012. Rural women who move out of the labour force get into fulltime domestic duties and/or do activities for their own consumption. Most of the women spend more than 80 percent of their time in domestic duties as there is no other person to carry out these duties (Sanghi et al, 2015). The proportion of women who are willing to work actively in labour market is increasing over the years and the majority of them want to work on a regular/ part-time basis so as to attend to their domestic duties also. This implies that there has been a change in the sentiment among rural women to be engaged in economically productive activities. The rural women are giving preference for women-centric work which can easily blend with their domestic duties.

Women Labour Force Participation in Agriculture and Allied Sectors:

Though around 75 percent of rural women are still engaged in agricultural activities but their share of employment in both primary agricultural activities and as agricultural labour is declining over the years (evident in NSSO surveys). What is disturbing is that a large proportion of rural women in agriculture are working as unpaid helpers. The sudden spurt in the labour force market has witnessed the engagement of rural women in agriculture working as helpers and a decline in those working as casual labour (Sanghi et al, 2015). Rural women's engagement in manufacturing has been declining since 2004-05 (NSSO, 2011-12). This may be due to the decrease in demand for the products from traditional industries which led to the loss of jobs for women (Sanghi et al, 2015).

The manufacturing sector has seen a sharp increase in wages of women workers as compared to their men counterparts. In the case of casual workers and those involved in public works (except MNREGA) rural women workers are sharing a fair hike in their wages (NSSO 2011-12). As the wage outcomes are higher for women, this should, in turn, be a motivating factor for them to come out and work (Sanghi et al, 2015). The rural women are experiencing a rise in wages in mining, manufacturing, construction, trade, hotels and restaurant, and transport.

In the service sector, the share of rural women in the principal activities has steadily increased (NSSO, 2011-12). However, the service sector experienced a less proportionate increase in wages of women as compared to that of men.

Factors Affecting Women in Labour Force Participation:

Educational attainment can be one possible factor affecting the participation of young rural women into labour force. 80 percent of the rural women in the 15–24 age group are not attending educational institutions and their labour force participation rate is 23 percent implying that 57 percent of the women are engaged in domestic duties (NSSO, 2011–2012). Therefore, educational attainment has least impact on the labour force participation rate of women.

Another factor that can facilitate entry of female youth is the declining fertility rate. The total fertility rate (TFR) in rural India has declined to 2.6 in 2011 (Sanghi et al, 2015). But even with the decline in the TFR, the rural women are withdrawing from the labour force and engaging in domestic duties. Therefore, the natural question that arises is: Can the withdrawal from labour force be due to the absence of distress employment (income effect)? (Rangarajan et al, 2011).

Gender gap is another considerable factor to analyze the women labour force participation in rural areas. As rural women are mostly employed as the own account worker, unpaid helper or casual worker, the switch over to unskilled work in other sectors is limited considering their educational profile. Hence, the women in rural areas can be said to have experienced more of a discouraged worker effect that further push them out of the labour market (Sanghi et al, 2015).

Income of the family also has an impact on the women labour force participation. Better the economic conditions of the family, lower will be the engagement of women in labour force. Moreover, NSSO surveys also show that due to the increase in income of the head of the household, women especially in rural areas to withdraw from labour force despite the labour market outcomes in monetary terms are much better for them (Sanghi et al, 2015).

With an increase in income levels of the households, a woman no longer prefers working as an unpaid worker or a helper unless the work is remunerative. However, such opportunities are limited in rural India and as a result women are not finding jobs matching their preference. Furthermore, with low skill levels, jobs in the non-farm sector are also limited. These factors perhaps have led to the withdrawal of women from the labour force (Sanghi et al, 2015 and Chaurasia, 2018).

Impact of Labour Force Participation on Women's Life:

Women's labour force participation rate can be seen as a mixture of economic and cultural factors. So-called out of labour force market women can be further seen in the light of inactive versus those women indulged in some extra domestic work (Rangarajan et al, 2011). The standard norms for domestic work are adapted for poor rural women, who often have a double or triple burden of work. Furthermore, the borderline between employment and non-employment in labour force market seems to be permeable and socially constructed.

Low labour force participation rate of rural women will lower down her status. Dependency of most women on their men counterparts and their family's property will be higher. Moreover, bargaining power of women will be low as they cannot think to exit, or being threaten to exit, even if they face exploitation or being harassed. The women who are not active in labour force can feel isolated and lose confidence (Srivastava, 2003). Women fall behind in their knowledge of their own profession or occupation; ultimately are seen in a diminutive and degraded light. Their work is normally seen as 'helping' work even if it would be classified as 'employment' or 'self-employment' for men (Sanghi et al, 2015). Sexual harassment of working women goes hand in hand with the patronization of non-working women.

Policy Suggestions:

The decline observed in rural women labour force participation is due to a complex mix of several factors working simultaneously. Lack of sufficient non-farm jobs in rural areas has forced women to stay out of the labour market. The wage conditions prevalent in the rural labour market show that women workers have experienced a better hike in wages; it implies that the gender gap in terms of wages has started declining (Sanghi et.al, 2015). But the opportunities available in rural India which are compatible with their education levels are dying out. Dedicated efforts in skilling and improving their educational outcomes through infrastructure development, female teacher availability, incentives along with creating an adequate number of favourable job opportunities are necessary to harness their potential (Chaurasia, 2018).

Policy initiatives are required to make rural women economically active. The initiatives should focus on microfinance-supported self-help group activities, which will make them economically active along with handling domestic duties. Also, this will help to meet the requirement of financial assistance as expressed by the women willing to accept work. If such policy initiatives materialize the rural women participation rate would surely increase (Sanghi et.al, 2015). Furthermore, rural manufacturing sector should create jobs that can be undertaken by women in their household or as a community. Such steps might increase the participation of rural women back into the labour force. For young rural women who are about to enter the labour force; vocational and basic skills training need to be provided so that social inhibitions and restrictions can be overcome. Lack of adequate infrastructure in terms of roads and connectivity can also be deterring women from undertaking work in the nearby areas. Thus, improving connectivity of villages to nearby towns and cities will also enhance women labour force participation (Chaurasia, 2018).

Conclusion:

The level of women participation in the rural economy in India remains far from satisfactory. More importantly, there is only a nominal participation of women in household level productive activities and reason may be that there are very limited opportunities of household level productive activities in the rural economy in India (Chaurasia, 2018). The level of women labour force

participation in the rural India is largely dependent upon the level of women participation as agricultural labour.

Women participation in the rural economy is influenced by the social class structure and the gender composition and the level of fertility. The level of rural women labour force participation is negatively associated with the level of female education. It appears that opportunities of participation of educated women in the rural economy of the country are very limited. Extensiveness of women participation is largely confined to the agriculture sector in the form of agricultural labour. It is argued that women prefer women-centric work which can be discharged from the household or within the household premises in the nature of self-employment (Sanghi et al, 2015).

Structural transformation of the economy and its resultant impact on the women labour market remains unclear. It appears that the growth and expansion of the economy of the country have largely been irrelevant to rural India. Also, the economic growth and associated development in India appears to have contributed little to rural women by expanding opportunities for their participation in labour market (Sanghi et al, 2015 and Chaurasia, 2018).

India has already started realizing its demographic dividend and female population which account for nearly 50 percent of the population is an asset to be utilized carefully. In short, a bubbling rural economy is the need of the hour to create jobs and absorb the bulging economically active female population.

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INDIAN SPORTSWOMEN PARTICIPATED IN ASIAN, COMMONWEALTH AND OLYMPIC GAMES

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Abstract

This Study Focus on "Indian sportswomen Participated in Asian, Commonwealth and Olympic Games." woman in sports in equivalent to that of men, there are many of them who represent India in various events and brought glory to the nation. Social factors have contributed to this immensely with various constraints on women entering sports. In these modern times there has been an increasing trend of women participation in sports, particularly in India. However, besides their participation and achievements in sports, it felt that the extent of women participation in sports shall also be addressed. The present study has been descriptive the data for this study was obtained from secondary sources.

Keyword: Sportswomen, Participation, Asian, Commonwealth and Olympic Games.

Objectives:

1. Indian Sportswomen Participated in Asian, Commonwealth and Olympic Games

Methodology

The present research paper is Indian sportswomen Participated in Asian, Commonwealth and Olympic Games. The present study has been descriptive. The data for this study was obtained from secondary sources. The secondary data has been collected from various such as books, journals, reference books, unpublished Ph.D thesis and websites.

Introduction

Ever since being empowered, women have been hoisting flags of success in skies of all colours- education, politics, society or sports. Empowering Women in Sports this study looks at the Indian sportswomen Participated in Asian, Commonwealth and Olympic Games. In these modern times there has been an increasing trend of women participation in sports, particularly in India. However, besides their participation and achievements in sports, it felt that the extent of women participation in sports shall also be addressed.

In spite of such adversities, India has its Saina Nehwal, Sania Mirza, Mary Kom, Dola Banerjee, Bechendri Pal, Bula Choudhury and such names. The women's cricket team has won 4 Asia Cup and one Twenty20 cup apart from being the tough runner-up in 2005's World Cup. Sania Mirza and Saina Nehwal are two other star tennis and badminton players who have become Indian youth icons for their unbelievable contribution and immense success in the sports at such young ages. Saina Nehwal as "The Golden Girl of Indian Badminton", this Haryanvi lady is a go-to person for badminton. Nehwal, the former world no. 1 has won over twenty-one international titles, which also include super series titles. Manika Batra won three gold medals at the 2016 South Asian Games. Khumukcham Sanjita Chanu Chanu She holds the Commonwealth Games record of 84kg for the Snatch segment in the latter weight category. M C Marykom is an Indian boxer who represents India in Olympics. She's a 5 time World Amateur Boxing Champion. Karnam Malleswari represented India in Weightlifting and won a bronze medal in 2000 Olympics. Koneru hampi represents India in Chess. **Geeta Phogat**, India's first woman wrestler to qualify for the Olympics, in 2012. There have been a few notable women in Indian sports in the past. No one can forget the famous P.T. Usha back in the day winning numerous medals, for example, nor can they forget her contribution to putting India on the world map of sports. Until recently, however, such stars have been few and far between.

History

Indian women are creating history in every field. So, role and status of an Indian woman in sports in equivalent to that of men, there are many of them who represent India in various events and brought glory to the nation.

P.T.Usha was an Indian sprinter and was known as queen of Indian track and field. She became the first Indian women to reach the final of an Olympic event. She was inspiration for many Indian women to join sports.

In the last one hundred years women have made tremendous in roads in many facts of life. Of that there can be little doubt. Women may now hold jobs, own property and participate in professional sports. Today women can compete in sports, once a vestige of male domination, there is now room for

women in sports are not portrayed in the same light as their male counterparts. To a large degree this is because of today's cultural ideal of women.

Participation in Sports

Women's sport history started back in the 19th century. By the end of the 19th Century, horseback riding, archery, golf, tennis, skiing and skating were being enjoyed among women in the upper social class. According to the IOC (International Olympic Committee), only 12 female athletes participated in the second Olympic Games out of the 1066 athletes from 19 countries. They competed in only two events which were golf and tennis. In the 3rd st. Louis Olympics, archery was the only women's event. In the 21st London Olympics, archery, figure, skating, and tennis became women's events, and diving, swimming and tennis in the 5th Stockholm Olympics. The decision of whether women can participate in the event or not was up to men who operated the Olympic Games. The events that men considered being a "feminine" were recognized as women's sport events. Even in the early years of the modern Olympics, women were not well represented. (Consequently arrival women's Olympics was held.) Women participated for the first at the 1900 Paris games with the inclusion of women's events in lawn tennis and golf. Women's athletics and gymnastics debuted at the 1920 Olympics.

There have been a few notable women in Indian sports in the past. No one can forget the famous P.T.Usha back in the day winning numerous medals, for example, nor can they forget her contribution to putting India on the world map of Sports. Until recently however, such starts have been few and far between.

Social factors have contributed to this immensely with various constraints on women entering sports. It is only today with women like sania mirza, mithali raj and saina nehawal coming into their own with an immense amount of media coverage that woman have been accepted as major sports starts and role models in their own right. After all, it took a bollywood movie for Mary kom to be recognized in a sport that many still consider unfeminine. Will see changing face of Indian sports not only Indian but word sport just witness this. As a new journey has started. This girls 18 year golden girl form Assam Hima das. Another golden girl Navjot kaur she become first Indian women wrestler to win an Asian gold medal. Here is Golden team leader. Manika batra won three gold medals at the 2016 south Asian Games. And golden record holder khumak cham Sanjita chanu chanu she holds the commonwealth games record of 84kg for the snatch segment in the latter weight category. And many more already popular names not mentioned here. Only one thing I would like to mention here is revolution needs hero's, Role models and now Indian women's no longer inexpedient to bollywood tolywood due to meagerness of hero's.

Conclusion

The study of the Indian Sportswomen Participated in Asian, Commonwealth and Olympic Games. Women have broken the chains that bond them to the home and have emerged into all sorts of male dominated arenas, including sports. It is only today with women like Sania Mirza, Mithali Raj and Saina Nehwal, Hima Das, Geeta Phogat, etc coming into their own with an immense amount of media coverage that women have been accepted as major sports stars and role models in their own right.

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WOMEN ENTREPRENEURSHIP**Dr. Mansingh S. Dabade**Asst. Professor & Head, Dept. of Commerce & Management
Sahakarbhushan S.K. Patil College, Kurundwad**Abstract:**

Entrepreneurship is the process by which an individual (or team) identifies a business opportunity and acquires and deploys the necessary resources required for its exploitation. The exploitation of entrepreneurial opportunities may include actions such as developing a business plan, hiring the human resources, acquiring financial and material resources, providing leadership, and being responsible for the venture's success or failure.

An enterprise owned and controlled by a women having a minimum financial interest of 51% of the capital and giving at least 51% of the employment generated in the enterprise to women.

Entrepreneurship is still considered as a male-dominated field, and it may be difficult to surpass these conventional views. Other than dealing with the dominant stereotype, female entrepreneurs are facing several obstacles related to their businesses.

Key words: women, entrepreneurship, exploitation, confidence, status, challenges etc.

Introduction:

An entrepreneur is typically in control of a commercial undertaking, directing the factors of production – the human financial and material resources – that are required to exploit a business opportunity. They act as the manager and oversee the launch and growth of an enterprise. Entrepreneurship is the process by which an individual (or team) identifies a business opportunity and acquires and deploys the necessary resources required for its exploitation. The exploitation of entrepreneurial opportunities may include actions such as developing a business plan, hiring the human resources, acquiring financial and material resources, providing leadership, and being responsible for the venture's success or failure.

Entrepreneurship typically operates within an entrepreneurship ecosystem which often includes government programs and services that promote entrepreneurship and support entrepreneurs and start-ups; non-governmental organizations such as small business associations and organizations that offer advice and mentoring to entrepreneurs, entrepreneurship resources and facilities, entrepreneurship education and training programs offered by schools, colleges and universities; and financing.

History of Women Entrepreneurship:

Before the 20th century, female operated small businesses as a way of supplementing their income. In many cases, they were trying to avoid poverty or were replacing the income from the loss of a spouse. At that time, the ventures that these women undertook were not thought of as entrepreneurial. Many of them had to focus on their domestic responsibilities. The term entrepreneur is used to describe individuals who have ideas for products and/or services that they turn into a working business. In earlier times, this term was reserved for men.

Women became more involved in the business world only when the idea of women in business became palatable to the general public; however, this does not mean that there were no female entrepreneurs until that time. In the 17th century, Dutch colonists who came to what is now known as New York City, operated under a matriarchal society. In this society, many women inherited money and lands, and through this inheritance, became business owners. One of the most successful women from this time was Margaret Hardenbrook Philipse, who was a merchant, a ship owner, and was involved in the trading of goods.

During the mid-18th century, it was popular for women to own certain businesses like brothels, alehouses, taverns, and retail shops. Most of these businesses were not perceived with good reputations; because, it was considered shameful for women to be in these positions. Society frowned upon women involved in such businesses; because, they detracted from the women's supposed gentle and frail nature. During the 18th and 19th centuries, more women came out from under the oppression of society's limits, and began to emerge into the public eye.

In the 1900s, due to a more progressive way of thinking, and the rise of feminism, female entrepreneurs began to be a widely accepted term. Although these female entrepreneurs serviced mostly female consumers, they were making great strides. Women gained the right to vote in 1920, and two years later, Clara and Lillian Westropp started the institution of Women's Savings & Loan as

a way of teaching women how to be smart with their money. As society progressed, female entrepreneurs became more influential. With the boom of the textile industry and the development of the railroad and telegraph system, women such as Madame C. J. Walkertook advantage of the changing times. Walker was able to market her hair care products in a successful way, becoming the first African American female millionaire. Carrie Crawford Smith was the owner of an employment agency opened in 1918, and like Madame C. J. Walker, sought to provide help to many women by giving them opportunities to work.

During World War-II, many women entered the workforce, filling jobs that men had left behind to serve in the military. Some women, of their own accord, took these jobs as a patriotic duty while others started businesses of their own. When the war ended, many women still had to maintain their place in the business world; because, many of the men who returned were injured.

From the 1960s to the late 1970s, another change came about when divorce rates rose and many women were forced back into the role of being the sole provider. This pushed them back into the working world, where they were not well received. When the recession hit, many of these women were the first to be without work. Once again, the entrepreneurial endeavors of women came to the rescue as an effort of asserting themselves, and aiding other women in being a part of the workforce.

As the 1990s came in, the availability of computers and the increasing popularity of the internet gave a much needed boost to women in business. This technology allowed them to be more prevalent in the business world and showcase their skills to their competitors. Even with the increased popularity of women in business, the availability of technology and the support from different organizations, female entrepreneurs today are still struggling. The economic downturn of 2008 did not serve to help them in their quest. However, with the continual attention given to female entrepreneurs and the educational programs afforded to women who seek to start out with their own business ventures, there is much information and help available. Since 2000, there has been an increase in small and big ventures by women, including one of their biggest obstacles i.e. financing.

Government of India has defined women entrepreneur is “an enterprise owned and controlled by a women having a minimum financial interest of 51% of the capital and giving at least 51% of the employment generated in the enterprise to women”.

Status of Women Entrepreneurs

Since the 21st century, the status of women in India has been changing as a result to growing industrialization and urbanization, spasmodic mobility and social legislation. Over the years, more and more women are going in for higher education, technical and professional education and their proportion in the workforce has also been increased. With the spread of education and awareness, women have shifted from the kitchen, handicrafts and traditional cottage industries to non-traditional higher levels of activities. Even the government has laid special emphasis on the need for conducting special entrepreneurial training programs for women to enable them to start their own ventures. Financial institutions and banks have also set up special cells to assist women entrepreneurs, this has boomerang the women entrepreneurs on the economic scene in the recent years although many women's entrepreneurship enterprises are still remained a much neglected field. However, for women there are several handicaps to enter into and manage business ownership due to the deeply embedded traditional mindset and stringent values of the Indian society. Let us look at what these obstacles that are faced by women entrepreneurs.

Present Challenges:

Even though female entrepreneurship and the formation of female-owned business networks is steadily rising, there are a number of challenges and obstacles that female entrepreneurs face. One major challenge that many female entrepreneurs face is the effect that the traditional gender-roles society may still have on women. Entrepreneurship is still considered as a male-dominated field, and it may be difficult to surpass these conventional views. Other than dealing with the dominant stereotype, female entrepreneurs are facing several obstacles related to their businesses.

Obstacles specific to starting new firms:

External finance and sex discrimination:

In general, women have lower personal financial assets than men. This means that for a given opportunity and equally capable individual, women must secure additional resources compared to men in order to exploit the opportunity; because, they control less capital. The question of whether women have a harder time getting finance than men for the same business opportunity has developed into its own sub-field. One possible issue in raising outside capital is that 96% of senior venture

capitalists are men and may not be as understanding of female-centric businesses. However, the situation seems to be improving. A study by Babson College showed that in 1999, fewer than 5% of venture capital investments went to companies with a woman on the executive team. In 2011, it was 9% and in 2013 it had jumped to 18%.

A specific solution for solving women's difficulties for obtaining financing has been micro-financing. Microfinance is a financial institution that has become exceptionally popular, especially in developing economies. Female entrepreneurs have also been especially successful in getting funded through crowdfunding platforms like Kickstarter.

Due to lack of funding for women in new businesses many women founders have had to hire or create fake male profiles to act as co-founders, executives, or the face of their businesses to make progress.

Obstacles to Managing a Small Firm:

Studies on female entrepreneurs show that women have to cope with stereotypical attitudes towards them on a daily basis. Business relations—from customers to suppliers and banks—constantly remind the entrepreneur that she is different, sometimes in a positive way such as by praising her for being a successful entrepreneur even though she is a woman. Employees tend to mix the perceptions of the manager with their images of female role models, leading to mixed expectations on a female manager to be a manager as well as a "mother". The workload associated with being a small business manager is also not easily combined with taking care of children and a family. However, even if the revenues are somewhat smaller, female entrepreneurs feel more in control and happier with their situation than if they worked as an employee. Female entrepreneurship has been recognized as an important source of economic growth. Female entrepreneurs create new jobs for themselves and others and also provide society with different solutions to management, organization and business problems. However, they still represent a minority of all entrepreneurs. Female entrepreneurs often face gender-based barriers to starting and growing their businesses, like discriminatory property; matrimonial and inheritance laws, and/or cultural practices; lack of access to formal finance mechanisms; limited mobility and access to information and networks, etc.

A woman's entrepreneurship can make a particularly strong contribution to the economic well-being of the family and communities, poverty reduction and women's empowerment, thus contributing to the Millennium Development Goals (MDGs). Thus, governments across the world, as well as various developmental organizations, are actively undertaking the promotion of female entrepreneurs through various schemes, incentives and promotional measures. Female entrepreneurs in the four southern states and Maharashtra account for over 50% of all women-led small-scale industrial units in India.

Obstacles to growing firms:

A specific problem of female entrepreneurs seems to be their inability to achieve growth, especially sales growth. Another issue is finance and, as stated previously, the entrepreneurial process is somewhat dependent on initial conditions. In other words, as women often have a difficult time assembling external resources, they start as less ambitious firms that can be financed to a greater degree by their own available resources. This also has consequences for the future growth of the firm. Basically, firms with more resources at start-up have a higher probability to grow than firms with fewer resources.

Resources include the following: societal position, human resources, and financial resources. This initial endowment in the firm is of great importance for firm survival and especially for firm growth.

A study by the Kauffman Foundation of 570 high-tech firms started in 2004 showed that women-owned firms were more likely to be organized as sole proprietorships, both during their startup year and in the years to follow. Female entrepreneurs were also much more likely to start their firms out of their homes and were less likely to have employees. This fact may serve as an indication that women either anticipated having smaller firms or were operating under resource constraints that did not allow them to launch firms requiring more assets, employees, or financial resources. This study also found that women only raised 70% of the amount that men raised to start their firms, which ultimately impacted their ability to introduce new products and services or expand their business in terms of employees or geographic locations.

Despite the fact that many female entrepreneurs face growth barriers, they are still able to achieve substantial firm growth. There are examples of these both in a number of developing economies (Ethiopia, Tanzania, and Zambia) surveyed by the ILO, as well as in more developed economies such as the United States.

Lack of confidence:

As women are accepting a subordinate status, as a result they lack confidence of their own capabilities, even at home, family members do not have much faith in women possessing the abilities of decision-making.

Socio-cultural barriers:

Woman has to perform multiple roles be it familial or social irrespective of her career as working woman or an entrepreneur. In our society, more importance is being given to male child as compared to female child. This mindset results in lack of schooling and necessary training for women. As a result this impediments the progress of women and handicap them in the world of work.

Feminism:

A feminist entrepreneur is an individual who applies feminist values and approaches through entrepreneurship, with the goal of improving the quality of life and wellbeing of girls and women. Many are doing so by creating 'for women, by women' enterprises.' Feminist entrepreneurs are motivated to enter commercial markets by desire to create wealth and social change, based on the ethics of cooperation, equality, and mutual respect.

Conclusion:

In most countries, regions and sectors, the majority of business owner/managers are male (from 65% to 75%). However, there is increasing evidence that more and more women are becoming interested in small business ownership and/or actually starting up in business. Women are working in this multifaceted world. The organization scenario changes like a kaleidoscope with every responsibility, accountability and multiple pulls and pushes, which women have faced and came out with success. In addition, rates of self-employment among women are increasing in several countries. Although there are no official statistics relating businesses to the gender of their owner/manager, there is a good deal of evidence to suggest a significant increase in female entrepreneurship. One consequence of this is that women are a relatively new group of entrepreneurs compared with men, which means that they are more likely to run younger businesses. This in turn has some implications for the problems they face and their ability to deal with them.

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WOMEN ENTREPRENEURSHIP IN INDIA**Mr. Abhijeet Kamble**Head, Dept. of Commerce
Night College of Arts & Commerce, Kolhapur**Introduction**

Development of women entrepreneurship is very low in India in comparison to developed countries. Entrepreneurship amongst women in India is relatively a recent phenomenon. There are number of obstacles faced by women entrepreneurs during start-up stage and running up of their enterprise. These obstacles need to be addressed so that women can make a significant contribution in sustained economic development. Due to acute shortage of job opportunities and stiff competition prevailing, more and more women have opted for entrepreneurship and set up their own ventures. Indian women had undergone a long way and are becoming increasingly visible and successful. Today's women are taking more and more professional and technical degrees to cope up with market need. In India, though women are playing key role in the society, but still their entrepreneurial ability has not been properly tapped due to the lower status of women in the society.

Research Methodology

The present work is descriptive in nature. In order to develop basic insight regarding the concept, the researcher has made use of secondary data. The required data has been collected from various journals, books, research papers and web sites.

Women entrepreneurship

Female entrepreneurship has become an important module. India is one of the fastest emerging economies and the importance of entrepreneurship is realized across the country. Women entrepreneurship has been recognized as an important source of economic growth. By establishing their new venture women entrepreneurs generate new jobs for themselves and others and also provide society with different solutions to management, organization and business problems. However, they still represent minority as women entrepreneurs, especially in India. Women entrepreneurs often face gender-based barriers to starting and growing their businesses, like discriminatory property, matrimonial and inheritance laws and/or cultural practices; lack of access to formal finance mechanisms limited mobility and access to information and networks, etc. Today the roles of women are not confined to the traditional role of a mother or a housewife. The role of modern women is much wider than, what it was previously. A woman has to play multiple roles, besides playing the role of housewife/mother/daughter, she has to play different roles in community in the social settings simultaneously.

“Women Entrepreneurship” means an act of business ownership and business creation that empowers women economically increases their economic strength as well as position in society. Women-entrepreneurs have been making a considerable impact in all most all the segments of the economy.

Concept of Women Entrepreneur in India

“An enterprise owned and controlled by a women having a minimum financial interest of 51% of capital and giving at least 51% of the employment generated by the enterprise to women.” - Government of India

" A women entrepreneur is a confident, innovative and creative woman capable of achieving economic independence individually or in collaboration generates employment opportunities for others through initiating establishing and running an enterprise by keeping pace with her personal, family and social life.

‘A women entrepreneur is a person who is an enterprising individual with an eye for opportunities and an uncanny vision, Commercial acumen, with tremendous perseverance and above all a person who is willing to take risk with the unknown because of the adventures spirit she possesses.’

A women entrepreneur is one who starts business and manages it independently and tactfully takes all the risks, accepts challenging role to meet her personal needs and become economically independent.

Problems of Women entrepreneurs in India

1) Work-family interference

Indian women especial rural women are very emotionally attached to their families. They give priority to all the domestic work, to look after the children and other members of the family. They are over burdened with family responsibilities like extra attention to husband, children and in laws which take away a majority of their time and energy. It is difficult for her to balance work and family responsibilities and it will be very difficult to concentrate and run the enterprise successfully.

2) Socio-Cultural Barriers

Family and personal obligations sometimes works as a great barrier for succeeding in business career of women entrepreneurship. Only few women are capable of managing both home and business efficiently, giving sufficient time to perform all their responsibilities in priority.

3) Access to financial resources

Women entrepreneurs face a lot of obstacles in raising and meeting the financial needs of the business. Bankers, creditors and financial institutes are not coming forward to provide financial assistance to women borrowers on the ground of their less credit worthiness and more chances of business failure.

4) Inadequate education

Women in rural India do not have proper education. Most of them (around sixty per cent of total women) are illiterate. Those who are educated are provided either less or inadequate education than their male counterpart partly due to early marriage, or due to son's higher education and mainly because of poverty. Due to lack of proper education, women entrepreneurs remain in dark about the development of new technology, new methods of production, marketing and other governmental support which will encourage them to flourish.

5) Mobility Constraints

Women in India have to face lot of restriction on their mobility, our society still have some conservativeness, and due to that career of women is limited to four walls of kitchen. Though women faced lots of problems being mobile in entrepreneurial activity, the mobility problem has been eliminated to very certain extent by the expansion of education awareness to all.

6) Business Administration Knowledge

Women must be educated and trained continuously to acquire the skills and understanding in all the required functional areas of business venture. This will make women to excel in decision making and develop good business skills.

7) Lack of self confidence

Though self-confidence is a motivating factor for entrepreneurial success, rural women entrepreneurs usually lack it because of their inherent nature. They have to strive hard to strike a balance between managing a family and managing an enterprise. Sometimes she has to sacrifice her entrepreneurial urge in order to strike a balance between the two.

8) Lack of societal support

In rural areas, women face more social obstacles. They are always seen with suspicious eyes. The traditions, blind beliefs and customs prevailed in Indian societies towards women sometimes stand as an obstacle before these women entrepreneurs to grow and prosper.

Traits of Most successful women entrepreneurs

1) Women are ambitious

A successful woman entrepreneur is dreadfully strong-minded one, has an inner urge or drives to change contemplation into realism. Knowledge from her previous occupancy as an employee, relying on educational qualifications or lessons learnt from inborn business, she is ready to grab opportunities, sets goal, possess clear vision, steps confidently forward and is ambitious to be successful. Every successful woman entrepreneur is truly determined to achieve goals and make her business prosper. Thorough knowledge of the field is indispensable to success. She comes with new innovative solutions to old problems to tide over issues.

2) Women are confident

A successful woman entrepreneur is confident in her ability. She is ready to learn from others, search for help from experts if it means adding value to her goals. She is positive in nature and is keener to take risks. A winning woman entrepreneur uses common intelligence to make sound judgments when encountering everyday situations. This is gleaned from past experience and information acquired over the years. It is essential not to get aggravated and give up when you face obstacles and trials. The aptitude to explore uncharted territories and take bold decisions is the hallmark of a successful woman entrepreneur.

3) Women are cost conscious

A successful woman entrepreneur prepares pragmatic budget estimates. She provides cost-effective quality services to her clients. With minimized cost of operations, she is able to force her team to capitalize on profits and gather its benefits.

4) Women can balance home and work

A successful woman entrepreneur is good at balancing varied aspects of life. Her multitasking aptitude combined with support from spouse and relatives enables her to bring together business priorities with domestic responsibilities competently and efficiently.

Types of women entrepreneur

- Women in organized & unorganized sector
- Women in traditional & modern industries
- Women in urban & rural areas
- Single women and joint venture.

Schemes in India for women entrepreneur

1. Credit guarantee fund scheme
2. Help for Entrepreneurial and Managerial Development
3. Scheme for Women Entrepreneurs to Encourage Small & Micro Manufacturing Units
4. Trade related entrepreneurship assistance and development scheme for women (TREAD)
5. Micro & Small Enterprises Cluster Development Programme (MSE-CDP)
6. Integrated Rural Development Programme (IRDP)
7. Women's Development Corporations (WDCs)
8. Marketing of Non-Farm Products of Rural Women (MAHIMA)

Steps for development of women entrepreneur

Most of the women entrepreneurs are of the opinion that because of lack of training they find difficulty in surviving in the market. Hence the government should conduct frequent training programmes with regard to new production techniques, sales techniques etc. This training should be made compulsory for women entrepreneurs.

Marketing their products is one of the main problems for women entrepreneurs. Hence women co-operative societies can be started to procure the products from women entrepreneurs and they can help them in selling their products at reasonable prices.

Most of the women have entered in to entrepreneurship only after their marriage. Unmarried women can be more successful than married women, in entrepreneurship business if they are properly trained. Hence the govt. can conduct entrepreneurial training programmes in colleges at least once in a month. This will motivate more young women to enter into business of their own.

Better educational facilities and schemes should be extended to women folk from government.

Vocational training to be extended to women community that enables them to understand the production process and production management.

One Word

Empowering women entrepreneurs is crucial for achieving the goals of sustainable development. The role of women entrepreneurs in promoting industrial development is also being recognized and steps are being taken to promote women entrepreneurship. Making them realize their strengths and important position in the society and the greatest contribution they can make for the manufacturing, trading and service industries as well as the entire economy. More-over with increasing Government and Non-Government and other financial institutions assistance for various women entrepreneurs within the economy there can be significant increase brought about in the growth of women entrepreneurship process. Women today are more willing to take up activities that were once considered the preserve of men, and have proved that they are second to no one with respect to contribution to the growth of the economy. Women entrepreneurship must be moulded properly with entrepreneurial traits and skills to meet the changes in trends, challenges global markets.

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WOMEN ENTREPRENEURSHIP IN INDIA: CHALLENGES AND OPPORTUNITIES**Dr Kavita Dahiya**

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Abstract

Entrepreneurship is considered as male domain but the time has changed the convention as well as perception as we have got some of the most remarkable and commendable women entrepreneurs. It's an established fact that women are equally competent as their male counterparts in every walk of life so running business is not an aberration. However, they still lag behind due to social, cultural and economic hurdles in their way. The major problem is lack of a friendly entrepreneurial environment. In spite of having the potential and competency, women are devoid of opportunities, information, and education, so exposed to various challenges. The development of women entrepreneurship is very low in India, especially in the rural areas. The present paper is based on secondary data collected from number of articles, books, periodicals and websites. This paper focuses on present status of women entrepreneurs in India. It is a modest attempt to highlight and analyze the various constraints faced by them in terms of social, economic and personal level problems. The paper also tries to suggest some of the remedies to overcome these hurdles.

Introduction:

Woman comprises about half of the total society, nation and world humanity. In India as well they are therefore considered as the better half of the society. Indian society being a traditional society imagined them more as performing household activities than going out and makes a world of them. In western societies they have already left the four walls of house to participate in all sorts of activities which were traditionally considered as men's forte. The global evidences prove that women have been performing commendably well in different walks of life like academics, politics, administration, social work and so on. Now they have started entering into business also and running their enterprises successfully.ⁱⁱⁱ Literally, a "women entrepreneur" is the one who organizes and manages any enterprise, usually with considerable initiative and risk. However, quite often the term "women-owned business".ⁱⁱⁱ

Women entrepreneur constitute about 10 per cent of the number of entrepreneur in the country. This has been a significant growth in self-reliance of women. They constitute 50 per cent of the population of our country with a lower literacy rate than men. One way of achieving self-reliance by making women come out and become economically self-independent. Women start their business mainly due to economic factors which compelled them to be on their own and urge them to do something on their own. Women prefer to work from their home, lack of suitable jobs and desire for social recognition motivate them towards self-employment. There are lots of women professionals in engineering, medicine, law etc. They are also setting up hospitals, training centers, etc. "An enterprise owned and controlled by a women having a minimum financial interest of 51 per cent of the capital and giving at least 51 per cent of the employment generated by the enterprise to women."^{iv}

Women specifically belonging to rural India are facing the problems of poverty and exploitation which is affecting the total productivity of the Indian agriculture. Yet, women all over the world continue to work hard to make a difference to change their lives. Woman as a force of development can change the shape of global economy. Women Entrepreneurs have to experience lot of problems in terms of growth challenges to balance the family and career obligations. For the woman entrepreneur, the process of starting and operating a new enterprise can be tremendously difficult in both the formal and informal sectors because she often lacks the skills, education, and societal support system to facilitate her efforts.

It is a common assumption that majority of women in India are economically non-productive as they are not involved in activities that are financially remunerative. But this trend is gradually changing. Today's women are taking more and more professional and technical degrees to cope up with market need and are flourishing as designers, interior decorators, exporters, publishers, garment manufacturers and still exploring new avenues of economic participation. It is perhaps for these reasons that Government Bodies, NGO's, Social Scientists, Researchers, and International Agencies have started showing interest in the issues related to entrepreneurship among women in India.

Objectives of the Study

1. To study the present situation of Women Entrepreneurship in India.
2. To study the Problems faced by Women Entrepreneurs in particular
3. To suggest some corrective measures to resolve the problems faced

Challenges faced by Women Entrepreneurs

Women Entrepreneurs encounter two sets of problems i.e. general problems entrepreneurs and problems specific to women entrepreneurs. Some of them are mentioned below.

Finance: Finance is of utmost importance. However, women entrepreneurs suffer from shortage of finance first of all because of not having property on their names to use them as security for obtaining funds. So that makes access to the external sources finance very limited. Secondly, the monetary agencies also consider women less credit-worthy and therefore discourage them taking risk. Considering the fact, women entrepreneurs are bound to rely on their own meager savings, from friends and relatives.

Scarcity of Raw Materials and High cost of production: Most of the women entrepreneurs come across with the problem of the scarcity of raw materials and other necessary inputs. Apart from high prices of raw materials, Shortage and at times non -availability of proper and adequate raw materials are the major issues of concern.^v The Inefficient management contributes to the high cost of production which also stands as a problem before women entrepreneurs.

Low Risk-Bearing Ability: Women in India lead a protected life and they are less educated along with economically dependent. Due to inadequate education, training and enough financial support they have low risk bearing ability.

Lack of entrepreneurial aptitude and limited managerial ability: Lack of entrepreneurial aptitude is a matter of concern for women entrepreneurs. They lack entrepreneurial bent of mind and fail to tide over the risks and troubles that may come up in an organizational working. Management has become a specialized subject which needs efficiency. Sometimes women entrepreneurs are not efficient in managerial various tasks like planning, organizing, controlling, coordinating, staffing, directing, motivating etc.

Legal formalities: Fulfilling the legal formalities is a tedious task in itself in general and for women entrepreneurs in particular also because of corruption. Due to problems like procedural delays for various licenses, electricity, water and shed allotments women entrepreneurs find it hard to concentrate on the smooth working of the enterprise.

Lack of self-confidence: Women entrepreneurs because of their inherent nature, lack of self-confidence which is essentially a motivating factor in running an enterprise successfully. They have to strive hard to strike a balance between managing a family and managing an enterprise. In some cases the family members and the society are reluctant to stand with their entrepreneurial growth. Support and approval of fathers/husbands seems necessary condition for women's entry into business. Accordingly, the educational level and family background influence women's entry into business activities.

Limited Mobility and Market Oriented Risk: Unlike men, women mobility in India is extremely limited due to various reasons. A single woman asking for room is still looked upon suspicion. Cumbersome exercise involved in starting an enterprise coupled with the officials humiliating attitude towards women compels them to give up idea of starting an enterprise. A number of women have to face the challenges of market because of stiff competition. Many of them find it difficult to capture the market and compete, as they are not fully aware of the changing market conditions.

Family ties: Women in India are supposed to attend to all the domestic work, to look after the children and other members of the family. They are over burden with family responsibilities. In such situation, it will be very difficult to concentrate and run the enterprise successfully. In India, it is mainly considered a women's duty to look after the children and other members of the family. In case of married women, she has to strike a fine balance between her business and family. Her total involvement in family leaves little or no energy and time to devote for business.

Patriarchal Society: Even though our constitution establishes gender equality but practically women are not treated equal to men. Their entry to business requires the approval of the head of the family. Entrepreneurship has traditionally been seen as a male prerogative. All these put a question mark on the growth of women entrepreneurs.

Lack of education: Women in India are lagging far behind in terms of education. Most of the women are still illiterate. Those who are educated are provided either less or inadequate education than their male counterpart partly due to early marriage, partly due to son's higher education and partly due to poverty.

Social barriers: The traditions and customs prevailed in Indian societies towards women sometimes stand as an obstacle before them to grow and prosper. Besides, castes and religions also hinder women entrepreneurs too. In rural areas, they face more social barriers. They are always seen with suspicious eyes.

Motivational Factors: Successful businessmen can be self-motivated through setting up a mind and taking up risk and accepting social responsibilities on shoulder. The factors such as family support government policies financial assistance etc. are also important to set up business. Besides, Training programs are essential to new rural and young entrepreneurs who wish to set up a small and medium scale unit. The programs enrich the skill and potential of women entrepreneur.

The strategic inputs to improve the status of women as entrepreneurs

The status of the women in the Indian economy is low and the government has to promote the education and training of the women so create a better economy with the empowered women entrepreneurs.

- India is a rural based economy with majority of population residing in the rural areas. The female workers in the rural economy play an important role to foster employment and prosperity for the growth of the rural sector
- The agricultural sector is guided by the low production and outdated technological processes. The growth can be promoted through the better growth of the productivity in the agricultural sector by employing better conditions.
- The government has to take a policy decision in order to prompt the agriculture and promote the labours and entrepreneurs through providing better credit facilities and good working conditions
- The women should be given the legal status in the property so to enhance the ownership rights through the easy legal procedures.
- The women should be given the training and education to promote the development in a better way.
- The financial institutions should give loans and credit facilities to the women entrepreneurs so that they are get the economic freedom
- The rate of interest of on the investment should be low so as to reduce the cost structures.
- The woman has to be made aware of the markets so that she can sell the products and good with the better prices.

Conclusion

India is a patriarchal society and women are assumed to be economically as well as socially dependent on male members. The absolute dependence seems to be decreased among the high and middle class women as they are becoming more than aware of their personal needs and demanding greater equality. Women entrepreneurs encountered with of problems at start-up as well as operating stage like, non-availability of finance, restricted mobility freedom and having to perform dual role one at home and other at work. More-over with increasing Government and Non-Government and other financial institutions assistance for various women entrepreneurs within the economy there can be significant increase brought about in the growth of women entrepreneurship process. Still efforts are being made to coordinate with the enterprise activities of women and providing them utmost financial, morale, psychological support by various institutions working within the economy and world-wide. ^{vi}Women have the potential and determination to setup, uphold and supervise their own enterprise in a very systematic manner. Appropriate support and encouragement from the society, family, government can make these women entrepreneur a part of mainstream of national economy and they can contribute to the economy progress of India. ^{vii} Entrepreneurship among women, no doubt improves the wealth and health of the nation in general and of the family in particular. Women today are more than willing to take up activities that were once considered the preserve of men, and have proved that they are second to no one with respect to contribution to the growth of the economy. Women entrepreneurship needs to be mingled with entrepreneurial traits and skills to meet the changes in

trends, challenges global markets and also be competent enough to sustain and strive for excellence in the entrepreneurial arena.^{viii}

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End Notes

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^{vi} Rana Zehra Masood ,EMERGENCE OF WOMEN-OWNED BUSINESSES IN INDIA-AN INSIGHT India International Refereed Research Journal www.researchersworld.com Vol.– II, Issue –1,January 2011

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सूर्यबाला जी का हिंदी कहानी साहित्य में योगदान

प्रा. नितीन विठ्ठल पाटील

विठ्ठलराव पाटील महाविद्यालय, कळे,
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बीसवी शताब्दी के बाद महिलाओं ने तेजी से हर क्षेत्र में अपना वर्चस्व स्थापित किया है। आज नारी पुराने रीतिरिवाज, परंपराओं और सामाजिक बंधनों को तोड़कर पुरुषों के कंधों से कंधा मिलाकर काम कर रही है। राजनीति, शिक्षा, साहित्य, समाज आदि सभी क्षेत्रों में अपनी अलग छाप छोड़ रही है। हिंदी साहित्य के अंतर्गत पुरुष लेखकों के साथ-साथ महिला लेखिकाएँ भी अपनी कलम की ताकत दिखा रही हैं। महिला साहित्यकारों में मन्नू भंडारी, उषा प्रियवंदा, मालती जोशी, कृष्णा सोबती, सूर्यबाला आदि साहित्यकारों का नाम प्रमुख रूप से लिया जा सकता है। इन सबमें कथा साहित्य के क्षेत्र में सूर्यबाला जी ने अपना एक अलग स्थान निर्माण किया है।

साहित्य की लगभग सभी विधाओं में सूर्यबाला जी ने अपनी लेखनी चलायी है। लेकिन कहानी विधा उनकी प्रमुख विधा रही है। इनके साहित्य का प्रमुख केंद्र नारी जीवन रहा है। इन्होंने अपने साहित्य के द्वारा नारी की मानसिकता और उसके संघर्ष को वाणी देने का काम किया है। साथ में अन्य सभी सामाजिक विषयों पर भी कहानियाँ लिखी हैं। सूर्यबाला जी के कुल मिलाकर दस कहानी संग्रह प्रकाशित हो चुके हैं। जिसमें दिशाहीन मैं, थाली भर चाँद, मुँडेर पर आदि चर्चित कहानी संग्रह हैं। सूर्यबाला जी के कहानियों के संदर्भ में डॉ. माधुरी छेडा जी कहती हैं – “सूर्यबाला जी के पास उनका समृद्ध कथा शिल्प है। जिसके तहत हम कहानियों को पढते और महसूसते ही नहीं बल्कि देखते भी हैं। उनकी कहानियाँ न तो नारीवाद का परचम लहराती हैं, न किसी विचारधारा अथवा विमर्श के खूँटे से बांधती हैं। लेबलों की सीमाओं से बाहर उन्होंने संवेदना के क्षेत्र में आने वाले हर विषय को अपनी कहानियों का कथ्य बनाया है।”

हिंदी कथा साहित्य की चर्चित कहानीकार सूर्यबाला जी का प्रथम कहानी संग्रह ‘दिशाहीन मैं’ यह है। इस कहानी संग्रह में सूर्यबाला जी ने सामाजिक सोच, संघर्ष और चिंतित मनुष्य आदि का बड़ा सशक्त वर्णन किया है। इस कहानी संग्रह की मेरा विद्रोह इस कहानी में मध्यवर्ग की परिस्थितियों का दुखद वर्णन मिलता है। इस कहानी के पिता की आर्थिक हालत देखकर रोना आता है। किस तरह वह अपने बेटे को पढाने के लिए संघर्ष करता है इसका चित्रण मिलता है। बेटे की हर जरूरत पूरी न करने के कारण बेटे के मन में पिता के प्रति विद्रोह उत्पन्न हो जाता है। हालाँकि बेटे में कहानी के अंत में परिवर्तन दिखाया है। वह अपने पिता के सामने सिगरेट पाने की कोशिश करता है – “जाने क्या मन में आया कि दुकानवाले से एक सिगरेट खरीद लेता हूँ – कनखियों पर ठहरी उनकी कुपित नजरों के सामने एक भरपूर कश लेकर छोड़ देता हूँ जानता हूँ घर पहुँचकर खूब गरजेंगे-दहाड़ेंगे। दहाड़े मेरे मन का विद्रोह तृप्त होगा।”¹ इस प्रकार इस कहानी में बच्चों की मानसिकता पर प्रकाश डाला है। ‘कतार बंद स्वीकृतियाँ’ इस कहानी में सूर्यबाला जी ने संवेदनशील नारी का चित्रण किया है। एन्सी अपने स्कूल के सिंधु नामक लड़की की ओर आकर्षित होती है। जब वह बिमार रहती है तो एन्सी उदास रहने लगती है। बाद में वह आदिवासी गरीब बच्चों की सेवा करने के लिए भी जाती है। इसमें लेखिका ने नारी की मानवीय संवेदना, त्याग, समर्पण आदि भावनाओं को हमारे सामने रखा है।

‘गुजरती हृदे’ सूर्यबाला जी की चर्चित कहानी है। प्रस्तुत कहानी के द्वारा विदेश में रहनेवाले भारतीय व्यक्तियों के दुखों का चित्रण मिलता है। हमारे देश में हर कोई विदेश जाने के लिए उत्सुक रहता है। लेकिन भारतीय संस्कृति में पलनेवाला भारतीय व्यक्ति विदेश जाकर तकलीफ में पड़ जाता है। कहानी का नायक अमरिका जाकर एलिस से शादी करता है। इससे पारिवारिक तनाव भी बढ़ता है। नायक के उपर भारतीय संस्कारों का पगडा दिखाई देता है। उसका मन परिवर्तन होने लगता है। जैसे वह सोचता है – “लेकिन बहुत जल्द ही लगने लगता है की एलिस का आकाश बहुत ऊँचा है, बहुत रंगीन और वहाँ तक पहुँचने की कोशिश में निरंतर अयोग्य असहाय-सा होता चला जा रहा था।”² तलाक के बाद वह अपने स्वदेश लौटता है। लेकिन अपने परिवार में भी वह ज्यादा दिन नहीं रहता है। परिवार को उसी हालत में छोड़कर वह फिर से अमरिका जाता है। इस कहानी में भारतीयों के विदेशी प्रेम पर ऊँगली उठायी है। सोच में बदलाव का संदेश दिया है।

आज हम देखते हैं कि बेरोजगारी की समस्या दिनोंदिन बढ़ती जा रही है। हर कोई आज नौकरी कमाने के उद्देश्य से भागदौड़ कर रहा है। इसमें कभी कभी मध्यवर्गीय परिवारवाले युवाओं को उपेक्षाओं से गुजरना पड़ता है। सूर्यबाला जी ने 'कंगाल' कहानी के माध्यम से इस बात को हमारे सामने रखा है। इस कहानी का नायक विनय है। मेहनत से एम.ए. करने के बाद भी विनय बेरोजगार है। इसी वजह से घरवालों भी उसका मजाक उड़ाते हैं। स्पर्धा परीक्षाएँ देते देते उसे आर्थिक समस्याओं का भी सामना करना पड़ता है। यह कहानी पढ़े-लिखे बेरोजगार युवकों की मानसिक स्थितियों का वर्णन करती हुई दिखाई देती है। कहानीकार का यह उद्देश्य है कि परिवार, समाज ऐसे युवकों को आधार देने का काम करें, उनका हौसला बढ़ाए न कि उनका मजाक उड़ाए।

सूर्यबाला जी की 'दिशाहीन' कहानी लम्बी कहानी के दायरे में आती है। इस कहानी में मध्यमवर्गीय परिवार की कमजोर आर्थिक स्थिति और एक होशियार बच्चे की घबराहट का चित्रण मिलता है। इस कहानी का नायक बड़ा बुद्धिमान बालक है। वह होशियार भी है। जब वह गाँव की पढाई पूरी करके शहर में कॉलेज में प्रवेश लेने के लिए जाता है, तब उसे वहाँपर डोनेशन के चलते अच्छे कॉलेज में प्रवेश नहीं मिलता है। एक नये इन्टर कॉलेज में प्रवेश मिलता है। कॉलेज की शिक्षा पद्धति, हँसी मजाक, हंगामा आदि के चलते उसके मन में डर पैदा होता है। वह हर समय बैचन रहने लगता है। उसका आत्मविश्वास ढलने लगता है। वह पढाई ठीक तरह से कर नहीं पाता है। वह सोचता है – "लेकिन धीरे-धीरे मुझे लगने लगा कि मैं डूबने से बचने के लिए जिस किनारे पर आने लगा हूँ, वह तो दलदल है। मैं जितना ही हाथ-पैर फटकार रहा हूँ और नीचे धँसता जा रहा हूँ।"³ इस तरह हम देख सकते हैं कि किस तरह बच्चे दिशाहीन हो जाते हैं। इस बिगड़े माहौल से बचने के लिए मजबूती से काम लेना पड़ता है। यहाँपर कई बच्चे खुद पढाई करके दूसरों को कैसे सताते हैं, उनकी पढाई में बाधा उत्पन्न करते हैं इसका वर्णन देखने को मिलता है। इससे कहानीकार ने मनुष्य के बढ़ते स्वार्थी वृत्ति की ओर हमारा ध्यान खींचा है।

'थाली भर चाँद' यह भी सूर्यबाला जी का चर्चित कहानी संग्रह है। इस संग्रह में 16 कहानियाँ संग्रहीत हैं। इस कहानी संग्रह की कहानियाँ पारिवारिक, नारी से संबंधित, बूढ़ों की समस्याएँ आदि विषयों से संबंधित हैं। इस कहानी संग्रह के संबंध में सुमति अय्यर ने कहाँ है – "ये कहानियाँ संबंधों के खोखलेपन, दफ्तरी डिमोशन, प्रमोशन की उठापटक, कस्बई, जद्दोजहद में शहर की संवेदन-शून्यता, घर-आंगन से लेकर दफ्तरतक के माहौल का रेशा-रेशा उधेड़ती है।"⁴ इस संग्रह की 'रहमदिल' कहानी के माध्यम से मनुष्य की संवेदनशून्यता पर प्रकाश डाला है। जैसे-जैसे हम आधुनिक बनते जा रहे हैं, वैसे-वैसे हमारा स्वार्थीपन बढ़ रहा है। इसमें रहमत और सकीना नामक पति-पत्नी है। जो मेहनत करके अपनी बेटी की शादी के लिए पैसा जमा करते हैं। लेकिन रेल सफर के समय रेल का टी.सी. उन दोनों को लूट लेता है। रेलवे पुलिस भी उनको लूट लेती है। निराधारों पर आए दिन ऐसे बहुत सारे अन्याय-अत्याचार की खबरें हम सुनते हैं। मनुष्य आज जानवर बनने की कगार पर बैठा हुआ है। मानवीयता का आज सत्यानाश होने लगा है। इसका वर्णन इस कहानी में मिलता है।

आजकल रिश्ते-नाते, पारिवारिक संबंध खोखले बन चुके हैं। मनुष्य केवल पैसों के पिछे भाग रहा है। झूठी शान के लिए तिलमिला रहा है। इस कहानी का पिता अपने पुत्र की भावनाओं की अपेक्षा बाँस की प्रतिष्ठा को महत्त्व देता है। बेटे के जन्मदिवस के अवसर पर पिता बाँस के आने की राह देखता है। बाँस समय पर नहीं आता है, इससे बच्चा भी नाराज हो जाता है। बाँस के आने के बाद बच्चा बबलू उनके पास जाने से मना करता है। इससे पिता और भी चिढ़ जाता है और बबलू को मारते हैं। इस कहानी के माध्यम से सूर्यबाला जी ने आज के कृत्रिम सभ्यता की पोल खोल दी है। 'पराजित' नामक कहानी में वर्तमान समय में मनुष्य की बदलती सोच की ओर हमारा ध्यान खींचा है। आदमी अपने प्रमोशन या तरक्की के लिए किसी भी हद तक जाने के लिए तैयार है। इस कहानी का नायक बसंत अपने प्रमोशन के लिए बीवी का सहारा लेना चाहता है। इससे परिवार में तनाव का माहौल बनता है। 'पडाव' जैसी कहानी में सूर्यबाला जी ने नयी पीढ़ी की मानसिकता एवं बुजुर्गों के दुःखों का चित्रण किया है। इस कहानी में परिवार से अलग रहनेवाले बुजुर्गों के दुखों की दास्तान हमें दिखाई देती है।

सूर्यबाला जी ने नारी मन को अभिव्यक्त करनेवाली कहानियाँ भी लिखी हैं। 'झील' नामक कहानी उसके अंतर्गत आती है। नारी के अकेलेपन की पीड़ा को यह कहानी अभिव्यक्त करती है। इस कहानी का नायक जब रिटायर्ड हो जाता है, तब वह घर में खुद को अकेला पाता है। लेकिन वह यह समझ नहीं पाता है कि यह दुख तो अपनी पत्नी कितने सालों भोग रही है। सूर्यबाला जी इस कहानी के माध्यम से हमें यह बताना चाहती हैं कि नारी को भी मन, भावनाएँ होती हैं, उसे भी हमें

जानने की कोशिश करनी चाहिए । 'खोह' नामक कहानी में पुरुषों की मानसिकता का पर्दाफाश किया है। इस कहानी के जयंत की पत्नी कैंसर की बيمारी से त्रस्त होती है। लेकिन फिर भी काम की व्यस्तता में से जयंत अपनी बीवी के लिए समय नहीं निकालता है। एक दिन उसकी मृत्यु भी हो जाती है। इस संबंध में जे.जे. का कथन है – "उसके लिए बाजार से सबसे महंगी साडी मंगवायी थी। जो नहीं जानते थे, एक दूसरे को पूछने लगे कि कोई नेता मरा है या फिल्मस्टार।"⁵ पत्नी के मरने का जरा सा भी दुख जयंत को नहीं है। यहाँपर मनुष्य के स्वार्थी स्वभाव पर चिंता व्यक्त की है। आधुनिक समाज में मनुष्य की भावनाशून्यता पर प्रकाश डाला गया है।

सारांश रूप में हम कह सकते हैं कि सूर्यबाला जी ने हिंदी कहानी साहित्य में बहुत बड़ा योगदान दिया है। उन्होंने अपनी कहानियों के माध्यम से नए विषयों को हमारे सामने रखा है। इनकी कहानियाँ पढ़ने के बाद पाठक सोचने के लिए मजबूर हो जाता है। कहानियों के पात्र, सभी घटनाएँ, अपने आसपास के ही लगते हैं। कभी-कभी पाठक को कहानी के पात्र का दर्द खुद का दर्द लगता है। इतनी ताकत उनकी कहानियों में देखने को मिलती है। सूर्यबाला जी ने नारी के मन की अभिव्यक्ति, उसके अकेलेपन, उसकी कुंठित इच्छाओं को कहानियों के माध्यम से व्यक्त किया है। मध्यमवर्गीय परिवार की विभिन्न आर्थिक समस्याओं को बहुत सारी कहानियों का प्रमुख विषय बनाया है। युवाओं की बेरोजगारी की समस्या, परिवार द्वारा होनेवाली उपेक्षा, उनकी मानसिकता आदि विषयों पर सूर्यबाला जी ने लेखनी चलायी है। साथ में बुजुर्गों की समस्याएँ, मनुष्य की स्वार्थी वृत्ति, भारतियों का विदेशी प्रेम आदि विषय भी गंभीरता से चित्रित किए हैं। पुराने घिसे-पिटे विषयों को छोड़कर नए गंभीर विषयों को कहानी के माध्यम से वर्णित किया गया है।

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हिन्दी साहित्य में अलग वजूद रखनेवाली साहित्यकार मन्नू भंडारी

प्रा. जेलित आनंदराव कांबळे

हिन्दी विभाग,
विठ्ठलराव पाटील महाविद्यालय, कळे,
ता. पन्हाळा, जि. कोल्हापूर.

हिन्दी साहित्य में एक से बढ़कर एक साहित्यकार है, परंतु साहित्य के द्वारा समाज में अपना अलग वजूद रखनेवाली मन्नू भंडारीने हिन्दी साहित्य में बहुत सा योगदान दिया है। कहानी, उपन्यास के साथ-साथ नाटक साहित्य में योगदान देनेवाली मन्नू भंडारी साठोत्तरी युग की प्रमुख साहित्यकार है। उन्होंने अपने साहित्य के द्वारा दांपत्यजीवन, पारिवारिक जीवन, पति-पत्नी के बनते-बिगडते संबंध, बच्चों की समस्या आदि का बड़ी सुक्ष्मता से चित्रण किया है।

मन्नू भंडारी अपने परिवार की सबसे छोटी संतान होने के कारण सभी के लाड-प्यार में पली है। मन्नू भंडारी के पिता प्रगतिशील विचारक, समाजसुधारक, राष्ट्रीय आंदोलन के सक्रिय कार्यकर्ता रह चुके हैं। इन्हीं गुणों के कारण उन्होंने बेटा-बेटी में भेद न करते हुए सभी को अच्छी शिक्षा-दीक्षा दी। इसीलिए मन्नू भंडारी अच्छी शिक्षा प्राप्त कर अपनी स्वतंत्र पहचान बना सकी। उन्होंने 1959 ई. में राजेंद्र यादव हिन्दी के दलित साहित्यकार के साथ आंतरजातीय विवाह किया। यह कदम उस समय बहुत बड़ा माना जाता है। घर में सबसे बगावत करके उन्होंने प्रेम विवाह किया था। पिताजी ने उन्हें कुछ भी नहीं कहा लेकिन बाकी रिश्तेदारों ने उनके परिवार को ताने मारकर परेशान किया था। लेकिन मन्नू भंडारी के परिवार में इस विवाह को स्वीकार किया था। आंतरजातीय प्रेम विवाह उन दिनों परम्परा और समाज की दृष्टि से विद्रोह था।

मन्नू भंडारी और उनके पति राजेंद्र यादव दोनों की साहित्य के प्रति रुचि होने के कारण उनके दाम्पत्य जीवन की शुरुआत अच्छी हो गई थी। उन्हें तीन संताने हो गयी। मगर कुछ वर्षों बाद पति-पत्नी के दाम्पत्य जीवन में दरारे निर्माण होती गई। दोनों भी दिल्ली में अलग-अलग रहने लगे थे। मन्नू भंडारी की यह भूमिका का युवावस्था में प्रेमविवाह का साहस दिखानेवाली, जीवन में पति-पत्नी के रिश्ते को प्रेम माननेवाली, जीवन के उत्तरार्ध में पति से अलग रहने का साहस दिखानेवाली एक सशक्त महिला के रूप में पाठक के सामने दिखाई देती है।

मन्नू भंडारी ने हिन्दी साहित्य में अपनी अलग पहचान बनायी है, कहानी, उपन्यास, और नाटक साहित्य में अपना अलग-सा योगदान दिया है। उनका आपका बंटी उपन्यास हिन्दी साहित्य में एक अलग सा महत्त्व प्राप्त करता है। उसमें लेखिकाने आधुनिक युग में महानगरों में होनेवाले परिवर्तन परंपरागत संस्कारों में जकड़े समाज में आज की नारी सामाजिक, आर्थिक, धार्मिक, राजनैतिक धरातल संघर्षरत दिखाई देती है। डॉ. वीरेंद्रसिंह यादव कहते हैं, "साहित्य के माध्यम से लेखिकाओं ने अपने फैसेले, औचित्य एवं विवेकपूर्ण ढंग से खुद निर्णय लेने का सामर्थ्य रखनेवाली आत्मसजग स्त्री की छवि को उभारा एवं उकेरा है।"

'आपका बंटी' का बंटी यह पात्र मानो हमारे इर्द-गिर्द दिखायी देनेवाला वह चरित्र है, जो पति-पत्नी के अहंभाव के कारण, या जो महिलाये खुद अर्थार्जन करती है ऐसी महिलाओं की मानसिकता के कारण, या पुरुषी स्वभाव जो महिलाओं को कम समझने का प्रयास करते हैं ऐसे कई कारणों से बंटी जैसे चरित्र हमारे सामने आते हैं। बंटी के माता-पिता शकुन और अजय दोनो भी पढ़े-लिखे और स्वतंत्र विचारधारा वाले हैं। इसलिए दोनों में भी अहंभाव है दोनो भी एक दुसरे को निचा दिखाने का प्रयास करते हैं। हमेशा एक दूसरे से विचारों का टकराव होता रहता है, परिणाम स्वरूप दोनों में तनाव बढ़ता जाता है। स्थिति यहाँ तक आ जाती है कि वे एक दूसरे से टूटकर रहने लगते हैं। बंटी की माँ शकुन दिल्ली में एक महाविद्यालय में प्रिन्सिपल बन जाती है और अजय को छोड़कर वह बंटी के साथ दिल्ली में ही रहने लगती है। शकुन अपना लडका बंटी से बेहद स्नेह करती है। लगभग सात वर्ष तक वह दोनो भी साथ-साथ रहते हैं। इधर अजय कलकत्ता में ही रहता है और एक दिन वह बंटी से मिलने के लिए दिल्ली आता है। वहाँ आने के बाद उसे शहर में घुमाने ले जाता है, उसे खिलौने देता है उसे अपने साथ कलकत्ता चलने के लिए कहता है। मगर बंटी है कि अपनी माँ को छोड़कर नहीं आना चाहता। बंटी की इच्छा है कि माता-पिता दोनों भी साथ में रहे, परंतु ऐसा नहीं होता, कुछ दिनों बाद उनका तलाक हो जाता है, तलाक की केस लडनेवाले

वकिल को लगता है, शायद बंटी ही इन दो जीवों को जोड़ सकता है। परंतु ऐसा नहीं हो सकता, शकुन और अजय का विवाह विच्छेद होता है।

अजय ज्यादा दिन अकेला नहीं रह सकता और वह मिरा से विवाह कर लेता है। इधर शकुन भी भविष्य को देखते हुए डॉ. जोशी से शादी कर लेती है। डॉ. जोशी भी विधुर व्यक्ति थे, पहिले पत्नी से उन्हें दो संताने हुयी है जोत नामक पुत्र, अमी नामक पुत्री, अब उन दोनों के तीन संताने हुयी है। बंटी, जोत, और अमी इन्ही बच्चों में लडाई-झगडा लगा ही रहता है। बंटी को अपने माँ के पास ही निंद आती है। अगले कमरे में जोत और अमी के साथ वह नहीं सोना चाहता। एक दिन शकुन और डॉ. जोशी अपने बेड रूम में निरवस्त्र सोये हुए है, कमरे का दरवाजा खुला होने के कारण, बंटी अचानक देखता है और उसे अपनी माँ की घृणा आती है। इससे बंटी के स्वभाव में बहुत ही बदलाव आने लगता है। शांत और तेज बुद्धी वाला लडका स्कूल में झगडे करने लगता है घर में भी अपने सौतेले भाई-बहने के साथ झगडा लडाई करता है। इससे शकुन परेशान होती है। बंटी के पापा अजय से उसे ले जाने के लिए कहती है। बंटी पापा के पास जाकर भी खुद को अधुरा महसूस करता है। वह मिरा को अपनी मम्मी के रूपे नहीं स्विकारता। कलकत्ता में जाकर बंटी को अपनी मम्मी की बहुत याद आती है। वह अपने पापा के पास भी नहीं रहना चाहता तब अजय उसे होस्टेल में भेज देते है। शकुन महाविद्यालय में प्रिंसिपल पद पर कार्यरत है डॉ. जोशी के साथ दुसरी शादी करके चैन से जी रही है, "नारी व्यक्तित्व पर साहित्यकारों ने खूब प्रकाश डाला है परंतु आज भी उसे अपने व्यक्तित्व में विकसित करने के लिए खूब संघर्ष करना पडता है। आज भी वह मानवी रूप में देखी नहीं जाती। पुरुष प्रधान संस्कृति, रूढिया, परंपराये, धर्म और समाज आज भी उसके व्यक्तित्व को रौंदने में योग दे रहे है।" परंतु नारी आज सक्षम हो गई है।

इस प्रकार से मन्नू भंडारी ने आप का बंटी उपन्यास में महानगरो में शिक्षित परिवारों में टूटते हुए वैवाहिक संबंधों के कारण बंटी जैसे छोटे बच्चों की त्रासदी को गहन संवेदना के साथ अभिव्यक्त किया है। यह आधुनिक जीवन की एक जटीलता है जिसका समाधान इस भौतिकवादी, समाज के पास नहीं है। बंटी का ना माता का और ना ही पिता का प्रेम, वात्सल्य बांध सकता है। यहां प्रश्न यह नहीं है कि माता-पिता के संबंधों के कारण बच्चे टूट जाते है। यहाँ प्रश्न यह है कि बंटी जैसे बच्चे को सच्चा प्यार ना मिलने के कारण उसकी मानसिकता यह बनती है, कि पूरा संसार जो है वह स्वार्थ के बल चल रहा है। इसिलिए ऐसे बच्चे जीवन में क्या बनेंगे ? क्या करेंगे ? इस प्रकार के सवाल पाठक सामने उपस्थित होते है। क्योंकि इस उपन्यास की समस्या आर्थिक न होते हुए वह मानसिक समस्या है। आपका बंटी उपन्यास की समिक्षा करते हुए डॉ. मनमोहन सहगल लिखते है, "श्रीमती मन्नू भंडारी के सम्मुख बाल नायक बंटी से हटकर पति-पत्नी के अदम्य अहम् के फलस्वरूप उदित विरोध और उसका घातक परिणाम 'तलाक' विशेष उद्देश रहा प्रतित होता है। विवाह सुत्र में बंध जाना निश्चय ही इस बात का प्रमाण नहीं है कि, गृहस्थी सुखी व्यति होगी। विशेषकर ऐसे विवाहीत युगल जहाँ उभय पक्ष आर्थिक स्वातंत्र्य का उपभोग करते है, और शिक्षित होने के नाते अस्वस्थ वाद-विवाद से भी बच नहीं पाते। वहाँ उनमे तीव्र अहं का होना और एक दुसरे में सहज विरोध सलग हो जाना अप्राकृतिक नहीं दिख पडता।" प्रस्तुत उपन्यास में शकुन और अजय अन्ततक एक दुसरे के अहं पर चोट करते हुए दिखायी देते है।

इस प्रकार से मन्नू भंडारी ने इस उपन्यास के माध्यम से महानगरीय समाज में चेतना लाने का प्रयास किया है। इनका कथासाहित्य, कहानीयों के माध्यम से महिलाओं में एक नयी चेतना लाने का काम किया है। इसी प्रकार से उनके और भी उपन्यास, नाटक पाठकों को एक आदर्श दिखाने का काम करते है।

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कन्हैयालाल माणिकलाल मुंशी के 'पाँच पांडव' उपन्यास में नारी की विविध भूमिकाएँ

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प्रस्तावना :

साहित्यकार यह मानवी अनुभूति एवं स्वयं की अनुभूतियों को साहित्य में अभिव्यक्त करने का प्रयत्न करता है। इस साहित्य में लिंगानुसार विविध आयामों का चित्रण होता है। इस संसार में मानव जाति के नर को पुरुष और मादी को नारी कहा जाता है। इन दोनों के कारण मानव के परिवार इस संकल्पना का वास्तविक दर्शन होता है। नारी को प्राप्त हो गए विविध गुणों के जरिए आज परिवार में महत्त्वपूर्ण स्थान बनाके रखा है। इस संसार या समाज में नारी और पुरुष का बड़ा स्थान है। यह समाज की दो भुजाएँ हैं। इन दोनों का महत्त्व अंकित करते हुए महादेवी वर्माजी लिखती हैं कि “पुरुष समाज का न्याय है, स्त्री दया, पुरुष प्रतिशोधमय क्रोध है, स्त्री क्षमा, पुरुष शुष्क, कर्तव्य स्त्री सरस सहानुभूति और पुरुष बध्य है। स्त्री हृदय की प्रेरणा”¹ इससे यह प्रतीत होता है कि स्त्री और पुरुष दोनों भी एक दूसरे के बिना अधूरे हैं। इस संसार में इन दोनों की जो-जो भूमिकाएँ हैं वह महत्त्वपूर्ण हैं। इन दोनों की भूमिकाओं का चित्रण साहित्य में होता रहता है इसे हिंदी साहित्य यह अपवाद नहीं है। हिंदी साहित्य में अनेक साहित्यकारों ने नारी भूमिकाओं का चित्रण अपनी लेखनी के जरिए साहित्य में किया है। भारतीय समाज का नारी यह महत्त्वपूर्ण अंग है। इसके विविध भूमिकाओं के बारे में भुतडा कहते हैं कि “भारतीय नारी प्रमुख रूप में बेटी, पत्नी, तथा माता की भूमिका निभाने में ही नारीत्व की सफलता मानती है”² इसका चित्रण हिंदी के अनेक साहित्यकारों ने अपनी लेखनी से विविध विधाओं के जरिए किया है। इन हिंदी साहित्यकारों में ख्यातनाम साहित्यकार एवं राजनीतिज्ञ कन्हैयालाल माणिकलाल मुंशी जी का नाम आता है। इन्होंने अपने ‘पाँच पांडव’ इस उपन्यास के जरिए पौराणिक कथानक के जरिए नारी की विविध भूमिकाओं का चित्रण किया है।

‘पाँच पांडव’ इस उपन्यास के विविध नारी पात्रों के जरिए नारी की विविध क्षेत्र की भूमिकाओं का चित्रण किया है। नारी यह समाज एवं परिवार का महत्त्वपूर्ण हिस्सा है। मुंशीजी ने बदलती परिस्थितियों के अनुकूल नारी जीवन की मूल संवेदनाओं और भूमिकाओं पर प्रकाश डाला है। इन्होंने अपने उपर्युक्त इस उपन्यास के जरिए जीवन मूल्य मानवीय संबंध और नारी भूमिका को महत्त्व देकर नारी के नारीत्व की भूमिका योग्य रीति से किस प्रकार निभाई जाती है। इसका चित्रण किया है। नारी ने नारी का आदर करना जरूरी है। जब एखादा नारी पर आँच आती है तो इस आँच या समस्या को दूर करने के लिए उसे मदद करना या उसका धैर्य बढ़ाना महत्त्वपूर्ण होता है। यह भूमिका करते वक्त नारी नारी के लिए किस प्रकार सहाय्यता करती है इसका चित्रण मुंशीजी ने ‘सत्यवती और अम्बिका, आम्बालिका के जरिए किया है। जब कुरु वंश जीवित रहने की समस्या निर्माण होती है। तब सत्यवती अपनी दोनों बहूओं से विचार-विनिमय करके संयोग संतान निर्माण का प्रस्ताव रखती है तब अम्बिका उसे संमती दर्शाके अपनी भूमिका निभाती है इसका संदर्भ निम्नलिखित संदर्भ से होता है। अम्बिका आम्बालिका उनसे कहती है कि “हम दोनों इस प्रकार के गर्भधारणा के लिए तैयार हैं”³ इस प्रकार एक कुल के अस्तित्व की समस्या पर उपाय के लिए सत्यवती को दोनों बहू मदद करती हैं। नारी की इस भूमिका के कारण पांडव वंश अनेक काल तक इस संसार या भारत वर्षपर जीवित रहा। कुरुओं को अच्छे मित्र की जरूरत होती है। वह पूर्ण करने के लिए सत्यवती भानूमती की सहाय्यता लेती है। जिस काल में पिता, माता, भाई और पति के आलावा पर पुरुष से मिलना अयोग्य माना जाता था। तब कृष्ण को मैत्री का अह्वान करने के लिए भानूमती को भेजने का निर्णय सत्यवती लेती है। सत्यवती के इस भूमिका का संदर्भ देते हुए मुंशीजी लिखते हैं कि “जब भानूमति सत्यवती के पास जाती है तब भानूमती बहुत प्रसन्न थी। आदरणीय माताजी ने उसे आचार्य के साथ पुष्कर जाने की (कृष्ण को मिलने की) अनुमति दे दी थी”⁴ इससे यह प्रतीत होता है कि जब अच्छाई का मार्ग चुना जाता है। इसपर चलने के लिए अच्छे विचारवाले दोस्तों की जरूरत होती है। क्योंकि इस मार्ग पर चलनेवाले एक दूसरे का मत्सर, द्वेष ईर्ष्या करते रहते हैं तो इसे दूर करने के लिए योग्य मार्गदर्शन की आवश्यकता होती है। यह आवश्यकता एक मित्र ही पूरी कर सकता है। यह जरूरत पूर्ण करने के लिए कुरुओं के विविध विरोधों को स्वीकार कर भानूमती को चुना जाता है। तब सत्यवती माता उसे प्रोत्साहन देती हुई उसे वहाँ जाने की अनुमति देती है। इस प्रकार वह भानूमती पर विश्वास रखती है और उससे यह मित्रता की जरूरत पूर्ण करने की आशा रखती है। आज भी इस विचारों

के जरिए नारियों को प्रेरणा देना जरूरी है ताकि इसी कारण उसका व्यक्तित्व का विकास होगा। नारी का मूल्य बढ़ाने के लिए घृणा एवं उपेक्षाओं का विचार न करते हुए एक नारी ने दूसरी नारी को मदद की भूमिका निभाना जरूरी है। इसका अंकन मुंशीजी करते हैं। जब एखाद अयोग्य परिस्थिति के कारण नारी पर यदी अयोग्य प्रसंग आता है तब उसे उसका सामना करना पड़ता है। तब उसे उस परिस्थिति में यदि एखाद पुरुष मदद करता है तो उसका कृतज्ञता मानना जरूरी है। जब हस्तिनापूर में गौरी पूजा के उत्सव में अनेक नर नारियों मदिरा पान के कारण वासनामय बन जाते हैं। तब भानुमती को उस अधार्मिकता से बचाकर कृष्ण उसे बचाकर उसके महल में लाता है। तब कृष्ण का द्वेष करनेवाली गांधारी भी उसका शुकिया आदा करती हुई कहती है कि “वासुदेव तुमने कुरुओं पर बड़ा उपकार किया है। मैं इसे कभी न भूल पाऊँगी वत्स! और कौन जाने यही घटना बेचारी बालिका के जीवन को नई दिशा मोड़ दे”।¹⁴ इस प्रकार यदि कोई पुरुष नारी के नारीत्व को अनैतिकता से बचाता है तो वह शत्रु होकर भी उसके ऐसे गुणों के प्रति धन्यवादता मानना नारी का कर्तव्य है। यह वह भलिभाँति जानकर इस मार्ग का अवलंब करती है। इस प्रकार नारी की सर्वश्रेष्ठ भूमिका को मुंशीजी ने अपने उपर्युक्त संदर्भ से प्रस्तुत किया है।

हर कामयाब पुरुष के पिछे स्त्री काय हाथ होता है। उसके शिवाय पुरुष जादातर कामयाब नहीं बन पाता। पुरुष के जीवन में नारी को माता, पत्नी, बहन, बेटी के रूप में भूमिका करनी पड़ती है। तब यह नारी अपनी-अपनी तीनों भूमिका अच्छी तरह से अलग-अलग परिस्थिति में निभाती रहती है। इसका सर्मापक उदाहरण मुंशी जी ने ‘पाँच पांडव’ उपन्यास में देवकि, रुक्मिणी, शैब्या के जरिए दिया है। जब कृष्ण धर्म के खडतर मार्गपर चलने के कारण उनका जीवन संघर्षमय बन रहा था। तब उन्हें उनकी माता और पत्नियों उनकी सहाय्यक की भूमिका निभा रही थी। इसका संदर्भ निम्नलिखित पंक्तियों से होता है। जैसे “माता देवकी स्नेहमयी और संरक्षणशील माता का रूप निभाती है। उसका प्रभाव कुटूंब के स्नेहपूर्ण सम्बन्धों पर न पड़े यह ध्यान रखती थी”।¹⁵ इस प्रकार माता कृष्ण के पिछे संरक्षणशील रूप में खड़ी रहती है। कृष्ण के संघर्षमयी जीवन का परिवार पर कोई प्रभाव न पड़े यह ध्यान रखती थी। देवकी माता परिवारों के सदस्यों में योग्य संबंध रखने की भूमिका निभा रही थी। वह कृष्ण को प्रेरणा देने की अपनी पद्धति निभाती रहती है। रुक्मिणी अपने पति को धर्म के मार्ग पर चलते समय उचित राय देती रहती है यही विचार ‘पाँच पांडव’ इस उपन्यास में एक उद्धरण ऐसा ही है कि “वे उनकी सफलताओं को अधिक प्रभावी बनाने के लिए ही कठिनाइयाँ उनके मार्ग में आती हैं। वे कृष्ण को निष्ठापूर्ण स्त्री की आशा और विश्वास समर्पित करती थी”।¹⁶ इससे रुक्मिणी रुपी नारी कृष्ण की उचित सलाहगार की भूमिका निभाती है। तो पुरुष में विश्वास जगाती है यह निम्नलिखित उद्धरण से समझ सकते हैं। जैसेकि “वह बोलती कम थी किंतु कृष्ण की प्रत्येक मनःस्थिति को ताडती रहती थी और उनके मन में विश्वास जगाती रहती थी”।¹⁷ इस प्रकार पुरुष के कामयाबी के पिछे नारी अपनी अहम भूमिका निभाती रही है। माता अपने पुत्र को सदा सुखी रखने का प्रयत्न करती है। वे उससे जादा बोलती नहीं मगर वह आंतरिक प्रेरणा देने का प्रयत्न करती रहती है। पत्नी यह पति के जीवन की अर्धांगिनी होती है। वह पति को जीवन में सबकुछ प्रदान करती है उसके साथ-साथ उसके हर कामयाबी में महत्त्वपूर्ण योगदान देती रहती है। पति-पत्नी परिवार का महत्त्वपूर्ण हिस्सा है। उसे आदर्श बनाने के लिए नारी महत्त्वपूर्ण भूमिका निभाती रहती है। वह हर सुख दुःख में अपने परिवार एवं पति को साथ देती रहती है। वह अपने पति से एकनिष्ठ एवं त्यागी निस्वार्थी रूप में उसके साथ रहती है। विवाह के बाद पति के विचारों पर चलकर खुद को उस प्रकार ढाने का प्रयास करती है। यह करते हुए उसे परशानी ही क्यों न उठाने पड़े पर वह उसके साथ रहती है। यह निम्नलिखित हिंडिम्बा के उद्धरण से स्पष्ट होता है। जैसे कि हिंडिम्बा “वह स्वामिभक्त पत्नी के समान मांस खाना छोड़ दिया है। यद्यपि कभी-कभी ऐसी इच्छा होती है। किंतु स्थितियाँ घटोत्कच के चारो ओर चक्कर काटती रहती हैं”।¹⁸ इससे यह प्रतीत होता है कि अपनी स्वामिभक्ति की भूमिका का पालन करने के लिए वह मनुष्य का मांस खाना छोड़ देती है और अपनी भूमिका योग्य रीति से निभाती है। क्योंकि अपनी प्रजा भी उसके जैसा अचरण करे इस बात का वह विचार करती है। आज समाज में अनेक नारियाँ स्वामिभक्ति के लिए समाजोपयोगी कार्य करती रहती हैं। हिंडिम्बा और आज की नारी में काल का अंतर है मगर वह दोनों भी अपनी-अपनी परिस्थिति के अनुसार अपनी-अपनी भूमिका निभाती रहती हैं। पत्नी अपना धर्म हर हाल में निभाने का प्रयास करती रहती है।

नारी यह प्रेमिका की भूमिका भी अच्छी तरह से निभाती रहती है। इसके मन में पुरुष के प्रति एकनिष्ठ तथा निस्वार्थी प्यार होता है। निस्वार्थी प्रेम यह शुद्ध प्रेम का लक्षण माना जाता है। यह भूमिका भी स्त्री योग्य दायरे में रहकर निभाती रहती है। कभी-कभी वह अपने प्रिय के प्रेम के लिए स्वयं के सुख का त्याग करती रहती है। कुछ नारियाँ अपने प्रिय के कठिन प्रसंग में उसे सहाय्यता करती रहती हैं।

लेकिन उसकी भनक तक अपने प्रेमी को न हो इसका ध्यान रखती है। मुंशीजी ने एक ऐसी प्रेमिका सत्यभामा का उद्हरण के जरिए यह भूमिका प्रस्तुत की है। कृष्ण के सैन्य का प्रमुख सात्यकि पुत्र को अपहरण करने का डाव उनके पिता सत्राजित का होता है। यह जब सत्या को समझता है तो वह अपने विश्वासू साथीदारों से उसके अपहरण के पहले ही उसको अगवा करती है। क्योंकि अपने प्रिय कृष्ण को धर्म के मार्ग में कोई कठिनाई न आ जाए। इसकी जानकारी सात्यकि पुत्र और सत्यभामा के संवाद से होता है। वह उसे कहती है कि “सात्यक पुत्र मैंने तुम्हारा अपहरण इसलिए कराया। क्योंकि मैं वासुदेव के लिए तुम्हारी रक्षा करना चाहती थी”¹⁰ इससे यह प्रतीत होता है कि नारी यह अपने पिता के अधर्म के मार्ग पर चलने की कृति को निर्बंध लगाती है। उसके साथ-साथ वह अपने प्रिय व्यक्ति को अप्रत्यक्ष रूप में मदद करने की भूमिका भी करती है। जिस व्यक्ति ने उससे विवाह करने के लिए असमर्थता दर्शायी थी उसे भी बड़ी होशियारी से बचाती है। इस प्रकार योग्यतापूर्ण निस्वार्थी भाव से नारी ही यह भूमिका कर सकती है।

नारी का बेटी यह रूप समाज में योग्य माता, बहन, ननंद की भूमिका करने वाला रूप है। बेटी यह अपने माता-पिता के संस्कारों का महत्त्वपूर्ण साधक होती है। वह अपने माता-पिता या बड़े लोगों ने तथा समाज ने बनाई हुई रेखा को पार नहीं करती है। वह जब पति के घर जाती है। तब वह यह अपने माता-पिता के घर के संस्कार या विचार पतिके विचारों के दायरों में रहकर ही जीवनयापन करती है। इसके लिए अपनी इच्छा आकांक्षा का भी बलिदान करती रहती है। फिर भी वह स्वाभिमानी है वह अपने माता-पिता के योग्य विचारों के प्रति दक्ष रहती है। यदी उस विचारों के प्रति कोई विद्रोह करे तो उसे वह खरी-खोटी सुनाती है। इसके बारे में मुंशीजी लिखते हैं “गोविंद मैं अपने को पूरी तरह आपके उपर छोड़ देती हूँ। किंतु मेरी एक मात्र प्रार्थना यही है कि मेरे माता-पिता अपमानित न होने पाएँ। आप इसका ध्यान रखिएगा? इस प्रकार कृत्य नहीं कर सकती”¹¹ द्रौपदी और कृष्ण के इस संवाद से वह अपने पिता का बहुत आदर करती है और वह कृष्ण से कहती है कि आप भी ऐसा कृत्य न करें की मेरे पिता के आदर्शों को ठेच न पहुँचे। इस प्रकार अपने पिता के आदर्शों को पालन करने की पाल्य की भूमिका भी योग्य ढंग से निभाती रहती है। आज भी नारी अपने पिता के आदर्श का पालन करती है उसके साथ-साथ वह पाल्य, पत्नी, मार्गदर्शक की भूमिका भी निभाती रहती है।

उपसंहार :

कन्हैयालाल माणिकलाल मुंशी जी ने “पाँच पांडव” इस उपन्यास के कथानक के माध्यम से नारी के इस संसार कि विविध रूप और भूमिकाओं का अंकन किया है। हिंडिम्बा एवं कुंती के जरिए आदर्श माँ किस प्रकार भूमिका निभाती है तो गांधारी के जरिए आदर्श सास की भूमिका कैसे कर रही है यह चित्रित किया है। देवकि अपने बेटे को अच्छे मार्ग पर चलने के लिए हिम्मत देने का काम करती है। तो रुक्मिणी और शैव्या अपनी भूमिका के माध्यम से कृष्ण रुपी पुरुष में विश्वास निर्माण करने में सहकार्य करती है। इसे यह प्रतीत होता है कि, वे अपनी पत्नियों की आदर्श भूमिका निभाती है। सत्यभामा अपनी योग्य प्रेमिका की भूमिका निभाती है। तो द्रौपदी अपने पिता के आदर्श का पालन करने की भूमिका निभा रही है। इस प्रकार प्रस्तुत उपन्यास के जरिए नारी के विविध भूमिकाओं का तथा रूपों का प्रदर्शन मुंशीने किया है।

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- 5) कन्हैयालाल माणिकलाल मुंशी “पाँच पांडव” पृ. ८३
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डॉ. अहिल्या मिश्र की 'मेरी इक्यावन कहानियाँ' इस कहानी संग्रह में चित्रित नारी पीडा

श्रावण आबा कांबले : शोध छात्र

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प्रस्तावना :

सृष्टि ने स्त्री-पुरुष दोनों को भी समान माना है। यह बात वह भुलता जा रहा है। वह समाज के साथ मिलकर नारी को हीन दृष्टिकोण से देख रहा है। इसके कारण उच्च-निचता के विचार समाज में रुढ़ या वृद्धिगत होते जा रहे हैं। इसी कारण समाज में अनेक व्यक्ति दुःखित, पीडित, दमित होने लगे हैं। लेकिन परिवर्तन यह साहित्य का मुख्य उद्देश्य होने के कारण विश्व या समाज के हर दुःखि, पीडित व्यक्तियों को उभारने का काम भी साहित्य करता रहता है। आज विश्व के अनेक साहित्यकारों ने समाज में स्थित नारी पीडाओं का चित्रण अपने साहित्य के माध्यम से किया है। क्योंकि इसी कारण वह समाज के अविचारों से नीचे दबी नारी इससे उठकर उपर आ जाए। इस विचार से भारतीय साहित्य एवं हिंदी साहित्य भी अपवाद नहीं है। हिंदी के अनेक साहित्यकारों ने अपने साहित्य के विविध विधाओं के माध्यम से नारी की समस्याओं, उसकी पीडाओं का चित्रण किया है। उसे इन पीडाओं से बाहर निकालने का प्रयत्न साहित्यकारों से किया जा रहा है। नारी हजारों सालों से उन्हीं पीडाओं को सह रही है इसके बारे में डॉ. अमर ज्योति ने कहा है कि “अनादि कालसे नारी जाति समाज में बहुमुखी शोषण का शिकार बनी रही है।” हिंदी के कहानी विधा में नारी पीडा का चित्रण हुआ है। हिंदी साहित्य के अनेक कहानीकारों ने नारी की समस्याओं का चित्रण किया है। उसी के साथ-उसे इस अयोग्य विचारों से बाहर निकालने की प्रेरणा भी देते रहे हैं। इन साहित्यकारों में कृष्णा सोबती, मृदुला गर्ग, मन्नु भंडारी, प्रभा, खेतान, नसिरा, शर्मा, मैत्रेयी पुष्पा डॉ. अहिल्या मिश्र तथा सत्यवती मलिक आदि जैसी नारी साहित्यकारों ने अनुठा योगदान दिया है। इन्होंने स्वयं नारी होने के कारण नारी की पीडा को समझा, भोगा है और नारी ही नारी की पीडा को सशक्त पद्धति से उजागर कर सकती है, यह दिखाया है। अपनी लेखनी के माध्यम से उनकी पीडा को तराशा है।

अहिल्या मिश्रजी नारी की सच्ची पीडा को अंकित करती है। नारी की इच्छा-आकांक्षाओं को टूटते-बिखरते देख लेखिका संवेदनशील बनकर उसके प्रति उचित व्यवहार की आशा करती है। उनकी इक्यावन कहानियों में यह बात अभिव्यक्त होती है वह कुछ इस प्रकार है।

माँ बच्चे को जन्म देकर बहुत कठिन स्थिति से गुजर कर भी बच्चों की परवरिश करने में जरा भी परेशान नहीं होती। बच्चों को बड़ा करना उनकी इच्छा-आकांक्षाओं को पूरा करना यह आनंद से करती हैं पर जब वही बच्चे शादी या ब्याह करके गाँव छोड़ शहर चलते हैं तो सिर्फ दिखावे के खातीर फोन करते हैं। माँ की बिमारी पर भी उसे देखने नहीं आते। माँ के प्रति होने वाला प्यार सिर्फ फोन पर व्यक्त करते हैं। सभी बातें पैसों से नहीं होती प्यार की भावना पैसों से श्रेष्ठ होती है। माँ बिमार होकर भी बच्चों उन्हें फोन पर ही बाते करके उसकी सुख दुःख के बारे में पुछते हैं पर माँ उन्हें देखने के लिए व्याकुल है यह व्याकुलता 'रिश्तों के गाँव' के कहानी में फोन पर माँ अपने बच्चे से अपनी वेदना कुछ इस प्रकार व्यक्त करती है— “बेटा एक बार तो आ जाओ तुम्हें देखकर हमारी बूढ़ी थकी आँखों को जीने का सहारा मिलेगा चारों में से कोई तो हमारे लिए समय निकालो”¹

संस्कार आज मानवी जीवन से नष्ट होते जा रहे हैं। इसीके कारण चारों ओर खून खराबा, अत्याचार दुःख, पीडा, नशापान जैसी अनेक समस्या ने व्यक्ति ग्रसित है। माता-पिता अपने बच्चों पर उचित संस्कार देकर उसके अच्छे व्यक्तित्व का निर्माण करने का भरकस प्रयास करते हैं। लेकिन उनके व्यस्त कार्यों से अगर बच्चों के परवरिश में कुछ कमी हो गयी और उससे उन्हें लगे की बच्चों बिगड रहे हैं तो माँ की पीडा और गहन बन जाती है वह निराश होकर अपने आप को कोसती रहती है। इसी समस्या से लडकी बिगड गई तो उनके दुःख का पारावार नहीं रह जाता। ब्याह होने के बाद भी उनमें बदलाव नहीं होता। तो माँ का दिल हर पल रो-रोकर टूट ही जाता है। अहिल्या मिश्र की 'स्नेह की डोर' कहानी की माँ की हालत ऐसे ही है। उनकी ब्याही पुत्री के मायके की गलत आदतें ससूराल जाकर भी न बदली तो वही माँ सोचती है कि, “फिर मैंने इन्हे अनुशासन में क्यों नहीं रखा? क्यों नहीं घर के कार्य में दक्ष एवं कुशल बनाया? इन्हे संसार में जीने का सही अर्थ, रीतिरिवाज परंपरा आदि की जानकारी देकर व्यावहारिक क्यों नहीं बनाया। निशा की वर्तमान स्थिति के लिए मैं दोषी हूँ। केवल मैं। जब सोचते-सोचते थक जाती हूँ तो फँसला उपरवाले के हाथ में छोड़ देती हूँ।”²

आज नारी पग-पग पर अलग-अलग अत्याचारों की शिकार बनती रही है इस अत्याचार से उसे पीड़ित बनना पड़ रहा है। अत्याचार विविध प्रकार के हैं। सब प्रकार के अत्याचार नारी सह सकती है पर उसपर किए गए शारीरिक अत्याचार को कभी भूल नहीं पाती इससे वह आहत बनकर खुंटीत बनती है। कभी-कभी वह इसके खिलाफ क्रांति करती है। इस अंतर्द्वंद्व में गिरकर क्या करे इसी सोच में उदास रहती है। अपवित्र होने से मायुस होती है। जब उसका ब्याह नहीं होता और उसपर रिश्ते नाते के लोगों से ही अत्याचार होता है तो बौखला उठती है। मिश्र जी की 'सात फेरों का प्रतिकार' कहानी की रेणु अपने आठवीं कक्षा में ही बहन के पति तथा उसके जीजा के हवस का शिकार होती है। बहन भी पति का साथ देती है। उसकी नीरा सहेली उसको कहती है कि, शादी करो जो हो गया वह भूल जाओ। यह कहने पर दूसरे व्यक्ति को फसाने के लिए रेणु नकार देती है। उसे कहती है— "तन तो मेरा बचपन में ही अपवित्र हो चुका है। ज्ञान होने के बाद से मेरा मन अपनी स्थिति का ज्ञान पाकर पत्थर हो चुका है। फिर शादी करके मैं क्या करूँगी? उस अजनबी को क्या दे पाऊँगी। मेरे पास अब बचा ही क्या है? सब कुछ लुटाए बैठी हूँ। क्यों एक और प्राणी की जीवन बर्बाद करूँ? मैं तो अबोधपन में ही बर्बादी का शिकार हो चुकी हूँ।"³

बेटी के ब्याह की चिंता में माता-पिता का हृदय जलता रहता है। अगर माता-पिता का निधन हो तो यह समस्या और भी भयंकर रूप धारण करती है। पेट पाले या लडकी के ब्याह के खर्चों का इंतजाम करे इसके विचार के कारण नाक में दम आ जाता है। ऐसी हालत 'कैनवास से दृश्य-दर दृश्य' कहानी में रितेश अपने बीना किसी कारण नौकरी से असमय इस्तिफा देने के लिए सरकारी लोगों ने कहा तो बेटियाँ कैसे ब्याँहे तथा लडका किशोरावस्था में आने से पढाई के खर्चों से तंग आकर अपनी बड़ी बेटी का रिश्ता रतन के लडके से करना चाहते हैं, मगर वे भी इन्कार करते हैं तो इस दुसरी मुसिबत को देख लडकी की माँ मानवती पति से कहती है, 'आपकी माताजी ठीक ही कहती थी आज के जमाने में बेटी जनना ही पाप है। बेटी पैदा हुई तो नोन चटाकर मार देना चाहिए। उस समय तो मुझे यह बातें बहुत खराब लगती थी। किंतु आज मुझे यह सच्चाई मेरे समझ में आ रही है।'⁴

नारी अनेक दुःख सह सकती है पर असमय में आए वैधत्व को सहन नहीं कर पाती। बच्चों तथा बहु के आने पर भी पति की यादें उन्हें सोचने के लिए विवश बनाती है। पति की याद में वह किसी भी कार्य को पूरा करने के लिए वह अपने को सक्षम नहीं मानती। वैधव्य को लेकर दिन-रात कुंठा में रहती है। पति के प्यार को वह कभी नहीं भूलती, उसे लगता है कि, उसका पति न जाने कभी तो आएगा और उसके प्यार की तथा उसकी अपेक्षाओं की पूर्ति करेगा इसकी वह बाट जोहती रहती है। मिश्रजी की 'विस्मृति की दलदल में' कहानी की नायिका प्रो. मति भी इसी समस्या की शिकार बनी पति के विरह में वह तडपती है, शायद मेरे पति फिर से आएंगे इस आशा से उनकी राह देखती है। शरीर की हड्डियों का पिंजर बनके भी वह अपने मरे पति की राह देख रही है। मानो कौएँ उसे मृत समझकर खा रहे हैं तब उसे वह कहती है कि—

“कागा सब तन खाइयो

चुन-चुन खायो मांस ।

दो नयना मत खाइयो

जिन पिया मिलन की आस ।”⁵

समाज में दो मुहे लोग ज्यादा है। स्थिति के अनुसार बदलने वाले स्वार्थी लोग की एक लंबी कतार लग गयी है। अपना स्वार्थ पूरा हुआ तो लोग उसके प्रति अच्छा योगदान देनेवाले को भूल जाते हैं अपने बहु पर अगर सामूहिक अत्याचार हो तो उसके हीन दृष्टि से ससुराल के लोग देखते हैं। उसकी गलति न होकर भी उसको हमेशा के लिए मायके भेजने के लिए जरा भी डरते नहीं। मानव इतना संवेदनहीन क्यों बना है यह समझ में नहीं आता। 'इज्जत की लक्ष्मण रेखा' नामक कहानी में ऐसे ही अत्याचार पीड़ित प्रणिता को पुलिस घर लाती है तो उसके ससूर अपने सम्मान के खातीर कहते हैं कि— "हो इतना सब होने के बाद हम और कर भी क्या सकते हैं। समाज में हमें अपनी नाक भी तो बचानी है। हमारी कुंवारी बेटियाँ हैं। उन्हें भी तो ब्याहना है। इस चंद्रग्रहण के बाद सीधे मुँह हमारी बेटियों को कौन स्वीकारेगा।"⁶

इससे यही समझ में आता है कि आज मानव संवेदनहीन बना अपने सगे संबंधी के लिए परायें धन याने बहू को दाँव पर लगाने पर उतारू है। उसके प्रति होनेवाले अत्याचार को देख सांत्वना देने के बजाय उसको हमेशा के लिए मायके भिजवाकर उसके जखम पर फिर से घाँव लगाने वाले लोगों के प्रति मन बौखलाकर उनको सजा देने के लिए उतावला होता है।

अक्सर समाज में नारी के प्रति दुय्यम भाव का बर्ताव उसके जन्म से ही शुरू होता है। जैसे लडका जन्मा तो लड्डू लडकी जन्मी तो जलेबी बॉटना यह असमानता भाव समाज को अंधःपतन की ओर ले जा रहा है, लडकी किसी की बच्ची, बहन, माँ, भाभी, पत्नी, बहू होती है। वह सब पर संस्कार डालती है पर आज उसका जन्म याने मुसीबत माना जाता है। कच्ची कली को पेट में ही मार दिया जाता है ऐसे ही मिश्रजी की 'भ्रोगि बेटी' कहानी में स्मृति के पति उसके पेट में लडकी है यह जानकर उसका एबॉर्शन करवाते हैं, तब वही लोथडा नायिका से पुछता है 'दादी माँ मेरा कसूर क्या है? मुझे किस कसूर की सजा मिली है? क्या आप किसी की बेटी नहीं हैं? क्या मेरी माँ किसी की बेटी नहीं हैं? फिर मुझे क्यों बेटी होने की सजा आप लोगो ने इस निर्दयी डॉक्टर से दिलवाई है? ओह। मेरे पिताजी, मेरी माँ किसी को मुझसे प्यार नहीं हुआ। किसीने मेरी धडकन नहीं गिनी। उन्हें अपनी आजादी अपनी तरक्की के आगे कुछ सुझा ही नहीं। दादी माँ आपही बताइए मेरा कसूर क्या है? मैं अपनी माँ के गर्भ की उस सुरक्षा दीवार के भीतर किलक रही थी। अपनी साँसों से अपनी माँ के मन में अधूरे सपने जगा रही थी। उससे कह रही थी, 'माँ तेरे सारे अधूरे सपने मैं पूरी करूँगी। मुझे दुनिया में आने दे मैं इक्कीसवीं सदी की बेटी हूँ। मैं बेटे से भी अच्छा सिद्ध होऊँगी, किंतु मेरी माँ ने मुझे अपना मानाही नहीं अपने शरीर का हिस्सा मानने के बजाय उन्होंने मुझे अपने शरीर का सडा गला भाग समझकर इस निर्दयी डॉक्टर के हाथों अपने से अलग कर दिया नासूर की तरह काट फेंका।'⁹

आज के बदलते परिवेश में बच्चों को माता-पिता बडा करते हैं और नौकरी लगाकर उनका जीवन सुखी बनाने के लिए कठोर परिश्रम करते हैं पर जब बच्चों का ब्याह होता है और उनकी पत्नियाँ अपने माँ के समान सास को नहीं मानती और जिसने उनके पतियों को बडा कर नौकरी पर लगाए उनके परिश्रम को भूल कर अपने पति से उनके माँ का तथा अपने बच्चों को तक सास से मिलने नहीं देती तो माँ का हृदय पीघल उठता है। कुछ इस प्रकार 'विद्रोह की धारा' कहानी की सास अपने दुःख को बताते हुए कहती है कि, 'बहुओं को मेरी दो रोटियाँ भी अखरने लगी। वे दोनो अपने बच्चों को मेरे पास आने नहीं देती थी। पहले तो दिन रात ताना देकर रोटियाँ डाल देती थी किंतु बाद में उस छोटे से घर में ही दोनो ने अपनी-अपनी गृहस्थी बसा ली। अब मुझे एक दिन बडे बेटे के घर से रोटी मिलती और साथ में गाली भी मिलती थी कि बूढी जल्दी से मरती भी नहीं। इसका धोकडा भरने के लिए हमारे बच्चों का पेट काटना पड रहा है। दूसरे दिन दूसरे के पास से सूखी रोटी के साथ ढेर सारी कडवी बाते सुनने को मिलती। फिर भी मैं सब कुछ सहती हुई चुप पडी रही।'¹⁰

उपर्युक्त बात से समझ में आता है कि बच्चों की पर्वरिश कर बडा करने के बाद उनके पत्नियों के कारण उन्हें दुःख की पीडा सहनी पडती है। क्या उनके पति लोग इतने संवेदनशील बने हैं? जो अपनी माता को इतना अपमानित जीवन जीने के लिए बाध्य बनाते हैं।

उपसंहार :

हिंदी कहानीकारों ने जीवन के विविध विषय को माध्यम बनाया है डॉ. अहिल्या मिश्र जी के कहानियों में विविध नारियों की विविध प्रकार की पीडा हमें देखने को मिलती है। कोई नारी दुसरे की वासना की शिकार, तो कोई घर के बहुओं से पीडा सहती है। तो कुछ कहानियों में लडकी जन्मते ही उसे गर्भ में ही मारने पर लोग उतारु है। तो दुसरी कहानी में अत्याचार की शिकार नारी को हमेशा को मायके भेजते हैं तो पीडा से वह पति के आत्म संम्मान के खातीर आत्महत्या करती है इस प्रकार नारी पीडा को विविध विषयों के माध्यम से अहिल्या मिश्र विषय बनाती दिखाई देती है। तथा हमें परिवर्तन की विचारधारा से नारी सम्मान की बात बताने का अनूठा प्रयोग अपने लेखनी से करती है।

संदर्भ ग्रंथ सूचि :

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3. डा. अहिल्या मिश्र, मेरी इक्यावन कहानियाँ, सात फेरों का प्रतिकार— पृष्ठ क. ३२
4. डा. अहिल्या मिश्र, मेरी इक्यावन कहानियाँ, कैनवास से दृश्य—दर दृश्य— पृष्ठ क. ७८
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कृष्णा सोबती के उपन्यासों में व्यक्त नारी समस्याएँ

अंजली महेश उबाळे

एम्.ए. बी.एड. एम्.फिल्, सेट, नेट,
हिंदी पंडित

प्रस्तावना :-

समाजरूपी रथ के दो पहियों में से एक महत्त्वपूर्ण पहियों नारी को माना जाता है। क्योंकि बिना नारी के समाजरूपी रथ आगे बढ़ ही नहीं सकता। समाज में जितना महत्त्व पुरुष को है उतना ही नारी को भी है। दोनों मिलकर ही समाजनिर्माण का महत्त्वपूर्ण कार्य करते हैं। उनमें न कोई छोटा होता है और न कोई बड़ा, दोनों भी समान होते हैं। भवस्तुतः न पुरुष श्रेष्ठ है न नारी। दोनों इस दृश्यमान सृष्टी में महत्त्वपूर्ण स्थान रखते हैं। इतना ही नहीं तो... भकिंसी भी राष्ट्र या समाज के अभ्युदय के लिए स्त्री और पुरुष दोनों के कृतित्व का समान ही महत्त्व है।^१ अतः एवं सजग और सचेत साहित्यकार हमेशा समाज के इन दो पहियों पर अपना ध्यान केंद्रित करता है। इस कार्य में आधुनिक युग की महिला साहित्यकार पीछे नहीं है। वह अपने यथार्थवादी नारी चित्रण में अग्रेसर दिखाई देती है, जिनमें उपन्यासकार कृष्णा सोबती जी का नाम शीर्षस्थ है। खुद एक नारी होने के नाते उन्होंने नारी की दृष्टि से नारी को बखुबी समझा है और उपन्यासों में शब्दवद्ध किया है, वे भनारी जीवन के अंतरंग को पहचानने एवं चित्रण में सिद्धहस्त है।^२

कृष्णा सोबती जी के नायिका पात्रों में जिवंतता, स्पष्टवादिता, अल्हडता एवं सहृदयता है, साथ ही उनमें है मनुष्य के प्रति अपार स्नेह एवं सम्मान का भाव। नारी होने की भावना न उन्हें पुरुषों की तुलना में हीन बनाती है और न ही वह खुद को किसी भी दायित्व के बोझ से कुचलने को तैयार होती है। नारी के प्रति लगाए गए परंपरागत मूल्यों को टुकराकर वह मानवीय मूल्यों पर गहरी आस्था रखती है।

कृष्णा सोबती जी की औपन्यासिक कृतियाँ हैं।

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| १ डार से बिमुडी ;१९५८ बिछुडी | २ मित्रो—मरजानी ;१९६६ |
| ३ सुरजमुखी अंधेरे के ;१९७२ | ४ जिन्दगीनामा ;१९७९ |
| ५ दिलो—दानिश ;१९९३ | ६ समय—सरगम ;२००० |

कृष्णा सोबती के उपन्यासों में नारी समस्याएँ :-

१ सौत न झेल पाने की समस्या :-

दिलो दानिश उपन्यास

की कुटुंबप्यारी वकील कृपानारायण की पत्नी है। पत्नी के होते हुए कृपानारायण महकबानो से शरीर संबंध रखता है। अतः कुटुंबप्यारी दंपत्यजीवन में हिस्सेदार बनी महकबानो से त्रस्त होती है। तीन पुत्रों की माँ कुटुंबप्यारी नारी सुलभ भावनाओं के चलते वैवाहिक जीवन में सौत बनकर आयी महकबानो को झेलने में असमर्थ है। वह घर की बडी— बुजुर्ग बउआजी के सामने अपना दुःख व्यक्त करती हैं। भहम पर फिर माँ बेटे की नफरत सवार हो जाती। दिल कलकने लगता। बउआजी, भगवान ने हमें बेटे दिए हैं, उस पर घर के बाहर इनकी औलाद.... सोच—सोचकर हमारा दिल दहकने लगता है।^३ पति को छीनकर ले जानेवाली महकबानो से कुटुंबप्यारी नफरत करती है। लेखिका ने विवेच्य उपन्यास में नारी मन की दशा को यथार्थता से चित्रित किया है, साथ ही संबंधों के त्रिकोण के कारण नारी जीवन में आनेवाली समस्याओं को भी उजागर किया है।

२ विवाह की समस्या :-

हमारे समाज में विवाह को एक पवित्र बंधन माना जाता है। सोला संस्कारों में से एक महत्त्वपूर्ण संस्कार होता है विवाह संस्कार। कृष्णा सोबती के सुरजमुखी अंधेरे केश उपन्यास की नायिका रत्ती दिवाकर से प्रेम करती है। किंतु उससे विवाह नहीं करना चाहती। पहले से शादीशुदा दिवाकर रत्ती को पत्नी बनाने के लिए तैयार है, मगर रत्ती विवाह संस्कार को केवल स्त्री—पुरुष के यौन संबंधों की स्वीकृति मात्र नहीं मानती, उसकी दृष्टि से तो विवाह—दायित्व का निर्वाह है। अंतः वह आजीवन अविवाहिता रहना पसंद करती है किंतु शादीशुदा दिवाकर का संसार नहीं तोड़ना चाहती। दिलो—दानिश की महकबानो शादीशुदा वकील कृपानारायण से विवाह करना चाहती है किंतु दो बच्चों की माँ बनने पर भी उसकी यह अभिलाषा पूरी नहीं हो पाती।

समय—सरगम की नायिका अरण्या सत्तर साल की वृद्धा है। शादी न करने का फैसला उसका अपना है। अतः वृद्धावस्था में भी वह प्रेमी ईशान के साथ न रहते हुए सहेली के घर रहती है। अकेलेपन की पीडा से दुःखी होने पर भी अरण्या अविवाहित रहना ही पसंद करती है। ईशान अरण्या से कहता है, भअरण्या जो कहने जा रहा हूँ उसे हँसी में मत उडाना। अगर मैं यह कहूँ कि, एक कमरा एटैच बाथरूम—एक बाल्कनी तुम्हारे लिए मेरे फ्लैट में ही मौजूद है।^४

वार्धक्य / बुढ़ापे की समस्या :-

आमतौर पर मानव जीवन की चार अवस्थाएँ होती हैं बाल्यावस्था, युवावस्था, प्रौढावस्था और वृद्धावस्था/इन चार अवस्थाओं में सबसे अंत में आनेवाली अवस्था से इंसान डर जाता है। क्योंकि यह अवस्था कई तरह की बीमारियों, अकेलेपन एवं कमजोरी आदि से घिरी रहती है, साथ-ही मृत्यु का भय भी हमेशा रहता है।

कृष्णा सोबती जी का समय-सरगम उपन्यास इसी समस्या पर अधारित है। उपन्यास नायिका अरण्या अविवाहित है, वह सत्तर साल की वृद्ध लेखिका है। साथ ही महानगरीय जीवनयापन करनेवाली दमयंती और कामिनी जैसी वृद्ध औरते भी मृत्यु के भय से, अकेलेपन से, तथा परिवारिक उपेक्षा से ग्रस्त है। इतना ही नहीं किसी वृद्ध इंसान को कोई मकान भी किराए पर नहीं देना चाहता। अरण्या जब फ्लैट किराए पर लेकर रहना चाहती है, जिसका एडवांस देने जाती है, तब एजेंट के साथ खडा बुजुर्ग पूछता है- भय यह बताएँ आपकी जिम्मेदारी कौन लेंगा कल को चली-चलाई का कुछ चक्कर हो तो हम झमेले में क्यों पड़े ⁴

४. मातृत्व अधिकार छीनने का भय :-

नारी के लिए मातृत्व सुख बहुत बड़ा होता है। इस सुख को पाने के लिए वह मृत्यु से भी लड़ने को तैयार होती है, लेकिन जब कोई उसका यह सुख छीनने का प्रयास करता है, तब वह बहुत दुःखी होती है। दिलो- दानिश उपन्यास की महकबानो वकील कृपानारायण के दो बच्चों की माँ बनती है, किंतु मासूमा और बदरु उसे छोड़कर जैसे-जैसे पिता की ओर आकृष्ट होते हैं वैसे-वैसे महकबानो परेशान रहने लगती है। उससे यह कहकर मातृत्व का बलिदान करने की माँग की जाती है कि, मासूमा को कुटुंबप्यारी और कृपानारायण गोद लेंगे और किसी कुलीन परिवार में विवाह करा देंगे। इसके लिए महकबानो को मातृत्व की कुर्बानी देनी होगी। बच्चों के रहते महकबानों की हरीभरी जिंदगी उनके जाने से रेगिस्तान में बदल जाती है।

५. अकेलेपन में जीवनयापन की समस्या :-

मनुष्य समाजशील प्राणी है उसी तरह वह पारिवारिक जीवन यापन के लिए भी ललायित रहता है। अकेलापन इंसान को पागल बना देता है। सुख-दुःख की अभिव्यक्ति के लिए इंसान अपने लोगों का ही सहारा लेता है। समय-सरगम की अरण्या अजीवन अविवाहित रहने के कारण अकेलेपन की पीडा से ग्रस्त है तो दूसरी और मित्रो मरजानी उपन्यास की मित्रो की माँ बालो भी अकेलेपन का शिकार बनी है। मित्रो की शादी के बाद तो वह बिल्कूल अकेली रह जाती है।

६. नारी होने की समस्या :-

स्त्री और पुरुष दोनों समाज के अभिन्न अंग होते हैं, किंतु फिर भी समाज में नारी का स्थान दुय्यम ही माना जाता है। उसे केवल भोगवस्तु मानकर उसका अस्तित्व ही नकार दिया जाता है। इसका यथार्थ चित्रण दिलो-दानिश उपन्यास में महकबानों के माध्यम से मिलता है। महकबानो एक वेश्या पुत्री है और वह वकील कृपा नारायण से प्रेम करती है। किंतु समाज उसे रखैल कहकर अपमानित करता है। पुरुष होने के कारण कृपानारायण शादीशुदा होने के बावजूद भी महकबानो से प्रेम करने पर भी लांछित नहीं किया जाता मगर नारी होने के कारण महकबानो लांछित होने के लिए बाध्य होती है। डार से बिलुडीश उपन्यास की पाशो भी नारी होने के कारण ही पुरुषों के हाथों का खिलौना बनती है। उसके नाम में ही पाश अर्थात् जकडन को व्यक्त किया गया है।

७. बेघर होने की समस्या :-

घर-परिवार की चाह हर किसी को होती है, क्योंकि हर इंसान परिवार में जन्म लेता है, पलता-बढ़ता है, परिपूर्ण बनता है। परिवार से ही उसे स्नेह, अपनापन, त्याग, बंधुता, एकता, सुरक्षितता मिलती है। यह सच है कि, घर केवल चार दिवारों से नहीं बनता बल्कि वह बनता है स्नेह भरे अपनों के रिश्तों से जिसमें पति-पत्नी, बच्चे एक-दूसरे से आपसी विश्वास से जुड़े रहते हैं, साथ ही भय जिसके सदस्य सेवाभाव से रहते हैं। ⁵ किंतु कृष्णा सोबती जी के डार से बिलुडीश उपन्यास की नायिका पाशो घर से बेघर होने की यातना को सहने के लिए विवश है। पाशो से नानी कहती है, भसंभालकर एक बार का थिरका पाँव जिंदगानी धूल में मिला देगा। ⁶ पाशो को न पिता का स्नेह मिलता है और न ही माँ का प्यार। न शिक्षा नसीब होती है और न परिवार की सुरक्षा। सुरजमुखी अंधेरे केश उपन्यास की नायिका रत्ती बचपन में ही अस्मत् लूट जाने की समस्या से ग्रस्त है अतः हर-समय वह सुरक्षित एवं सहज घर की तलाश में भटकती रहती है।

जिन्दगीनामा उपन्यास की राबयाँ शादीशुदा शाहजी से प्रेम करती है उनके साथ घर बसाना चाहिती है, किंतु शाहजी पत्नी शाहनी के अलावा अन्य किसी को पत्नी के रूप में नहीं देख सकते। अतः राबयाँ का घर बसाने का सपना अधूरा ही रह जाता है। दिलो—दानिश की महकबानो वकील कृपानारायण के दो बच्चों की माँ बनने के बावजूद भी पति एवं बच्चों के साथ अपना घर बसाने में असमर्थ रहती है।

एक—तरफ दिलो दानिश की महकबानों डार से बिछुडी की पाशो या फिर सुरजमुखी अधरे केश रत्ती ये नारियाँ हैं। जो घर परिवार पाने के लिए ललायित है। तो दूसरी तरफ समय—सरगम की अरण्या है जो अपना घर बनाने के लिए तैयार ही नहीं होती। प्रेमी ईशान अरण्या की तरफ हाथ बढ़ाना चाहता है किंतु अरण्या सहेली वनिता के साथ रहना पसंद करती है।

मित्रों—मरजानी की मित्रो का भरा—पूरा संयुक्त परिवार होने के बाद भी वह उसे हमेशा अनदेखा करती है। किंतु बाद में जब वह अपने भविष्य पर सोचती है तब अंधकारमय भविष्य के डर से पति सरदारीलाल के पास लौट आती है।

८. विधवा नारी की समस्या :-

नारी के लिए सबसे बड़ा अभिशाप है वैधव्य जीवन का । जिसके चलते घर परिवार तथा समाज में उसकी स्थिति बड़ी दयनीय हो जाती है। भारतीय समाज में आज भी विधवा नारी और उसमें भी ग्रामीण समाजजीवन जीनेवाली विधवा नारी विधवा के लिए बनाए गए मानदंडों में जकड़ी हुई है। अतः सुषमा धवन कहती है, भनारी के लिए सबसे बड़ा दुःख वैधव्य का है और विधवा का दयनीय जीवन मध्यमवर्गीय समाज में अत्यंत करुण है।

दिलो—दानिश के वकील कृपानारायण की बहन छुन्ना मध्यमवर्गीय प्रौढ विधवा नारी है। जो पति के मृत्यु के पश्चात समाज व्यवस्था के अनुसार विधवा के लिए बनाए गए तपस्वीनी रूप में रहने के लिए विवश है। डार से बिछुडी उपन्यास की पाशो भी अंधेड उग्रवाले दिवान लखपतराय की पत्नी तो बनती है, किंतु बच्चे को जन्म देते ही विधवा बन जाती है। पति की मृत्यु से दुःखी पाशो अपने देवर बरकत दिवाण सरदार के तीन बेटों और फिरंगीओं की वासना का शिकार बन जाती है, और वैधव्य के अभिशाप जीवन के कारण दुःखमय जीवन बिताती है।

९. वेश्या नारी की समस्या :-

नारी का विधवा के अलावा और एक दयनीय एवं अपमानित रूप होता है वेश्या का। वेश्या को समाज में अत्यंत हीन दृष्टि से देखा जाता है। उसे न विवाह करने का हक होता है और न ही घर परिवार बसाने का । दिलो—दानिश की नसीमबानो वेश्या है। उसकी पुत्री महकबानो वकील कृपानारायण की पत्नी बनना चाहती है, किंतु दो बच्चों की माँ बनने के बाद भी पत्नी नहीं बन पाती और न ही अपना घर बसा पाती है। मित्रो—मरजानी में बालो वेश्या नारी है, वह भी वेश्यावृत्ति की समस्या से त्रस्त है।

१०. अर्थाभाव की समस्या :-

अर्थ के बीना मनुष्य जीवन अर्थहीन सा बन जाता है। नारी हो या पुरुष दोनों को भी जीने के लिए पैसा जरूरी होता है। नारी अगर आर्थिक दृष्टि से आत्मनिर्भर हो तो वह अच्छी तरह से जीवन व्यतीत कर सकती है । मगर वह परावलंबी हो तो उसका जीवन यातनामय बन जाता है। दिलो—दानिश की महकबानो वकील कृपानारायण की रखैल है अतः उसे हर समय कृपानारायण की कृपा पर निर्भर रहना पडता है। पिंजरे में बंद पंछी की तरह उसकी हालत बन जाती है। डारा बिछुडी उपन्यास की पाशो आर्थिक दृष्टि से आत्मनिर्भर नारी नहीं है। अतः वह पुरुषों के हाथों का खिलौना बनकर पशुवत जीवन जीने के लिए बाध्य होती है। अर्थाभाव से पीडीत पाशो का मर्दों द्वारा दासी या साधन मानकर शोषण किया जाता है।

११. रुढी—प्रथा— परंपराओं की समस्या :-

भारतीय समाज प्राचीन काल से ही पुराने रीति—रिवाज एवं गलत रुढी—प्रथा—परंपराओं के बंधनों में जकड़ा हुआ है, जिसके कारण उसे कई समस्याओं से गुजरना भी पडा है। उसमें भी ज्यादा नारी के लिए यह बंधन और भी कड़े किए जाते हैं। अंतः नारी की स्थिति में बदलाव अनिवार्य है। भयंकर शोषण का शिकार होकर नारी सदियों से परंपरा की दलदल में फँसी रहना अपनी कमजोरी समझ रही है। वास्तव में सोबती जी के उपन्यासों में ये समस्या जादा नहीं दिखाई देती किंतु डार से बिछुडी उपन्यासो की पाशो इन रुढी परंपराओं के पाश में जकड़ी हुई है। परिवारवालों द्वारा थोपी गई कूर रुढियों के कारण ही वह घर से भागने के लिए विवश होती है। दिलो—दानिश की महकबानो समाज की रुढी—परंपराओं का अविरत निर्वाह करती आती है किंतु जब उसे अपनी ही बेटी मासुमा के विवाह में रखैल होने के कारण आने की अनुमती समाज नहीं देता तब वह उसका विरोध करते हुए सभी रुढी परंपराओं को तोडने का साहस करती है।

निष्कर्ष :-

निष्कर्षता हम कह सकते हैं कि, कृष्णा सोबती जी के उपन्यासों में चित्रित नारी पात्र कई तरह की व्यक्तिगत, सामाजिक एवं आर्थिक समस्याओं से घिरे होने के बावजूद भी निरंतर रूप से विकास की ओर अग्रसर होती दिखाई देती है। डार से बिछुड़ी की पाशो हो या मित्रो मरजानी की मित्रो और बालो, सुरजमुखी अंधेरे के, रत्ती हो या जिन्दगीनामा की शाहजी या राबयों, दिलो—दानिश की कुटूंबप्यारी, महकबानो, छुन्ना हो या । समय—सरगम, की अरण्या। विवेच्य सभी उपन्यासों की नारियाँ कई तरह की समस्याओं से जूझती हुई आगे बढ़ती है। अपने व्यक्तित्व में बदलाव लाते हुए वह नए जीवन—मूल्यों को अपनाती है, इसलिए तो डार से बिछुड़ी उपन्यास की नायिका पाशो जीने के लिए पुरुषों का सहारा पाने की अभिलाषा रखती है तो समय—सरगम तक आते—आते नायिका अरण्या पुरुषों के बीना ही अपना स्वतंत्र अस्तित्व बनाए रखने की चाह रखती है। वह आजन्म अविवाहित रहकर अपना जीवन स्वतंत्र रूप से जीना चाहती है। अतः अंत में हम कह सकते हैं कि, कृष्णा सोबती के उपन्यासों में चित्रित नारी समस्याओं से घिरी होने के बावजूद भी आगे बढ़ती रहने में सफल हुई है।

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आज की हिन्दी कविता में स्त्री

डॉ. वर्षा निवृत्ती सहदेव

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जि. कोल्हापुर (महाराष्ट्र)

आज की हिन्दी कविता स्त्री-अधिकारों के पक्ष में बात करती है। आधुनिक काल में महादेवी वर्मा, सुभद्राकुमारी चौहान और रशीद जहाँ जैसी लेखिकाओं ने स्त्रीजीवन, मन और आंतरिक लालसा को उद्यम आवेग के साथ व्यक्त किया। आज तो हिन्दी में अनेक कवयित्रियाँ सक्रिय हैं। इतनी बड़ी संख्या में इतनी श्रेष्ठ कवयित्रियाँ इससे पहले कभी नहीं हुईं। ये कवयित्रियाँ लगातार हिन्दी कविता के परिदृश्य को व्यापक बना रही हैं। अनामिका, गगन गिल, सविता सिंह, कात्यायनी, निर्मला पुतुल, निर्मला गर्ग, अनीता वर्मा, इन्दिरा इन्दु, राजी सेठ, क्षमा कौल, स्नेहमयी चौधरी, कमल कुमार आदि अनेकानेक स्त्री-कवियों की कविताएँ केवल स्त्री-मुक्ती की चेतना को ही नहीं वरन् सम्पूर्ण समाज के रूपांतर की कामना को वाणी दे रही हैं।

आज की हिन्दी कविता में सर्वाधिक उन्नत, स्वतंत्र एवं समानतावादी समाज में भी स्त्री सबसे कम स्वाधीन है। मानव-जीवन के प्रारंभिक वर्षों को छोड़ दे तो स्त्री बंदी जीवन ही बिताती रही है। आज के स्त्री लेखन में नायिका न तो भोग्या बनना चाहती है न पूज्या; बल्कि एक हाड-मॉस की स्त्री की तरह बराबरी और प्रेम चाहती है। समकालीन कविता इसी अस्मिता की पहचान करवा देती है। इसलिए आज की कविताएँ नारी-मुक्ति की दृष्टि से महत्वपूर्ण हैं। आज की नारी को वह पुरुष के समकक्ष दर्जा देने की बात करते हुए नारी के अस्तित्व एवं महत्व वर प्रकाश डालती है। समाज में आज भी नारी को देखने का दृष्टिकोण नहीं बदला है। पुरुष हमेशा नारी पर दबाव डालता है। वह उसका शारीरिक और मानसिक दोनों रूपों में शोषण करता है। उसे उसके सम्मान, गरिमा और अस्मिता से दूर रखता है।

आज की हिन्दी कविता स्त्री-लेखन ने अपनी कविता के माध्यम से स्त्रियों के अस्मिता के संकट के लिए मौन को जिम्मेदार माना है। और स्पष्ट किया कि अस्तित्व का संकट है तो उसका विरोध, विद्रोह के माध्यम से किया जा सकता है। 'ब्रिटिया मुर्मु के लिए-३' कविता में निर्मला पुतुल ने स्त्री की अस्मिता की तलाश की है-

“बताओ दिल पर हात रखकर सच-सच
तुमने क्या-क्या बचाया अपने भीतर
संकट के इस दौर में ...
बचा सके मेरा विश्वास
मेरी तस्वीर, मेरे खत, मेरी स्मृतियाँ
मेरी रींग, मेरी डायरी, मेरे गीत
मेरा प्यार, मेरा सम्मान, मेरी इज्जत
मेरा नाम, मेरी शोहरत, मेरी प्रतिष्ठा?

.... लड सके अपने अस्तित्व और इज्जत के लिए।”^१

आज की हिन्दी कविता जीवन के प्रत्येक क्षेत्र में स्त्री की उपस्थिती दर्ज करा रही है। आज के स्त्री लेखन में तमाम घरेलु जिम्मेदारियों, सामाजिक पाबंदियों से बाहर निकलकर अपना एक नया आसमान तलाश करने की छटपटाहट दिखाई देती है। वह अपना मुकाम बनाना चाहती है।

समकालीन हिन्दी कविता के स्त्री-लेखन में व्यवस्था के प्रति तीव्र आक्रोश है। सड़ी गली मान्यताओं के प्रति तीखा स्वर है। आज व्यवस्था अत्यंत भ्रष्ट बन चुकी है। इशरत जहाँ, अहिल्या मिश्रा, रमा द्विवेदी, उमाश्री, अनामिका, दया पवार आदी न जाने कितनी कवयित्रियों के नाम हैं जो समय के सत्य को अपनी कविताओं में समेटे हुए हैं। काव्य के माध्यम से आधुनिक व्यवस्था के विरोध में अपने स्वर को, वाणी को पर्याय बनाकर प्रस्तुत किया है।

भारतीय समाजव्यवस्था पुरुष प्रधान है। हमारी राजनीतिक, सामाजिक, आर्थिक तथा धार्मिक व्यवस्था हमेशा पुरुष प्रधान ही रही है। हमारे सभ्य समाज में बेटियों के जन्म को रोका जाने लगा है, कामप्राप्ती के लिए औरत तो चाहिए पर उसकी कोख से लडकी नहीं। इस तरह सभी क्षेत्रों में स्त्री का शोषण या उसी को शिकार बनाया जा रहा है। स्त्री-अस्तित्व की रक्षा और पुरुषवादी व्यवस्था पर तीखा व्यंग निर्मला गर्ग के काव्यसंग्रह 'कबाडी का तराजू' में मिलता है-

“इतने बड़े घर में पिताजी अकेले रहते हैं
बेटियोंकी शादी हो गई, पत्नी का स्वर्गवास हुआ
बेटों में से कभी-कभी कोई आता है
अपने हिस्से के रूपए लेने

कोई नहीं कहता आप चलकर हमारे साथ रहें
बड़ी बहन बीच—बीच में कई बार आती है
जितना होता है सब व्यवस्थित कर जाती
मेरे मन में कई बार आया
मेज के नीचे की तस्वीरें बदल दूँ
भाइयों की फोटो हटा
बड़ी बहन की तस्वीर लगा दूँ
पुत्र मोह का यह नाला....
चिंतनीय यह प्रश्न जवाब दे आप ”^२

आज के महिला काव्य में युगीन परिवर्तन व्यवस्था विरोधी स्वर, सामाजिक परिवर्तन की प्रक्रिया स्पष्ट दिखाई देती है। स्त्री में नयी चेतना तथा नया विश्वास जग रहा है। स्त्री का एक नया व्यक्तित्व ही उभर कर हमारे समक्ष आता है। निडर होकर समस्याओं का सामना करती हुई नारी की छवि इन कविताओं के माध्यम से दृष्टिगोचर होती है। आज पुरुष, स्त्री को केवल एक भोग्य वस्तु ही मानता है। पुरुष के इस तरह के रवैयें को देखकर इन महिला कवियों ने कड़े आक्रोश से अपनी अभिव्यक्ति को प्रस्तुत किया है। स्त्री अपनी एक अलग पहचान बनाना चाहती है —

“क्या तुम जानते हो
एक स्त्री के समस्त रिश्ते का व्याकरण
बता सकते हो स्त्री—दृष्टी से देखते
उसके स्त्रीयत्व की परिभाषा?
अगर नहीं!
तो फिर जानते क्या हो तुम
रसोई और बिस्तर के गणित से परे
एक स्त्री के बारे में ...?”^३

आज की कविता में महिला लेखन का स्वर केवल व्यक्तिगत — पारिवारिक दायरे तक सीमित नहीं है। अपितु वह विश्व की समस्याओं के साथ जुड़ चुका है। ग्लोबलाइजेशन आज हमारे समाज में विरोधों के बावजूद अपनी जगह बना चुका है। इसके विविध रूप, प्रभाव तथा परिणामों की चर्चा महिला लेखन में की जा रही है। कवयित्री प्रभा मजुमदार कहती है —

“पेड़ों की उंची डाली पर
बैठ कर चिड़िया
अब नहीं गा सकेगी
अपने गीत,
किसी समृद्ध देश के
पक्षी ने उसका पेटेंट ले लिया है। ”^४

आज दुनिया 'पर्यावरण असंतुलन' की समस्या से जुझ रही है। इस गंभीर समस्या से परिचित कराने का काम भी महिला कवियों ने किया है। जंगल में पेड़—पौधों के उजड़नेसे बेहाल पक्षी की दशा को सुनिता जैन ने 'वे जब लौटे होंगे' कविता में शब्दबद्ध किया है। नष्ट होती जा रही प्रजातियोंसे चिंतित कवयित्री कहती है —

“सौ—सौ के झुंडों में आते थे वो
चीं चीं करते
रोज शाम को धुप ढले
और उनके आने से
लगता था सबकुछ नियमित चलता रहता है
सालों साल।”^५

आज का महिला लेखन पर्यावरण के ज्वलंत प्रश्न को पहचान कर उसके कारणों को धिक्कारता है। इस भयानक समय को बचाने की बात करता है। निर्मला पुतुल 'आओ, मिलकर बचायें' कविता में कहती है —

“जंगल की ताजा हवा
नदियों की निर्मलता
मिट्टी का सौंधापन
फसलों की लहलहाहट। ”^६

अतः आज का महिला लेखन वि व की मंगल कामना करने वाला है। पर्यावरण असंतुलन के दुरगामी प्रभावों के प्रति सोचने को बाध्य करनेवाला है। परिवेश के प्रति जागरूक करने वाला है। इसमें उत्तर आधुनिकता और बदलते समय का विश्लेषण पुरी प्रमाणिकता से हुआ है। कात्यायनी की कवयित्री समय की कठिनाइयों, मायूस कवियों, असंतुष्ट आलोचकों, भूमंडलीकरण, टी.वी. और इंटरनेट, नई नई व्यापार संधियों, युद्धों और शांतिवार्ताओं आदि के संदर्भ में बहुत कुछ बताने का प्रयास किया है। कात्यायनी के शब्दों में –

“ मैंने अपने समय की कठिनाईयों
ईश्वर की तरह मायूस कवियों
और देवताओं जैसे संतुष्ट आलोचकों
और शब्दों की उत्तर—आधुनिक दुर्दशा
और पुँजी के भूमंडलीकरण

.....

और युद्धों और शान्तिवार्ताओं
और नई—नई व्यापार—संधियों
आदि—आदि के बारे में
बहुत कुछ बताया नाजिम को
दिन तीन और दिन रात तक लगातार। ”^७

अतः आज का स्त्री—लेखन युगीन बदलाव की ओर संकेत करता है। खासकर कात्यायनी, रमणिका गुप्ता, अनामिका जैसी कवयित्रियों की कविताएँ बदलाव के मोर्चे पर सक्रिय है। वैश्वीकरण के युग में हर देश की जनता मंदी का सामना कर रही है। कात्यायनी की 'कालयात्री' कविता में वैश्वीकरण के कारण हर शब्द के आगे बढ़ती हुई समस्याएँ उजागर हुई हैं। अमेरिका जैसा शक्तिशाली देश भी आर्थिक मंदी की चपेट में है। कात्यायनी के शब्दों में –

“एक सुपरफास्ट ट्रेन
सन्नाटे को समय की तरह
बेध रही है
एक हत्यारा सुपारी ले रहा है
बिना किसी शोक के
एशिया—अफ्रीका और लातिन अमेरिका के
देशों में झण्डे
झुकाए जा रहे हैं
.....
भूमंडलीकरण पर
सेमिनार हो रहा है
दुनिया का सबसे शक्तिशाली राष्ट्राध्यक्ष
अपच और गैस के दर्द से बेहाल
बिस्तर में लौट रहा है। ”^८

इसतरह भूमंडलीकरण की बात महिला लेखन में स्पष्ट है। जीवन के मर्म को समझकर व्यवस्था के प्रति तीखे शब्दों के प्रहार इन कविताओं ने किया है। इन कवयित्रियों ने अपने अनुभवों के आधार पर नारी की सामाजिक स्थिति को बड़ी गहराई से अपनी कविता में अभिव्यक्त किया है। काव्य के माध्यम से सामाजिक मूल्यों की प्रतिष्ठा कर एक सामाजिक क्रांति लाने का प्रयास भी महिला लेखन से हुआ। साथ ही राजनीति का क्षेत्र भी महिला लेखन से अछूता न रहा। शोषणतंत्र तथा सरकार के विरोध में कविता के माध्यम से यह लेखन राजनीति पर तीखा व्यंग्य करता है।

“कुछ लोग समझ रहे हैं अब
नारी मुक्ति के है कुछ फायदे
देखिए किस तरह ढो रही है औरते
पहिले से आठगुना भार
पैदा कर रही है पाल रही है बच्चे अकेले
चला रही है देश और समाज
कमा रही है खा रही है अपना
मुक्त कर चुकी है पुरुषों को अपने पहले से ही।”^९

केवल अनुभूती के स्तर पर ही नहीं अपितु अभिव्यक्ति के स्तर पर भी महिला लेखन परिवर्तित हो चुका है। नये बिंब एवं प्रतीकों का प्रयोग यह भी एक प्रवृत्ति महिला लेखन की हो सकती है। आधुनिक युग वैज्ञानिक युग होने के कारण जीवन के हर पहलू को वैज्ञानिक धरातल पर ही परखना पडता है। इसीकरण आज के महिला लेखन ने अपने काव्य के माध्यम से नये वैज्ञानिक प्रतीकों को बडी ही कुशलता के साथ प्रस्तुत किया है। नये शब्द, नये अलंकार एवं नये प्रतीकों का प्रयोग बडे ही सुंदर ढंग से किया है।

जल्दी ही देश में
कई डिज्नीलैंड होंगे।
जल्दी ही पूरा देश
एक डिज्नीलैंड होगा।
क्या आशा करूँ
कि
उसके बाहर
मेरा घर होगा।”⁹⁰

इस तरह सरल भाषा, छोटे वाक्य, अंग्रजी शब्द कहावते, मुहावरों के प्रयोग महिला लेखन की, वि शेषता कह सकते है। इसमें एक अलग व्यंजनाशक्ति, सृजनशीलता और छटपआहट मौजूद है। इस महिला लेखन ने नये प्रतीकों के माध्यम से स्त्रीवादी चेतना को प्रस्तुत करने का प्रयास किया है।

इसप्रकार आज १९८० के बाद महिला कवियों के काव्य मे युग का परिक्षण तथा वर्तमान संदर्भ खुलकर आ रहे है। अपनी एक अलग पहचान प्राप्त करने के लिए जिन संघर्षों से गुजरना पडा उसी तनाव की अभिव्यक्ति महिला लेखन की प्रमुख प्रवृत्ति हो सकती है। इन कविताओं के अध्ययन से स्पष्ट है कि अब महिलाएँ सांसारिक मुद्दों से काफी उपर उठकर लिख रही है। उनका लेखन चूल्हे-चौके, आपसी रिश्तो, प्रेम, व्देष आदि सांसारिक मुद्दों से काफी उपर उठ चुका है। वर्तमान समय के विभिन्न सामाजिक, राजनीतिक और आर्थिक मुद्दोंपर वे अपने विचार बेबाकी से व्यक्त कर रही है। **विशेष** यह है कि इन महिला कवियोंने नारी की मुक्ति को मानव-मुक्ति के साथ जोडा है। इसमें काव्य का स्वर केवल स्त्री-जाति के लिए नहीं बल्कि समग्र मानव-जाति के लिए विधायक साहित्य का है।

संदर्भ-

१. 'बिटिया मुर्मु के लिए-३'- निर्मला पुतुल www.kavitakosh.org
२. निर्मला गर्ग-कबाडी का तराजू पृ.स.१९
३. निर्मला पुतुल- अपने घर की तलाश में पृ.स.८३
४. बगावत -प्रभा मुजुमदार
५. चौखट पर व उठो माधवी-सुनिता जैन पृ.स.५९
६. नगाडे की तरह बजते शब्द-निर्मला पुतुल पृ.स.७७
७. इस पौरुषपूर्ण समय में-कात्यायनी पृ.स.१२९
८. कालयात्री की कविता-कात्यायनी पृ.स.२३
९. अपने जैसा जीवन-सविता सिंह पृ.स.४८
१०. जादू नहीं कविता-कात्यायनी पृ.स.१११

डॉ. कुसुम कुमार का हिंदी नाटकों में योगदान

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सार (Abstract) :-

प्राचीन काल से आज तक हिंदी साहित्य लेखन के क्षेत्र में पुरुषों के साथ महिलाओं का योगदान रहा है। लेकिन तुलना में कम। कविता, कहानी, उपन्यास आदि विधाओं में महिला निरंतर लेखन कर रही थीं लेकिन नाटक क्षेत्र में उनका योगदान आरंभिक काल में नगण्य था। कारण यह कि जिस समाज में अभिजात वर्ग की स्त्री ही नहीं बल्कि पुरुष वर्ग को भी नाटक देखना तक निषिद्ध माना जाता था, उस समाज में नाटक के साथ स्त्री का जुड़ना कठिन था।

स्वातंत्र्योत्तर काल में बदलती सामाजिक और सांस्कृतिक स्थितियों के चलते बौद्धिक एवं सामाजिक क्षेत्र में महिलाएँ विकसित हुईं। उसी समय नारी विमर्श विश्वभर के चिंतन का केंद्र हो रहा था। स्त्री की तरफ देखने की दृष्टि बदल चुकी थी। इसी कारण अनेक महिलाएँ नाटक के क्षेत्र में सफलता के साथ योगदान देती रही हैं। इनमें श्रीमती लाली देवी को हिंदी नाटक साहित्य में सर्वप्रथम 'हिंदी महिला नाटककार' होने का सम्मान जाता है। उसके बाद अनुरुपा देवी, तारा प्रसाद वर्मा, शिवकुमारी देवी, रामकुमारी चौहान, विमला रैना, मन्नु भंडारी, कुंथा जैन, मृदुला गर्ग, मृणाल पाण्डे, मीरा कांत, विभा रानी, मधु धवन आदि महिला नाटककार सार्थक लेखन कर हिंदी नाटकों में योगदान दे रही हैं। इनमें डॉ. कुसुम कुमार का योगदान भी अत्यंत सराहनीय रहा है।

स्वातंत्र्योत्तर काल में विशेष रूप से सन सत्तर के बाद सामाजिक सरोकारों के साथ मंचीय नाटक लिखने वाली डॉ. कुसुम कुमार ने नाटक क्षेत्र में अपनी विशेष पहचान बनाई है। 'ओम क्रांति-क्रांति', 'सुनो शोफाली', 'रावण लीला', 'दिल्ली ऊँचा सुनती है', 'संस्कार को नमस्कार', 'पवन चतुर्वेदी की डायरी' आदि उनके नाटक प्रकाशित हैं।

उल्लेखित नाटकों में डॉ. कुसुम कुमार ने सामाजिक, राजनीतिक, पारिवारिक एवं दलित चेतना से युक्त विषयों को बहुत ही सशक्त ढंग से प्रस्तुत कर नाटक विधा में अपनी अलग पहचान बनाई है। कुसुम कुमारी के नाटकों में शैली, शिल्प की विविधता, भाषा की सशक्तता, रंगमंचीय सूझ-बूझ का सहज परिचय हो जाता है। विषयवस्तु की दृष्टि से भी इनके नाटकों में समसामायिक समाज के प्रतिबिंब उभरते हुए नजर आते हैं।

नाटक का उद्भव कब हुआ यह कहना उतना आसान नहीं है। क्योंकि नाटकों की उत्पत्ति किसी एक दिन, अनायास किसी एक कारण से नहीं हुई है। वह वर्षों के विकास का गुणात्मक परिणाम है। नाटक की उत्पत्ति का संबंध मानव जीवन की उत्पत्ति के साथ ही है। अतः मानव जीवन के विकास के साथ-साथ ही क्रमशः नाटक का विकास हुआ है। नाटक का अस्तित्व तब हुआ जब समाज का निर्माण हो चुका था। नाटक का मानव जन्म के साथ ही उदय हुआ। "मानव जीवन विकास के साथ ही कदम से कदम मिलाते हुए नाटक भी विकसित होता गया।"¹

हिंदी नाटक साहित्य में भारतेंदु युग से लेकर अब तक अनेक महिला नाट्य लेखिकाओं ने नाटक का सृजन किया है। उनका नाट्य साहित्य केवल संख्यात्मक रूप से ही अधिक नहीं बल्कि गुणात्मक दृष्टि से भी महत्त्वपूर्ण है। लेकिन अबतक विद्वानों में महिला नाट्य लेखिकाएँ और उनके नाट्य हाशिये पर ही रहे हैं। हिंदी महिला नाटककारों के नाटक व्यापक विषय भूमि को लिए हुए हैं। हिंदी महिला नाटककारों की दृष्टि संकुचित नहीं रही है। उनके नाटक सामाजिक, ऐतिहासिक, धार्मिक, पौराणिक, सांस्कृतिक, राजनैतिक, आर्थिक चेतना से युक्त हैं। इतना ही नहीं बल्कि उनके नाटकों में समकालीन समस्याओं का विवेचन, समाज में स्थित यथार्थ, समाज में व्याप्त विभिन्न विसंगतियों का, देशभक्ति, राष्ट्रप्रेम, मानवतावादी दृष्टि, आतंकवाद जैसे विषयों का समावेश है।

आलोचना जगत में हिंदी महिला नाटककार और उनके नाटकों पर विचार-विमर्श न के बराबर है। किसी भी महिला नाटककार पर छुट-पुट रूप से चर्चा उपलब्ध होती है। हिंदी नाट्य साहित्य को योगदान देने वाली महिला नाटककार की ओर हिंदी नाटक विद्वान या साहित्येतिहास के लेखकों का ध्यान नहीं गया है। नाटक साहित्य में स्त्री हमेशा केंद्र में रहकर भी स्त्री नाटककार और उनके नाटक प्रकाश में नहीं आए हैं। ऐसी हाशिये पर रही हिंदी साहित्य के नाटकों में महत्त्वपूर्ण योगदान देनेवाली नाट्य लेखिकाओं में सर्वप्रथम 'हिंदी महिला नाटककार' होने का सम्मान 'श्रीमती लालीदेवी' जी को जाता है। उनके बाद अनुरुपा देवी, तारा प्रसाद वर्मा, शिवकुमारी देवी, शारदा देवी मिश्र, विमल रैना,

मन्नू भंडारी, मृदुला गर्ग, मृणाल पाण्डे, मधु धवन, मीरा कांत, विभा रानी आदि महिला सार्थक लेखन कर रही है। इनमें डॉ. कुसुम कुमार का योगदान भी अत्यंत सराहनीय रहा है।

स्वातंत्र्योत्तर काल में विशेष रूप से सन सत्तर के बाद सामाजिक सरोकारों के साथ मंचीय नाटक लिखने वाली डॉ. कुसुम कुमार ने नाटक क्षेत्र में अपनी विशेष पहचान बनाई है। 'ओम क्रांति-क्रांति', 'सुनो शेफाली', 'रावण लीला', 'दिल्ली ऊंचा सुनती है', 'संस्कार को नमस्कार', 'पवन चतुर्वेदी की डायरी' 'लश्कर चौक' आदि उनके नाटक प्रकाशित हैं।

उल्लेखित नाटकों में डॉ. कुसुम कुमार ने सामाजिक, राजनीतिक, पारिवारिक एवं दलित चेतना से युक्त विषयों को बहुत ही सशक्त ढंग से प्रस्तुत कर नाटक विधा में अपनी अलग पहचान बनाई है। कुसुम कुमारी के नाटकों में शैली, शिल्प की विविधता, भाषा की सशक्तता, रंगमंचीय सूझ-बूझ का सहज परिचय हो जाता है। विषयवस्तु की दृष्टि से भी इनके नाटकों में समसामायिक समाज के प्रतिबिंब उभरते हुए नजर आते हैं। कुसुम कुमार नाटक के क्षेत्र में काफी सफल और चर्चित नाम है। उन्होंने 'हिंदी नाट्य चिंतन' पर शोध कार्य कर हिंदी नाटक विधा में अपना महत्वपूर्ण योगदान दिया है। उन्होंने अनेक कविताओं और उपन्यासों की रचना की है।

कुसुम कुमार ने हिंदी में मराठी नाटकों का सफल अनुवाद प्रस्तुत किया है। वसंत कानेटकर, जयवंत दलवी, विजय तेंदुलकर जैसे प्रसिद्ध नाटककारों के नाटक उन्होंने हिंदी में अनुदित किए हैं। हिंदी महिला नाटककारों में कुसुम कुमार का नाटक के विविध क्षेत्रों में उल्लेखनीय योगदान रहा है। वे केवल नाटककार ही नहीं तो उत्कृष्ट निर्देशक, अनुवादक और नाट्य समीक्षक भी हैं। उनके नाटकों का मराठी, पंजाबी, डोंगरी तथा अंग्रेजी भाषाओं में अनुवाद हुआ है। इसप्रकार हिंदी नाटक विधा में उनका योगदान अत्यंत महत्वपूर्ण है। अतः कुसुम कुमार समकालीन हिंदी रंगकर्म की एक उल्लेखनीय नाटककार हैं।

'ओम क्रांति-क्रांति' में शिक्षा के क्षेत्र में फैली भ्रष्टता, अध्यापकों की मनमानी के खिलाफ विद्रोह है। "इस नाटक में शिक्षातंत्र में फैली बुराईयों, अराजकता एवं भ्रष्टताओं का दोषी शिक्षक वर्ग को भी दिखाया है।"² शिक्षा व्यवस्था की त्रुटियों की ओर संकेत करते हुए मेधावी छात्रों को शांति से क्रांति की ओर ढकेलने की अध्यापिकाओं की प्रवृत्ति को उजागर कर उस प्रवृत्ति का विरोध करता है। "डेढ़ साल से टीचर ने हमारे पल्ले एक अक्षर भी नहीं डाला और प्रिंसिपल से शिकायत करने का रोब भी उल्टे हमें ही दिखाती हैं।"³

महिला कॉलेज की लड़कियों को केंद्र में रखकर भ्रष्ट शिक्षा एवं निकम्मे अध्यापकों के विरोध में आवाज उठायी गयी है।

आज के शोधार्थियों पर भी एक तीक्ष्ण व्यंग्य किया है। पीएच्.डी उपाधि प्राप्त होने पर अध्यापकों में जो ज्ञान की कमी, भाषा ज्ञान की कमी है, उसपर व्यंग्य किया है। "छोड़ो यार पीएच्.डी. करें चाहे पीएच्.डी. का बाप.....रेहेगी तो वही जो वह है। पढ़ाना एक शब्द भी नहीं आता। न फर्स्ट इयर में पीछा छूटा था इसका, न सकेंड इयर में उबरने देगी हमें।"⁴ आधुनिक विचारों की छात्र प्रवृत्तियों को इन पात्रों के माध्यम से उभारकर लेखिका आज के आधुनिक छात्रों को संकेतित करती हुई दिखाई देती हैं।

सत्ताधारियों, समाज सेवकों, पूँजीपतियों और भ्रष्टाचारियों की जबरदस्त ताकतों के खिलाफ, राजनयिकों के छलकपट और अवसरवादिता के खिलाफ दलित युवती के संघर्ष को अभिव्यक्ति देने वाला 'सुनो शेफाली' सशक्त नाटक है। इसमें हरिजन युवती शेफाली के विफल प्रेम की करुण कहानी है। जिसका लाभ दलितों के वोट पाने के लिए एक स्वार्थी नेता लेता है। वह अपने बेटे की शादी शेफाली के साथ करके शेफाली को चुनाव में प्रचार-प्रसार करने का माध्यम बनाना चाहता है। जैसे "बहनों और भाइयों.....अपना वोट हमें देकर अपना भविष्य उज्ज्वल बनाइए.....यह बात आपसे आज यहाँ इस जीप में मौजूद एक हरिजन लड़की कह रही है। इस लड़की को मैं आज ही अभी-अभी ब्याहकर ला रहा हूँ।.....गरीबी का हटाया जाना इस देश के लिए जितना आवश्यक है उतना ही हरिजनों का उद्धार भी।"⁵ लेखिका ने सत्ताधारियों, पूँजीपतियों और समाजसेवा का ढोंग रचाकर सामान्य जनता को गुमराह करने के लिए हरिजनों की मदद करने का दिखावा कर अपनी राजनीतिक इमेज को उभारने वाले राजनेताओं पर कड़ा व्यंग्य किया है।

'दिल्ली ऊंचा सुनती है' में सरकारी व्यवस्था में फैली भ्रष्टता, अव्यवस्था, अराजकता को अंकित किया है। मध्यवर्ग की आर्थिक स्थिति खराब होने पर रिश्वत देने के लिए जब पैसे नहीं होते तो हर जगह अपमान, नफरत झेलनी पड़ती है। मधोसिंह के यह शब्द "सब तरफ दलदल है....आजकल के इस दलदल में पड़े आम-आदमी के लिए साँस लेना भी मुश्किल है।"⁶ मध्यवर्गीय परिवार के आर्थिक अभाव को नाटक दर्शाता है।

‘रावणलीला’ लोकनाट्य शैली का नाटक है। इस नाटक में सामाजिक, आर्थिक तथा व्यक्ति के यथार्थ जीवन की विसंगतियों को अंकित किया गया है।

‘संस्कार को नमस्कार’ नारी शोषण को व्यक्त करनेवाला व्यंग्य नाटक है। महिला आश्रम में लड़कियों से इधर-उधर की बातें कर शिक्षा, अपनी रुचि के बारे में जानकर एक चतुर मनोवैज्ञानिक के रूप में शोषण करता है। उसे लगता है कि महिला आश्रम का अध्यक्ष होने के कारण वह स्त्रियों का शोषण कर सकता है।

‘पवन चतुर्वेदी’ की डायरी नाटक में जीवन से पलायनवादिता, दाम्पत्य संबंधों में दरारें, असफलता, मानसिक परेशानियाँ.....आदि का व्यापक चित्रण है। ‘पवन’ नामक चरित्र के माध्यम से प्रतिष्ठित पिता के भटके हुए असफल यथार्थ को प्रस्तुत किया है। पवन अपनी जिंदगी खुद बनाये रास्ते पर चलकर बिताना चाहता है। “मैंने क्या उल्टा-सीधा किया है मम्मा? पच्चीस साल का हो गया हूँ, मेरा अपना भी कोई फैसला हो सकता है। हमेशा क्या बाबूजी की पहचान ही मेरी पहचान बनी रहेगी?”⁷ पवन की यह पीड़ा उन तमाम युवकों की है जो अपने पिता की महानता से दबकर अपनी अस्मिता की पहचान के लिए छटपटा रहे हैं।

जति-धर्म तथा मजहब के नाम पर सांप्रदायिकता का जहर फैलाने वाले समाज कलकों के मनसुबों का पर्दाफाश करने वाला ‘लश्कर चौक’ कुसुम कुमार का सशक्त नाटक है। सांप्रदायिकता और धर्मान्धता की आग में दहकती नारी वेदना को भी उभारा गया है। नाटक के पात्रों के विचार जाति-पाति और धार्मिक बंधनों से परे है। उनके घर में किसी एक देवता की पूजा नहीं की जाती बल्कि अलग-अलग व्यक्ति अपने-अपने विचारों से पूजा-अर्चना करता है—“हमारे अपने घर में तीन-तीन आले हैं....मैं गोविंद जी वाले पूजती हूँ....ये रामजी वाले पूजते हैं और लड़कों को तो पूछो मत....वह तो इसाइयों, मुसलमानों के तीनों को पहले परनाम करेगा, पीछे अपनो को।”⁸ नाटक के माध्यम से धर्म, जाति की लड़ाई रोकना चाहा है।

हिंदी नाटक लेखन में डॉ. कुसुम कुमार का स्थान महिला नाट्य लेखन में उल्लेखनीय है। कुसुम कुमार के साहित्यकार व्यक्तित्व में धर्मप्रवणता, पीड़ित शोषितों के प्रति आस्था और सहानुभूति दिखाई देती है। संवेदनशील व्यक्तित्व के कारण डॉ. कुसुम कुमार युगीन जीवन के प्रति सजग दिखाई देती हैं। उनके नाटक सामाजिक जीवन के विभिन्न पक्षों सहित त्रासद स्थितियों की मार्मिक अभिव्यक्ति करते हैं। डॉ. कुसुम कुमारी के नाटकों में चित्रित नारी शोषण, नेताओं का भ्रष्ट आचरण तथा समाज की कुप्रवृत्तियाँ प्रभावी रूप से उभरती हैं, जो पाठक और दर्शकों को सोचने के लिए मजबूर करती हैं।

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6. डॉ. कुसुम कुमार, छः मंच नाटक (दिल्ली ऊँचा सुनती है), पृ. 200
7. डॉ. कुसुम कुमार, छः मंच नाटक (पवन चतुर्वेदी की डायरी), पृ. 81
8. डॉ. कुसुम कुमार, लश्कर चौक, पृ. 35

हिंदी साहित्य लेखन में स्त्रियों का योगदान

अनिषा

सहायक प्राध्यापिका

सारांश

भारतीय पितृसत्तात्मक व्यवस्था में, पुरुष प्रधान समाज में स्त्रियों का योगदान शुरुआती दौर में भले ही कम रहा हो परन्तु वर्तमान में परिस्थितियाँ बदल चुकी हैं। समय के साथ स्त्रियों ने साहित्य लेखन की प्रत्येक विधा में अपना वर्चस्व स्थापित कर लिया है। समाज के प्रत्येक जिम्मेदार और जागरूक इंसान को इस बात को समझना चाहिए कि केवल साहित्य में ही नहीं अपितु किसी भी क्षेत्र में स्त्री एवं पुरुष दोनों की सहभागिता अति आवश्यक है।

वैदिक काल से ही अपोला, लोपामुद्रा, घोषा आदि भारतीय स्त्रियों ने मौखिक रूप से अपने विचारों को अभिव्यक्ति देना प्रारंभ कर दिया था। मध्यकाल में लेखन में मीराबाई का नाम सर्वोपरि है जिन्होंने सर्वप्रथम पितृसत्तात्मक व्यवस्था पर प्रश्न चिह्न लगाया था। उनके अलावा दयाबाई, सहजोबाई, रत्नावली के नाम भी उल्लेखनीय हैं।

आधुनिक काल में कहानी, उपन्यास, नाटक, निबंध, रेखाचित्र, संस्मरण, आत्मकथा, जीवनी, यात्रा-वृत्तांत, साक्षात्कार, आलोचना आदि प्रत्येक विधा के लेखन पर स्त्रियों द्वारा कलम चलाई गई। इस काल में महादेवी वर्मा, सुभद्रा कुमारी चौहान, शिवरानी देवी, मन्नु भंडारी, उषा प्रियंवदा, नासिरा शर्मा, चित्रा मुद्गल, कृष्णा सोबती, प्रतिभा अग्रवाल, शीला झुनझुनवाला, गीतांजलि श्री, अलका सरावगी, मैत्रेयी पुष्पा आदि स्त्रियों ने साहित्य लेखन में अपना योगदान दिया। वर्तमान में जिस प्रकार से समाज के बेहद संवेदनशील और ज्वलंत मुद्दों पर लेखिकाओं की वैचारिक अभिव्यक्ति देखने को मिल रही है। इससे सहज ही अंदाजा लगाया जा सकता है कि भविष्य में अपने लेखन के माध्यम से स्त्रियाँ न केवल अपना वजूद स्थापित करेंगी अपितु समाज के विकास में भी अहम् भूमिका निभाएंगी।

मुख्य शब्द : पितृसत्तात्मक, साहित्य लेखन, स्त्री लेखिका, यथार्थ अभिव्यक्ति

हिंदी साहित्य लेखन में स्त्रियों का पदार्पण यकायक नहीं हुआ अपितु यह तो एक संघर्ष भरी गाथा रही है। पुरुष लेखकों द्वारा अपनी रचनाओं के माध्यम से स्त्री समस्याओं रूपी संवेदनाओं को उजागर करने का प्रयास तो अवश्य किया गया परन्तु पुरुष मानसिकता में पकड़े रहने के कारण उनका दृष्टिकोण तटस्थ न रह सका। सामाजिक व्यवस्था के कटु सत्य से भली-भाँति परिचित होने के बावजूद वे पितृसत्तात्मक व्यवस्था की हकीकत को उजागर न कर सके। इसीलिए पुरुष की बराबरी करने के लिए नहीं बल्कि मानवीय अधिकारों में समानता के लिए, अपनी अस्मिता बनाए रखने के लिए स्त्रियों को आगे आना पड़ा।

सुविख्यात लेखिका वर्जीनिया वुल्फ द्वारा रचित 'अपना कमरा' के माध्यम से स्पष्ट होता है कि केवल भारतवर्ष में ही नहीं वरन् पूरे विश्व में स्त्रियों के मानसिक विकास को अवरुद्ध करने का असफल प्रयास किया जाता रहा है। अतीत की तरह वर्तमान में भी महिलाओं की आजादी को, उनकी स्वतन्त्रता को प्रतिबंधित किया जाता रहा है। पूरे विश्व में स्त्रियों के लिए कोई ऐसा स्थान विशेष नहीं है जहाँ वो इच्छानुसार सुकून से अपने वजूद को जी सकें।

फ्रेंच लेखिका सिमोन द बोउवार द्वारा लिखित पुस्तक 'द सेकेण्ड सेक्स' में वे स्पष्ट रूप से कहती हैं कि औरतें पैदा नहीं होती अपितु बना दी जाती हैं। वे जन्म तो एक स्वतन्त्र इंसान के रूप में लेती हैं लेकिन जिस संकीर्ण मानसिकता वाले दकियानूसी समाज में रहती हैं वो एक छोटी-सी बच्ची पर सामाजिक, आर्थिक, सांस्कृतिक बंधनों को थोपकर उसे एक स्त्री के साँचे में ढलने पर मजबूर कर देते हैं और मानसिक रूप से उसे कमजोर बना देते हैं जिससे वह भविष्य में कभी भी विरोध करने का ख्याल भी ना कर सके। हिंदी लेखिका प्रभा खेतान अपने उपन्यास 'आओ पे पे घर चलें' में वे कहती हैं कि "औरत कहाँ नहीं रोती और कब नहीं रोती। वह जितना ही रोती है, उतनी ही औरत होती जाती है।"

मीरा ने तमाम सामाजिक वर्जनाओं को तिलांजलि देते हुए ज्ञानार्जन और आत्मविस्तार को महत्ता प्रदान की। वे जानती थी कि पितृसत्तात्मक व्यवस्था स्त्री को शक्तिहीन करके पुरुष को बलशाली बनाने का उपक्रम मात्र है, जिसका पोषण स्वयं स्त्रियाँ ही अपनी कमजोरी, हताशा से करती हैं। इसलिए अपने स्वाभिमान की रक्षा के लिए मीराबाई खरी-खरी कहती थी कि—

"जो कोउ मोको एक कहोगो,
एक की लाख कहोंगी।"

आधुनिक युग में सुभद्रा कुमारी चौहान का नाम काव्य लेखन में उल्लेखनीय हैं। सुभद्रा कुमारी चौहान द्वारा लिखित कविता 'झाँसी की रानी' स्वतंत्रता पूर्व लिखी गई थी जिसने समाज में स्त्रियों को उनके अदम्य साहस का आभास कराया, देश की स्वतंत्रता में योगदान देने के लिए महिलाओं को प्रेरित करते हुए समझाया कि वे किसी भी मायने में पुरुषों से कम नहीं हैं। वे कहती हैं –

*"बुंदेले हरबोलों से हमने सुनी कहानी थी,
खूब लड़ी मर्दानी वह तो झाँसी वाली रानी थी।"*

हिंदी की प्रथम कहानी का गौरव प्राप्त करने वाली रचना 'दुलाईवाली' 1907 ई० में बंग महिला द्वारा लिखी गई थी, जिनका मूल नाम राजेन्द्र वाला घोष था। लेकिन फिर भी उन्होंने एक छद्म नाम से लेखन प्रारंभ किया जिससे स्पष्ट ज्ञात होता है कि उस समय स्त्रियों को लेखन की स्वतंत्रता प्राप्त नहीं थी। उनके माता-पिता ने उन्हें शिक्षित किया परन्तु घर पर क्योंकि तत्कालीन समाज लड़कियों को शिक्षित होने की इजाजत नहीं देता था। उनकी प्रथम कहानी का विषय इतना रोचक था कि पाठकों ने उत्सुकता और जिज्ञासा से पढ़ा। कहानी का मुख्य पात्र कहानी में अनुपस्थित होकर भी सर्वत्र उपस्थित रहा।

उनकी अन्य महत्वपूर्ण कहानी 'भाई-बहन' है जिसका विषय किसी स्त्री समस्या से संबंधित न होकर, देश की स्वाधीनता संग्राम से संबंधित है। मासूम बच्चों का मिट्टी के खिलौने के प्रति प्रेम, महात्मा गाँधी के स्वदेशी आंदोलन का प्रतीक है। बंग महिला ने समकालीन समाज की अभिव्यक्ति बेहद रोचक और उपदेशात्मक शैली में की है।

स्त्री लेखिकाओं द्वारा केवल स्त्री समस्याओं की अभिव्यक्ति ही नहीं हुई, अपितु समाज, धर्म, अर्थ, राजनीति, संस्कृति आदि सभी क्षेत्रों से संबंधित महत्वपूर्ण मुद्दों पर चर्चा की गई। कृष्णा सोबती ने अपनी कहानी 'सिक्का बदल गया' में स्वतंत्रता पश्चात् भारत-पाक विभाजन के दर्द को पूरी संवेदना से व्यक्त किया है। विभाजन के साथ टूटते मानवीय मूल्यों का भी यथार्थ चित्रण किया गया है।

उषा प्रियंवदा ने अपनी बहुचर्चित कहानी 'वापसी' के माध्यम से दो पीढ़ियों के बीच के अंतर को दिखाया है। साथ ही जीवन मूल्यों का विघटन, अजनबीपन, आत्मीयता का अभाव भी है। किस प्रकार गजाधर बाबू अपना संपूर्ण जीवन पैसा कमाकर बच्चों का भविष्य निर्माण करने में लगा देते हैं परन्तु अंत में जो वे परिवार का साथ, सम्मान चाहते हैं तो उन्हें मिलता है अकेलापन और बेरुखी।

स्त्रियों द्वारा उपन्यास लेखन में भी विशेष योगदान दिया गया। कृष्णा सोबती का नाम इसमें सर्वोपरि है। 'सूरजमुखी अँधेरे के' नामक उपन्यास में रती नामक पात्र के माध्यम से नारी जीवन के मनोवैज्ञानिक पक्ष को उभारा है। यह परंपर से हटकर लिखा गया एक जरूरी उपन्यास है। इनके द्वारा लिखित रचना 'ऐ लड़की' को लघु उपन्यास और लंबी कहानी दोनों ही श्रेणियों में रखा जाता है। इसकी मुख्य पात्र वृद्धा औरत अपनी बेटी की स्वतंत्रता एवं उनके आर्थिक स्वावलंबन की पक्षधर है। उनके अनुसार, पुरुष दबाव से मुक्त होकर ही हमें जीवन के कई साहसिक फैसले लेने चाहिए।

सुविख्यात लेखिका मन्नू भंडारी द्वारा दो अलग-अलग विषयों पर उपन्यास लिखे गए। 'आपका बंटी' नामक बहुचर्चित उपन्यास के माध्यम से लेखिका ने माता-पिता के संबंध-विच्छेद का संतान के मनोविज्ञान पर पड़ने वाले प्रभाव को दिखाया है। ऐसी विकट परिस्थिति में एक बच्चे के मनोभावों का मार्मिक चित्रण इस रचना के माध्यम से किया गया है। अपने अन्य उपन्यास 'महाभोज' में यथार्थ राजनीति का चित्रण करते हुए व्यवस्था की खामियों को उजागर किया गया है। यह उपन्यास इस तथ्य का साक्ष्य है कि महिला लेखिकाएँ केवल घरेलू विषयों पर ही नहीं अपितु समाज के व्यापक संदर्भों पर भी सृजन कर सकती हैं।

ममता कालिया ने अपने उपन्यास 'नरक दर नरक' में सामाजिक व्यवस्था के यथार्थ को चित्रित करते हुए एक योग्य, ईमानदार और श्रमशील शिक्षित युवक के माध्यम से बेरोजगारी का दबाव झेलते हुए उसे दर-दर की ठोकें खाते दिखाया है। वर्तमान व्यवस्था में भी हम अधिकतर देखते हैं कि किस प्रकार अयोग्य व्यक्ति चापलूसी या रिश्वतखोरी के आधार पर रोजगार प्राप्त कर लेते हैं और वास्तव में योग्य व्यक्तियों की प्रतिभा को नजरअंदाज कर के देश का विकास प्रभावित होता है।

चित्रा मुद्गल ने 'एक जमीन अपनी' उपन्यास द्वारा विज्ञापन क्षेत्र में होने वाले नारी-शोषण को व्यक्त किया है। पूरे उपन्यास में 'अंकिता' नामक पात्र के माध्यम से स्त्री-शोषण के संबंध में संचार माध्यमों की भोगवादी दृष्टि को उजागर किया है। दूसरा उपन्यास 'आवाँ' बंबई के मजदूर संघटनों के जीवन संघर्ष को केन्द्र में रखकर लिखा गया है।

'अम्बा नहीं मैं भीष्मा' में चित्रा चतुर्वेदी ने अंबा के शिखंडी बनने और अंततः भीष्म से प्रतिकार लेने की ऐतिहासिक कथा द्वारा पुरुष वर्चस्व के विरुद्ध नारी विद्रोह दिखाया है। प्रभा खेतान के उपन्यास

‘छिन्नमस्ता’ में केन्द्रीय पात्र प्रिया द्वारा पुरुषों के वर्चस्व के विरुद्ध अलग पहचान बनाने का प्रयास किया गया है। वह आर्थिक स्वावलंबन और शारीरिक शोषण दोनों ही स्तरों पर स्वयं को मुक्त करना चाहती है।

मैत्रेयी पुष्पा ने ‘इदन्नमम’ में सामाजिक यथार्थ, भ्रष्ट राजनीति, धर्म और जाति के आधार पर भेदभाव को दिखाया है। मंदा के रूप में गाँव की नारी का जागृत होना और मानवता के लिए निरंतर संघर्ष करना वाकई प्रेरणादायी है। इसी प्रकार दूसरे उपन्यास ‘अल्मा कबूतरी’ में कबूतरा जाति की ‘अल्मा’ के संघर्ष द्वारा एक आदिवासी मुद्दे के साथ स्त्री समस्या को चित्रित किया है।

गीतांजलि श्री ने अपने उपन्यास ‘माई’ में पीढ़ीगत अंतर को वाणी दी है। तीन पीढ़ियों की इस कथा में दादी, माई और अंततः स्वयं सुनैना के विचारों को समझौतावादी मार्ग से गुजरते हुए मुक्त पथ की तरफ अग्रसर किया है।

रीतिकाल में नारी को मात्र भोग्या के रूप में पाया गया है और पुरुष को उसके रक्षक के रूप में स्वीकार किया है। परन्तु आधुनिक काल में महादेवी वर्मा ने ‘श्रृंखला की कड़ियाँ’ में स्पष्ट किया है कि नारी को नाममात्र सम्मान और कुछ आर्थिक सुविधाएँ देकर अगर पुरुष अपने कर्तव्य की इतिश्री मान लेता है तो यह उसकी गलतफहमी है। महादेवी वर्मा के अनुसार, सबला होने, प्रगतिवादी विचारों के द्वारा ही हम स्त्री को स्वतंत्र मान सकते हैं। यहाँ उन्होंने विवाह व्यवस्था पर भी सवाल खड़े किए हैं।

सामाजिक व्यवस्था में स्त्री को हमेशा पुरुष के आश्रय में ही सुरक्षित माना जाता है। कभी पिता, भाई, पति या पुत्र के रूप में एक स्त्री के जीवन में आने वाले पुरुषों के सहारे हैं, तथाकथित संकीर्ण मानसिकता वाला समाज एक स्त्री के जीवन को सफल मानता है। परन्तु वर्तमान में स्त्रियों द्वारा इन गैर-जरूरी बंधनों को तोड़कर स्वयं को आजाद कराया जाता है। स्त्रियाँ अपनी स्वतंत्रता के लिए आजीवन अविवाहित रहना भी चाहती हैं ताकि उनकी प्रगति में पुरुष बाधा न डाल सकें।

नाट्य विधा में कुसुम कुमार द्वारा ‘दिल्ली ऊँचा सुनती है’ में सत्ता की विवेकहीनता तथा निष्क्रियता पर करारा व्यंग्य किया गया है। मृदुला गर्ग ने अपने उपन्यास ‘जादू का कालीन’ में कालीन बुनने वाले बंधुआ बाल-श्रमिकों के विवश एवं नाटकीय जीवन का अंकन किया है। साथ ही शोषण मुक्त समाज की कल्पना भी की है।

पिछले कुछ समय में आत्मकथाएँ लिखने में महिलाओं का काफी रुझान देखने को मिला है। मैत्रेयी पुष्पा ने अपनी आत्मकथा ‘कस्तूरी कुण्डल बसै’ में अदम्य साहस वाली अपनी माँ के संघर्ष को व्यक्त किया है। रमणिका गुप्ता ने ‘हादसे’ में अपने जीवन संघर्ष एवं विद्रोह को तद्युगीन रूढ़ियाँ तोड़कर व्यक्त किया है। सुशीला टाकमोरे की आत्मकथा ‘शिकंजे का दर्द’ दोहरे मायने में महत्त्वपूर्ण है। एक तो यह एक महिला की संघर्ष गाथा है और दूसरा यह कि ये एक दलित महिला के यथार्थ की वैचारिक अभिव्यक्ति है, जिसका दोहरे स्तर पर शोषण हुआ है।

जीवनी लेखन में भी स्त्री लेखिकाओं ने स्वयं को आगे बढ़ाया। सर्वप्रथम शिवरानी देवी द्वारा रचित ‘प्रेमचंद घर में’ जीवनी महत्त्वपूर्ण है। इसमें प्रेमचंद की पारिवारिक जिम्मेदारियों एवं संघर्षों को दिखाया है। आधुनिक काल में बिंदु अग्रवाल द्वारा ‘स्मृति के झरोखे से’, महिमा मेहता द्वारा ‘उत्सव पुरुष-नरेश मेहता’ कुमुद नागर द्वारा ‘वट वृक्ष की छाया में’ आदि अनेक जीवनियाँ भी प्राप्त होती हैं।

नासिरा शर्मा द्वारा ‘जहाँ फव्वारे लहू रोते हैं’ नाम से यात्रा वृत्तांत लिखा गया। महादेवी वर्मा द्वारा अतीत के चलचित्र, स्मृति की रेखाएँ, पथ के साथी, मेरा परिवार आदि संस्मरण लिखे गए। इस प्रकार साहित्य की लगभग प्रत्येक विधा में महिलाओं का योगदान देखने को मिलता है।

कह सकते हैं कि हिंदी साहित्य में स्त्री लेखन हाशिये पर धकेल दी गई अस्मिताओं को केन्द्र में लाने और उसकी जीवंत मानवीय गरिमा को पुनःप्रतिष्ठित करने का सार्थक प्रयास है। भविष्य में सकारात्मक पहल के रूप में अभिव्यक्त ये पंक्तियाँ पूर्णतः सटीक हैं –

‘हम लड़ेंगे, जब तक दुनिया में
लड़ने की जरूरत बाकी है।
हम लड़ेंगे कि लड़े बगैर
कुछ नहीं मिलता।’

सन्दर्भ ग्रन्थ

1. (सं०) आशा रानी व्होरा, भारतीय भाषाओं में महिला लेखन
2. डॉ० रामचंद्र तिवारी, हिंदी का गद्य साहित्य
3. डॉ० रोहिणी अग्रवाल, साहित्य की जमीन और स्त्री मन के उच्छ्वास

नारी जीवन की आत्मसार्थकता की तलाश
(मृदुला गर्ग के 'उसके हिस्से की धूप' उपन्यास के संदर्भ में)

सुश्री. श्रीदेवी बबन वाघमारे,
शोधछात्रा, शिवाजी विश्वविद्यालय, कोल्हापुर।

मृदुला गर्ग हिंदी की सबसे लोकप्रिय और चर्चित साहित्यकार रही हैं। उनके साहित्य के विषय हमेशा सबसे अलग और हटके रहे हैं। उन्होंने उपन्यास, कहानी, नाटक तथा निबंध आदि विधा में अपनी कलम चलाई है। उनके प्रमुख उपन्यास 'उसके हिस्से की धूप', 'वंशज', 'चित्तकोबरा', 'अनित्य', 'मैं और मैं' और 'कठगुलाब' हैं।

'उसके हिस्से की धूप' सन 1975 में लिखा गया उनका पहला उपन्यास है। यह एक लीक से हटकर लिखा गया उपन्यास है, क्योंकि उन दिनों विवाहेत्तर संबंधों में अपराध-बोध होना जरूरी माना जाता था। इय विषय पर भाष्य करनेवाला यह उपन्यास है।

इस उपन्यास का केंद्रीय विषय नारी जीवन के सार्थकता की तलाश है। इस उपन्यास के लेखन काल में नारी जीवन में परिवर्तन आने लगे थे। 'स्त्री' को 'स्त्री' के रूप में देखा जाए, ऐसी मानसिकता समाज में नजर आ रही थी। स्त्री को अपनी पहचान बनाने के लिए सर्वप्रथम आत्मनिर्भर बनाना था। वह खुद स्वतंत्र रूप से सोचे, विचार करें और अपने निर्णय खुद करें, अपना अस्तित्व खुद बनाने का एहसास उसके मन में आना आवश्यक था। न की वह पुरुष के पीछे भागती रहे। न की वासना में लिप्त रहे। यह रोजमर्रा की जिंदगी से बाहर निकलकर इच्छानुसार काम करके उसकी तृप्ति में ही परमोच्च आनंद है, यही उसकी आत्मनिर्भरता है। "आज ही उसने देखा, धूप में वह चमकी है, हवा में वह कम्पी है, और अंधेरे में वह मिल गयी है।"¹ 'उसके हिस्से की धूप' की नायिका मनीषा की आत्मसार्थकता की तलाश लेखन से पूरी होती है। उसका आत्मसम्मान उसे लेखन से प्राप्त होता है। इसी की तलाश में यह उपन्यास लिखा गया है।

उपन्यास की कथावस्तु उपन्यास की नायिका 'मनीषा' को केंद्र रखकर चलती है। मनीषा एक अध्यापिका है। वह जितेन की पत्नी है। लेकिन अपने शादी-शुदा जीवन से संतुष्ट नहीं है। उसका पति अपने काम में व्यस्त रहने के कारण उसे वक्त नहीं दे पाता। वह उसे प्यार करता है लेकिन उसी प्यार को वह व्यक्त नहीं कर सकता। जितेन दुनिया के साथ दौड़नेवाला व्यक्ति है। वह हमेशा काम में व्यस्त रहता है और यही व्यस्तता मनीषा को एकदम अकेली कर देती है। इसी अकेलेपन से ऊबकर वह जितेन से तलाक ले लेती है और मधुकर नामक अर्थशास्त्र के प्राध्यापक से शादी कर लेती है। मधुकर खुशमिजाज व्यक्ति है। अपनी भावनाओं को झट से वह व्यक्त कर देता है। इसी स्वभाव के कारण मनीषा उसकी तरफ आकर्षित होती है। लेकिन शादी के कुछ दिनों बाद ही वह मधुकर के उत्साहित प्रेम से ऊब जाती है। उसे अपनी जिंदगी फिर एक बार अकेली लगने लगती है। तब अपनी जिंदगी में वह फिर जितेन के साथ संबंध प्रस्थापित कर लेती है। पति के रूप में उसे मधुकर चाहिए तो कभी-कभार जितेन। इसी दोलायमान स्थिति में उसे एहसास होता है कि आत्मसार्थकता की तलाश अब भी नहीं हुई है। वक्त गुजर जाता है तो उसे जिंदगी निरर्थक महसूस होती है। अतः वह समझती है कि उसे अपनी आत्मसार्थकता की तलाश अपने-आप से जुड़कर करनी पड़ेगी। "बंधनहीन वह अकेली दौड़ी चली जा रही थी। समुद्र तल के छोरहीन फैलाव पर, हरे वन की अंतहीन रूपहली पगडंडी पर, अकेली क्योंकि बंधन मुक्त, वर्ना उसके साथ-साथ एक छाया और दौड़ रही थी, जो उसके एकाकीपन के एहसास को मिटा दे रही थी। वह छाया किसकी है, इस समय देखने, परखने की मनस्थिति में वह नहीं थी, वह कुछ नहीं चाहती थी, इसके कि वह दौड़ती जाय....."² तब उसे एहसास होता है कि लेखन में जो स्वाभिमान की, स्वत्व की गर्माहट है वह किसी भी चीज में नहीं है; यहाँ तक की प्यार में भी नहीं है। लेखन के कारण उसके मन को तसल्ली मिलती है। सृजन के यह क्षण उसे भरपुर आनंद देते हैं। यही बात उसे उसके मन को संतुष्टी पहुँचाती है। यही सृजन उसके बाद उसका अंश छोड़नेवाला है। यही बात उसके जीवन को व्यस्त रखनेवाली है। इसका संबंध न जितेन से है न मधुकर से। यही पर उसकी आत्मसार्थकता की तलाश पूरी हो जाती है।

उपन्यास का परिवेश समकालीन है। समकालीन सोच के अनुसार पुरुषों को ईच्छा नुसार काम करने की, रिश्ते बनाने की आजादी है। उसी प्रकार मृदुला जी ने मनीषा का चित्रण किया है। उपन्यास की नायिका मनीषा को लगता है कि प्रेम ही जीवन में सबकुछ है लेकिन वह उसे न जितेन से मिलता है न मधुकर से। वह उसे प्रेम, आत्मनिर्भरता उसके लेखन से प्राप्त होती है- "इतना घनत्व में प्रेम में

नहीं होता कि वह अंतरिक्ष जैसे फैले जीवन के शून्य को सदैव के लिए भर सके कुछ थोड़े क्षण ऐसे अवश्य आते हैं, जब वह इतना फैल जाता है कि उसका ओर छोर नहीं मिलता। पर देखते ही देखते फिर से उलझकर यूँ सिमट जाता है कि पता नहीं चलता, कहाँ समा गया है।³ जिस प्रकार प्रेम जिंदगी का खालीपन नहीं भर सकता, उसी प्रकार एक को छोड़ दूसरे पुरुष के साथ शारीरिक संबंध स्थापित करने से भी यह खालीपन दूर होनेवाला नहीं है। अतः मनीषा अंतिम निर्णय लेती है कि जीवन के खालीपन को भरने के लिए उसे खुद ही मार्ग ढूँढ़ना पड़ेगा। मनीषा को उसके हिस्से की धूप उसे अपने लेखन से प्राप्त होती है।

निष्कर्ष :-

निष्कर्षतः हम कह सकते हैं कि मृदुला गर्ग जी हिंदी साहित्य की एक सशक्त स्त्री लेखिका हैं। जिन्होंने अपनी कलम लीक से हटकर चलाई है। आधुनिक बोध की नारी की ईच्छा-आकांक्षाएँ क्या होती हैं इसका चित्रण इसमें किया है। वह भी पुरुष के समान स्वतंत्र विचारों से जीवनयापन करना चाहती है, यह उन्होंने इस उपन्यास की नायिका 'मनीषा' के द्वारा चित्रित किया है। यही उनकी सफलता है। मनीषा को उसके हिस्से की धूप उसके लेखन से प्राप्त होती है न कि किसी पुरुष के पीछे भागने से। वह जान लेती है कि प्रेम करना अद्भुत है, मगर पूर्णता की भावना औरों से नहीं आती, वह सिर्फ अपने कर्मों से ही आती है। अतः वह मानसिक द्वंद्व से जूझती हुई वह अपना निर्णय खुद लेती है।

संदर्भ सूची :

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2. वही, पृष्ठ 94
3. वही, पृष्ठ 164

हिंदी कविता में पुरानी और नई स्त्री

प्रा. डॉ. मीनाक्षी विनायक कुरणे
कृष्णा महाविद्यालय, रेटरे बु।।
ता.कराड, जि. सातारा

सृष्टि के निर्माण में अहं भूमिका की अधिकारनी होते हुए भी "नारी" सदियों से उपेक्षित हैं। अपने स्वाभाविक कोमलतमवृत्ति के कारण कई अनगिनत संवेदनाओं को उस ने अपने में समेटा हैं। इन्हीं संवेदनाओं पर संपूर्ण मानव समाज अश्रित हैं। साहित्य में उनके इस संवेदना का यथार्थ विवेचन हुआ है। आधुनिक कवियों ने "नारी संवेदना" के कई चित्र अपने काव्य में उभरे हैं। कभी माँ के रूप में, कभी पत्नी के रूप में, कभी बेटी के रूप में, कभी बहन के रूप में। अनेक रिश्तों को निभाने की कसौटी में "नारी व्यक्तित्व" का तेज और अधिक निखरा है। जिसका मार्मिक अंकन करते हुए आधुनिक कवियों ने अपनी मानवीयसंवेदना का परिचय दिया है। तथा संसार में 'नारी' का स्थान क्या है? यह जानने का प्रयत्न किया है।

आज एक क्लिक पर दुनिया के किसी भी कोने का ज्ञान हम प्राप्त कर सकते हैं। परंतु 'नारी' को सम्मान के साथ स्वीकृत करने में हिचकिचाते हैं। 'आधुनिक नारी' शिक्षित हैं। अतः वह अपने बलबुते पर जीना पसंद करती है। संतोष चौबे ने 'नयी स्त्री' की कविता में 'नारी' के इस रूप का यथार्थ अंकन किया है –

“ नयी स्त्री की कविता
उसकी आँखों में रहती है।
आँखों में रहते है सपने
और उन सपनों को पूरा करने की आशा
शायद आशा ही बदलती है अद्भूत रोशनी में
और रह रह कर चमकती है उन आँखों से ।...
तमाम विपरीत परिस्थितियों के बीच
लहराती परचम ...
अपनी नौकरी, सफलता और प्रसिद्धि के
तब वह साक्षात् कविता ही नजर आती ।” १

इससे स्पष्ट है कि अपने सपनों को पूरा करने की जिज्ञासा में 'नारी' को अनेक समस्याओं से डटना पडा है। फिर भी हर जगह वह अपने को सिद्ध करती हैं। 'पुरानी स्त्री की कविता' में कवि ने नारी सुलभ उन कोमलवृत्ति का जिक्र किया है। जिसमें उसके कई रूप सहजता से दृष्टिगोचर होते हैं—

“ पुरानी स्त्री की कविता अपने मन में रहती है,
बचपन की धुंधली सी याद
जैसे ओस में नहाये शीशे से झाँकी कोई तस्वीर
माँ का उदास चेहरा,
और उस चेहरे के पीछे छुपे
अगाध प्रेम और अतिशय चिंता ” २

इतना ही नहीं तो पुरानी स्त्री पाठशालाओं में सहेलियों के साथ गुजरे बेसुध दिन तथा प्रथम प्रेम का गहरा अवसाद मन में समेटती है। फिर नव विवाहित पति से पहले पहल किये प्रेम की लहराती लपट और फिर उसके क्रमशः दूर जाने के सारे छल कपट मन के अंदर छिपाती है। तो कवि लिखते हैं—

“ तमाम कठिनाइयों के बीच चलती जिंदगी
और जिन्दगी के छोटे-बड़े संघर्ष
गिरने-उठने , बिखरने-सिमटने के कई-कई दृश्य
और उन दृश्यों के बीच उभरता आत्मा का उत्कर्ष ।” ३
आत्म संघर्ष से पीडित पुरानी स्त्री अपनी माँ की तरह बाल बच्चों की चिंता से चिंतित रहती है—
“मनाती है उनके साथ खुशी

और इस तरह रखती है उन्हें
हवा की तरह हल्का
ढूँढ़ती है अपने ही मन में
अपने रहने के लिए एक स्वायत्त जगह
और फिर—फिर इसी दुनिया में लौट आती है।” ४

इस प्रकार अपना समर्पण देकर ‘परिवार’ को सुरक्षित रखनेवाली पुरानी स्त्री का कविता कहीं लिखी नहीं जाती, वह तो बस उसके मन में रहती है। नारी मन की इस विवशता से कवि त्रस्त है। बहन के भातृ प्रेम से पुलकित कवि अपने बचपन के स्मृति के एलबम में भटकता है। तथा माँ की बातें याद करने लगता है—

“अम्मा बताती थी कि बचपन में देखभाल
और दूर तक घुमाने ले जाती थी
मैं इतना हिल गया था तुमसे
कि तुम्हें ही अपनी माँ समझाता था
और फिर जब
तुम्हारा विवाह हुआ
जाने लगी तुम घर से दूर तांगे में बैठकर
तो मैं दौड़ा था तांगे के पीछे—पीछे
दूर तक रोते—रोते
बड़ी मुश्किल से चूप हो पाया था।” ५

ससुराल से मयके आयी बहन की अवभगत में लगी माँ तथा उन दोनों में चलती बातचीत कवि को देखकर रुकती तो वे लिखते हैं—

“ न जाने क्यों मुझे लगता
कि तुम मेरे बचपन की दुनिया से
दूर चली गई हो
एक कसक सी होती मन में ” ६

अपने जीवनसंघर्षों में दो हाथ कर भाई की सफलता में गर्व महसूस करने वाली बहन का जाना कवि को कचोटता है—

“ अब तुम्हारा जाना
अचानक एक घने पेड़ की छाया छिन जाने की तरह
आसमान पर जेट की धूप निकल आने की तरह
सितार का एक तार अचानक टूटने की तरह
किसी प्रिय व्यक्ति के अचानक रुठने की तरह।” ७

अतः नारी अपने रिश्तों की खातिर समिधा की तरह स्वाहा होती है। उसका समर्पण मानव समाज का संचित है।

‘तकनिकी युग’ का पुरुष सत्ताक समाज का प्रतिनिधि पुरुष ‘नारी’ के प्रगल्भ रूप के अलावा औसत रूप को अपनाता है। जिसप्रकार नमक की कमी—अधिक मात्रा व्यंजन को बिघाड़ देती है ‘नारी’ जीवन भी ठिक उसी प्रकार का होता है। ‘तकनिकी युग’ का पुरुष ‘नारी’ के दिल, जबान और सपने को ही नहीं तो उसके मतभेद को भी स्वीकार लेता है। ताकि वह पढ़कर ‘पुरुष’ को सँभाल सके। या ‘पुरुष’ उससे बहस कर, उसके विचार कच्चे हैं ऐसा कहकर अपना विद्वत रूप सिद्ध कर सके—

“ पगली होती है औरतें
बस खिंची चली जाती है दुलार से
इसलिये उसकी भावनाएँ भी होगी
ऑसू भी
वह रो सकेगी
तुम्हारी उपेक्षा पर
तुम हँस सकोगे उसकी नादानी पर
कितना भी कोशिश करें औरतें
औसत से उपर उठने की

औरतपन नहीं छुटेगा उससे” ८

स्त्री और पुरुष समाज के दो प्रमुख अंग हैं। इन दोनों के अनमेल से वर्चस्व की समस्या बढ़ जाती है। इस समस्या से संपूर्ण मानव जीवन ध्वस्त होता है। 'पुरुषसत्ताक' व्यवस्था के वर्चस्व से नारी जीवन निरंतर शोषित है। स्वतंत्र भारत के संविधान ने नारी अनेक अधिकार दिये हैं। मगर इस अधिकार-कर्तव्य के प्रति नारी सहजग नहीं है। इस संदर्भ में महादेवी वर्मा ने लिखा है—“ स्वतंत्र भारत में नारी को मिले अधिकारों की कमी नहीं, अधिकार ही अधिकार मिले हैं। परंतु कितनी नारियाँ हैं जो अपने अधिकारों का सुख भोग पाती है।” 9 नारी अपने कर्तव्यों के बल पर अधिकार अर्जित कर कर्तव्य और अधिकार दोनों का सदुपयोग कर अपना व्यक्तित्व बना सकती है। अगर आप को अपने कर्तव्या का भान है। तो कोई पुरुष आप को भोग्या नहीं बना सकता, व्यक्ति मानकर सम्मान ही करेगा।

नारी अपना व्यक्तित्व खुद विकसित कर सकती है मगर पुरुष प्रधान संस्कृति उसे विकसित नहीं होने देती। उसके पंख हमेशा काटने की कोशिश में लगी रहती है। वह उपर से पूरी नारी तो भासित होती है मगर अंदर से उसके व्यक्तित्व का बोनसाय किया जाता है। नारी का यह यथार्थ 'बोनसाई' कविता में चित्रित किया है—

“ लड़कियों के हिस्से में नहीं होत
मुट्ठी भर मिट्टी,
खाद, पानी और हवा...
वे जन्म लेते ही गाड़ दी जाती है
महिन—मोटे, बड़े—छोटे
सफेद—काले, चिकने—नुकूले पत्थरों में
अपने तमाम प्रयासों के बाद भी
गहरा नहीं पाती उनकी जड़े
और गदरा नहीं पाती उनकी शाखाएँ
व्रत—त्यौहार, रीति—रिवाज
और संस्कारों की कैची से
कँटती—छँटती वे
आखिरकार बन ही जाती है
एक सुंदर सा बोनसाई
और बीता देती है सारी उम्र
एक मुट्ठी—मुट्ठीकी तलाश में ” १०

इस प्रकार उसके व्यक्तित्व को छँटकर उसकी जड़ों को किसी न किसी बहाने कमजोर करने का कार्य अनादि काल से होता आ रहा है। व्रत—वैकल्य या रीति—रस्मों में के बंधनों में रखने की कोषिष निरंतर चलती है। उसे अपने अधिकार के प्रति जागृत करने के बजाय उसका शोषण किया जाता है।

मानव जीवन को सार्थक और सृजनशील बनाने के लिये 'प्रेम' की आवश्यकता होती है। स्त्री—पुरुष प्रेम एक परिपूर्ण संकल्पना है। प्रेम भाव निर्मल, पवित्र माना जाता है। जब नारी पति के साथ—हृदय में भक्ति रखती है तभी वह भाग्यवती कहलाती है। पुरुष के प्रेम में नारी अपना सर्वस्व समर्पित करती है। स्वयं के व्यक्तित्व की बलि चढ़ाकर पूर्ण रूप से उस पर निर्भर रहती है।—

सिर्फ पुरुष के प्रेम में जीना,
वह डूबती जाती है
उस गहराई तक
जहाँ पहुँचकर
उसका स्वयं का अस्तित्व
हो जाता है विलिन
खुद को मिटाकर भी
वह जी जाती है प्रेम को....” ११

स्त्री की इसी महानता के कारण उसे पूजनीय माना गया है।

निष्कर्ष रूप में कहा जा सकता है कि नई स्त्री और पुरानी स्त्री के विभिन्न व्यक्तित्व के पहलू हैं। कवियों ने उसका यथार्थ रूप में चित्रण किया है। संघर्ष से पीडित पुरानी स्त्री ने अपनी परिस्थिति से झगड़ कर जीवन जिया है। उसने सम्पूर्ण समर्पण देकर रिश्तों की खातिर समिधा की तरह स्वाहा होती आयी है। नये जमाने की स्त्री नौकरी, सफलता और प्रसिद्धि के दायरे में आ गई है। उसे

अपने सपनों को पूरा करने की जिज्ञासा में अनेक समस्याओं से जूझना पड़ रहा है। पुरुष के प्रेम में नारी को अपना अस्तित्व रखने के लिये अपना सर्वस्व समर्पित करना पड़ता है। अतः नारी जीवन निरंतर शोषित है।

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मधु कांकरिया का उपन्यास 'सेज पर संस्कृत' में नारी संघर्ष

अनिल मोहनराव चव्हाण
शोधछात्र

इक्कीसवीं सदी के उषःकाल में हिन्दी महिला उपन्यासकारों की सूची में मैत्रेयी पुष्पा, प्रभा खेतान, नासिका शर्मा आदि के साथ जुड़नेवाला एक विशेष उल्लेखनीय नाम है। मधु कांकरिया जिन्होंने बदलते जीवन का वैश्विक आयाम अध्यात्मिक एवं चेतनागत विकास, सामाजिक, राजनीतिक, धार्मिक पृष्ठभूमि में नारी के अस्तित्व को अलग पद्धति से प्रस्तुत किया है। हिन्दी साहित्य जगत में मधु कांकरिया का प्रवेश बीसवीं शती के अंतिम दशक से होता है। अब तक मधु कांकरिया के चार कहानी संग्रह 'बीतते हुए' (2004), 'भरी दोपहरी के अंधेरे' (2007), 'और अंत में ईशु' (2008), 'अंतहीन मरुस्थल' एवं पाँच उपन्यास 'खुले गगन के लाल सितारे' (2000), 'सलाम आखिरी' (2002), 'पत्ताखोर' (2005), 'सेज पर संस्कृत' (2008), 'सूखे चिनार' (2012) प्रकाशित हो चुके हैं। यों तो कलकत्ता से हिन्दी साहित्य में लेखन करनेवाली प्रभा खेतान, अलका सरावगी हैं, पर मधु कांकरिया का लेखन इनसे अलग है। मधु कांकरिया के लेखन के पिछे एक गहन चिंतन, पठन एवं अनुसंधान की प्रक्रिया मिलती है। मधुजी अपने साहित्य में कभी नक्सलवाद की क्रांति की चर्चा करती है, तो कभी वर्तमान समय में भटकते युवा जीवन का नशे की तरफ आकर्षण तो कभी धार्मिक अन्धविश्वासों की तो कभी कश्मीर में फैले आतंकवाद के बीच झुज रहे जवानों के जीवनगाथा की। मधु कांकरिया का लेखन का सरोकार समाज में पनप रही समस्याओं पर है। मधु कांकरिया के लेखन के बारे में राजेंद्र यादव का मत— "मारवाडी लेखिकाओं में महत्त्वपूर्ण नाम मन्नु भंडारी, प्रभा खेतान, अलका सरावगी और मधु कांकरिया का नाम है। इन सबके लेखन की पृष्ठभूमि अलग है, लेकिन मधु कांकरिया ने राजस्थान मारवाडी समाज की रुढ़ियों, अन्धविश्वास, नजरिए और गद्दी पर बैठकर पैसा कमाने की वृत्ति से अलग निकलकर रचनाकर्म किया है।"¹

प्रस्तुत उपन्यास 'सेज पर संस्कृत' मारवाडी जैन धर्म की पोल खोलने का काम करता है। एक जैन मारवाडी समाज में जन्म लेनेवाली मधु कांकरिया अपने ही धर्म के खिलाफ विद्रोह कर बैठती है। इस उपन्यास में जैन धर्म की उपशाखा हजारी सम्प्रदाय में होनेवाले दुष्कर्मों को बड़ी प्रखरता से सामने रखने का साहस उन्होंने किया है। इस उपन्यास को गहराई से देखने पर पता चलता है कि, इतना आडम्बर, इतने झूठ और तमाम व्यर्थ की नौटंकियाँ करते हुए साध्वी के नाम पर यहाँ मुनियों द्वारा शोषण किया जाता है। एकदा साध्वी जब इसका विरोध करती है, तो उसके साथ घिनौना अत्याचार करके उसे लांचन लगाकर साधू वृत्ति से बाहर फेंक दिया जाता है। मधु जी ने 'सेज पर संस्कृत' उपन्यास में नारी-विमर्श को एक अतिदृढ़, सम्मानित, सुव्यवस्थित, पूर्ण मानवीय गरिमा के साथ प्रस्तुत किया है। यह सम्पूर्ण उपन्यास नारी लेखन का आदर्श और तपोपूत चिंतन का समकालीन उज्ज्वल दस्तावेज है। 'सेज पर संस्कृत' उपन्यास को लेकर कांतीकुमार जैन के विचार— "मधु कांकरिया के पास धर्म और समाज को समझने की बेहद संवेदनशील दृष्टि है, वे धर्म और समाज की संघियों में छिपे झींगुरों एवं चिलचट्टों को प्रकाश में लाती है। कहने की जरूरत नहीं कि लेखिका ने दुस्साहस के साथ अपने समय के धर्माचरण का पर्दाफाश किया है।"² उपन्यास में 'संघमित्रा' के माध्यम से जैन मारवाडी धर्म का पर्दाफाश करने का कार्य किया है। उपन्यास में परंपरागत विचारों की वजह 'संघमित्रा' को आधुनिक भावबोध से युक्त स्त्री पात्र के रूप में प्रस्तुत किया है— जो अपने परिवेश, अन्धविश्वास, पाखण्ड और प्रथाओं के खिलाफ लड़ती है।

उपन्यास में एक परिवार के पाँच सदस्यों की दूरभिसंधियों को लेकर उद्भूत समस्या से स्त्री के जीवन की परतें खुलती नजर आती है। घर का एकमेव (एकेला) चिराग ऋषी के निधन के बाद पिता की मृत्यु हो जाती है। घर में सिर्फ तीन स्त्रियाँ ही जीवित रहती हैं, तो समाज के डर से, जीवन संघर्ष के भय से संघमित्रा की माँ धर्म का रास्ता अपनाता ठीक समझती है, और वह अपनी छोटी बेटा छुटकी को लेकर जैन धर्म की उपशाखा हजारी सम्प्रदाय में दीक्षा लेती है। यहाँ छुटकी का नाम बदलकर दिव्य प्रभा रखा जाता है और वह अपनी युवावस्था में पर्दाफाश करती है तो दिव्य प्रभा और विजेन्द्र मुनि एक-दूसरे से आकर्षित हो जाते हैं। दोनों विवाह बंधन में बंधना चाहते हैं— "नहीं जानता हूँ की मोक्ष सत्य है या नहीं, पर तुम सत्य हो। तुम्हारा सौंदर्य, उद्याम यौवन का यह आवेग, कामनाओं के ये फूल, यह परस्परता, उर्जस्वित करता यह मिलन यही सत्य है, जिसने एक झटके में संन्यास और इंद्रिय निगृह

झुटे साम्राज्य को ढहा दिया।³ विजेन्द्र मुनी और दिव्य प्रभा पलायन करने के लिए अभय मुनी की सहायता माँगे हैं, पर अभयमुनी सहाय्यता के नाम पर छुटकी को वासना का शिकार बना लेता है। इस अत्याचार से गर्भ में बढ़ता भ्रूण और आत्मा में बढ़ता अंधकार दिव्यप्रभा को संसार की सबसे पापी औरत घोषित करता है और उसे संघ ने निकाल दिया जाता है। जिसे अपने बचपन में धर्म क्या होता है—साधू क्या होता है इसकी जानकारी नहीं होती। उसे साध्वनी बनाकर उसकी माँ उसके जीवन के साथ खिलवाड़ करती है और दिव्यप्रभा को बदनाम कोठरी में बिठा देती है। वह कलकत्ता में एक वेश्या का जीवन वरन करती है तब उसकी भेंट उसकी दीदी संघमित्रा से होती है उस समय वह अपने दीदी से कहती है—“सच पूछो जीजी, तो यह दुनिया उतनी बुरी नहीं। यहाँ कम से कम कोई किसी को बदचलन तो नहीं कहता। उस तपोवन से अच्छी है यह दुनिया जिसने आज तक जाने कितनी औरतों को सहारा दिया पर किसी को पापिन कहकर निकाला नहीं।”⁴

संघमित्रा आधुनिक विचारों वाली है। वह अपने पिता के जीवन संघर्षों की तरह अपना जीवन जीती है। वह धर्माचरण न करते हुए एक संघर्षशील नारी का जीवन वरन कर रही है। छुटकी और उसकी बेटी को वह अपने घर लाती है। डॉक्टरी जाँच दरम्यान छुटकी का कैंसर पूरे जिस्म में फैल चुका था। उसके अधुरे स्वप्न, कर्तव्य छोड़ उसकी मौत हो जाती है। तपोवन से कोठे तक का जिल्लत भरा दर्दनाक सफर खत्म होता है परंतु प्रतिशोध की अग्नि संघमित्रा के हृदय में जलती है। प्रतिशोधवश संघमित्रा बहन का बदले के स्वरूप में अभयमुनी की हत्या कर देती है। उसी रात वह आत्मसर्पण कर देती है—“काली अंधेरी रातों का मुकाबला किया जा सकता है, क्योंकि वे भ्रम पैदा करती, पर जब सूर्य ही उजाले के भ्रम में अंधेरा लगे, धरती को काला करने लगे तो उसे मिटाने के अलावा कोई रास्ता नहीं बचता।”⁵ इस उपन्यास में धर्म के प्रति तीन स्त्रियों के दृष्टिकोण को दिखाया गया है। एक माँ को भय जीवन का पर्याय बन चुका है। और वह छुटकी को लेकर धार्मिक अस्मिता को बचाना चाहती है। दूसरी ओर संघमित्रा युवा है और अपने पिता के जीवन संघर्षों को जाना है। इसलिए वह जीवन को लेकर भावात्मक कम और तार्किक ज्यादा दिखाई देता है। वह कथित कुलीनता, ब्राम्हणवाद, पितृसत्तात्मकता, सामंतीपन का विरोध करती है।

इस उपन्यास में साबित किया गया है, कि स्त्री—पुरुष के बिना न तो अधूरी है और न ही सेक्स के लिए मरी जा रही है। वह मन की मुक्ति उध्दंडता के साथ, देह मुक्ति चरित्रहीनता के साथ, अर्थमुक्ति, लालसाओं की तृप्ति को निभाना चाहती है। वह साबित करती है कि वह एक अदद आदमी है। उसका दिल धडकता है और उसमें एक स्वाभिमान है मानव का। उसमें एक संघर्ष है जो किसी भी पुरुष से कहीं भी कमतर नहीं है।

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- 2) वही, पृ.21
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- 4) वही, पृ.211
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भीष्म साहनी का 'माधवी' नाटक: स्त्री जीवन की कहानी

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प्रस्तावना :-

माधवी नाटक एक साहित्यिक कृति ही नहीं बल्कि पुरुष जाति के विकल्प और स्त्री जाति के संकल्प की कहानी है। महाभारत की कथा पर आधारित 'माधवी' नाटक में पौराणिक कथा के साथ कल्पना तत्व का सुंदर समन्वय है। कथानक पौराणिक होने पर भी नाटक के केंद्र में 'माधवी' स्त्री की कहानी है। नाटक की सारी कहानी मिथक के स्तर पर चलती है परंतु उसमें स्त्री के प्रति दृष्टिकोण, संवेदना, स्त्री और पुरुष के बीच भेदभाव तथा सामाजिक व्यवस्था के रूप में स्त्री की प्रासंगिकता को उजागर करती है। यह नाटक पुरुष प्रधान व्यवस्था में स्त्री की अवेहलना और शोषण की कहानी को उजागर करता है। माधवी का चित्रण पौराणिक कथा के अनुरूप ही हुआ है फिर भी अकेली माधवी कथा नहीं रह गई है बल्कि पुराण काल से आधुनिक काल तक की नारी जीवन की विकास यात्रा की कथा है। पुरुष प्रधान व्यवस्था में स्त्री की हमेशा अवेहलना ही हुयी है। यह स्थिति प्राचीन काल में हो या मध्यकाल या आधुनिक वर्तमान काल में ही क्यों न हो। पौराणिक कथा मुख्यतः तीन पुरुष पात्रों-ययाति, गालव और विश्वमित्र की भूमिका पर आधारित थी परंतु भीष्म साहनी जी ने माधवी नाटक में उसे अलग ढंग से प्रस्तुत किया है। ऋषि विश्वमित्र का शिष्य गालव हठी स्वभाव के कारण शिक्षा समाप्ति पर गुरुदक्षिणा देने जिद करता है। उसी समय ऋषि विश्वमित्र क्रोधित होकर गालव के दंभ के विनाश के लिए उससे आठ सौ अश्वमेधी घोड़े माँगते हैं। अश्वमेधी घोड़ों की खोज में गालव राजपाट से निवृत्त राजा ययाति के पास पहुँचता है। गालव की बातें सुनकर असमंजस ययाति अपनी दैवी गुणों से संपन्न पुत्री माधवी को दान के रूप में देता है। वह यह सोचता है कि गालव माधवी को किसी राजा को सौंपकर आठ सौ अश्वमेधी घोड़े प्राप्त कर सकता है। माधवी के स्त्री जीवन की जीवनगाथा यहीं से शुरू होती है।

गालव माधवी को अपने साथ लेकर अश्वमेधी घोड़ों की खोज में निकलता है। गालव माधवी को मात्र अपने कर्तव्यपूर्ति का साधन समझता है। उसके माध्यम से उसे गुरुदक्षिणा का ऋण चुकाना है। माधवी एक-एक राजाओं के रनिवास में रहकर पुत्र प्रसव करती है, अनुष्ठान द्वारा पुनः यौवन प्राप्त करती है। राजाओं द्वारा इस तरह माधवी का शोषण किया जाना पुरुष समाज की निर्ममता स्पष्ट हो जाती है। अंत में गालव द्वारा उसे अस्वीकृत कर देना पुरुष की नैतिकता का परिचय मिलता है। गालव सबसे पहले माधवी अपने साथ लेकर उत्तराखंड में अयोध्या नरेश हर्यश्च के पास पहुँचता है। हर्यश्च ज्योतिषी द्वारा जाँच करवाकर माधवी को अपने रनिवास में रख लेते हैं। एक वर्ष हर्यश्च के रनिवास में रहकर माधवी युवराज को जन्म देती है जिसका नाम रखा जाता है-वसुमना। वसुमना को जन्म देने के बदले में गालव को दो सौ अश्वमेधी दान में मिलते हैं। इससे स्पष्ट हो जाता है कि स्त्री का जीवन केवल पुत्र प्राप्ति का साधन के रूप में समझा जाता है। उसे केवल साधन के रूप में इस्तेमाल करने की मनोवृत्ति स्पष्ट हो जाती है। हर पुरुष स्त्री को कम महत्व देता है। वह भूल जाता है कि उसकी कर्तव्यपूर्ति का साधन स्त्री ही है। माधवी गालव को ही अपना भाग्य एवं नियति मानकर उसके साथ चल पडती है। दोनों काशी नरेश दीवोदास के पास पहुँच जाते हैं जो पुत्र प्राप्ति के लिए लालयित थे। उनके रनिवास में रहकर माधवी पर्वतदन नामक युवराज को जन्म देती है। फिर भोजनगर के राजा उशीनर के रनिवास में रहकर माधवी युवराज को जन्म देती है। उसका नाम शिवि रखा जाता है।

माधवी के जीवन कहानी की दुर्दशा का एक कारण महर्षि विश्वमित्र भी है। अन्य राजाओं के सहवास में वह जैसे रही वैसे उनके सहवास में एक वर्ष रहने की नौबत आती है। ययाति से भी अधिक उम्र के महर्षि विश्वमित्र वासनांधता में माधवी को अपने पास रख लेते हैं। विश्वमित्र भी एक साल तक माधवी का उपभोग लेते हैं। बदले में गालव को आठ सौ घोड़ों की प्राप्ति होती है। शर्त पूरी होने पर माधवी वापस लौट जाती है। गालव की 800 अश्वमेधी घोड़ों की दक्षिणा पूरी करने हेतु उसे बार-बार अपना स्त्रीत्व बेचना पडता है। चार पराए पुरुषों के सहवास में रहकर मन की इच्छा के विरुद्ध उनकी ओर से होने वाले बलात्कार को सहाना पडता है। माधवी के जीवन की दुर्दशा का अंतिम पडाव गालव

की ओर से होता है। चार पराए पुरुषों के साथ एक-एक साल बिताने पर और पुत्रों को जन्म देने पर माधवी के स्वयंवर रचा जाता है। यह भी स्त्री जीवन के साथ किया गया छलकपट ही है। माधवी चार-चार पुरुषों के संग रहने के कारण वह उब गयी थी। माधवी के सामने यह भी प्रश्न था कि अब विवाह करके क्या करना है। अनुष्ठान करके वह फिर से कौमार्य प्राप्त करके युवती बन सकती थी। लेकिन माधवी ने ऐसा नहीं किया। माधवी का सौंदर्य नष्ट हो चुका था। पूरा शरीर शिथिल हो चुका था। मुँह पर झारिया पड़ चुकी थी। माधवी यह देखना चाहती थी कि गालव के अंतर्मन में उसके प्रति कितनी आत्मीयता है, कितनी सहानुभूति है, कितना अपनत्व है, प्रेम है। गालव माधवी की कसौटी पर खरा नहीं उतरता। पुरुषी मानसिकता का गालव की भी माधवी कुमारिका के रूप में ही चाहता है। उसकी मानसिकता विचलित होती है। वह माधवी से अनुष्ठान करके कुमारी अवस्था में आने की अपेक्षा करता है। जिस गालव ने अपनी गुरुदक्षिणा यौवन की आहुति देकर जुटायी है उस गालव के मन में उसके प्रति कोई भी भावना नहीं है। वह माधवी को गुरुमाता का पद देकर अलग करता है। गालव केवल अपने स्वार्थ पूर्ति के लिए माधवी का इस्तेमाल करता रहता है। ययाति की तरह गालव भी माधवी की मानसिक लूट करता है। वह कहता है जो स्त्री गुरुमाता हो उससे विवाह कैसे किया जा सकता है? पुरुष समाज की इस स्वार्थपरता, दंभी एवं दानवी वृत्ति का पर्दाफाश करते हुए माधवी कहती है—“कभी-कभी मुझे लगता है मैं काई दुःस्वप्न देख रही हूँ और मेरे चारों ओर राक्षस और दानव घूम रहे हैं, कर्तव्यपरायण दानवें।”¹

माधवी के नसीब की विडम्बना यह है कि मातृत्व का अपनापन न होना। वह चाहकर भी उन बच्चों को अपना दूध भी पिला नहीं सकती और मातृत्व सुख का आनंद भी नहीं ले सकती। उसकी स्थिति किसी वेष्या के जीवन से भी बिकट बन जाती है। केवल अपना सुंदर शरीर वासनांध पुरुषों को सौंपने रहना उसके नसीब में था। राजा, महाराजा, और ऋषि-मुनी हो या अपना प्रियकर ही क्यों न हो जिन-जिन पुरुषों की वह रनिवास में रहती थी वे सभी लगभग उसके पिता के उम्र के समान थे। फिर भी एक उपकरण तरह इस्तेमाल किया जाता है। डॉ. इंगले इस संबंध में कहते हैं कि—“डॉ. भीष्म साहनी ने उसे वासनांध पुरुषों की चंगुल में फँसी नारी के रूप में चित्रित किया है।”² भारतीय समाज व्यवस्था में पिता अपनी पुत्री का कन्यादान करता है या उचित वर से शादी करके वह पुण्य का भागी बनता है। परंतु इस नाटक में माधवी के नसीब में यह भी नहीं था। पिता ययाति माधवी को दान देनेवाली चीज समझता है जिससे उसकी महानता बढ़ जाए। उनके लिए दान देना ही महत्वपूर्ण है। स्त्री के भाव विचार, मन को यहाँ कोई महत्व नहीं है। इससे स्पष्ट होता है कि पुरुष प्रधान समाज व्यवस्था ने स्त्री को अपना गुलाम बना के रखा है। गुलाम जिस प्रकार मालिक के हुक्म का पालन करता होता है उसी प्रकार स्त्री को भी पुरुष के हुक्म को मानना ही पड़ता है। मातृत्व को टुकराना, कौमार्य धारण करना, बच्चे पैदा करना यही नारी की कहानी है। प्रेम करुणा, त्याग जैसे भाव माधवी के संदर्भ में कोई मायने नहीं रखते। प्रेम अमृत होता है। यही जीवन को अमर बनाता है। मानव कल्याण में प्रेम का महत्वपूर्ण स्थान है। माधवी के नसीब में यह भी नहीं था। जिससे वह प्रेम करती थी वह अंत में उसने कौमार्य धारण न करने पर टुकराता है और गुरुमाता का पद देकर अलग हो जाता है। तब माधवी कहती है—“मुझे देखकर टिठक क्यों गए गालव मैं अब पहले जैसी तो नहीं हो सकती हूँ न।”³ इसके बदले में माधवी का प्रेम सच्चा है। वह चार-चार अन्य पुरुषों के रनिवास में रहकर भी गालव से प्रेम करती रही और उसके साथ विवाह भी करना चाहती है।

निष्कर्ष:-

संक्षेप में हम कह सकते हैं कि ‘माधवी’ नाटक की ‘माधवी’ में विश्व की संपूर्ण स्त्री जीवन की कहानी चित्रित है। माधवी का चित्रण पौराणिक कथा के अनुरूप होते हुए भी संपूर्ण नारी जीवन की व्यथा इसमें समाहित है। आदर्शों, मूल्यों, और कर्तव्यपरायणता की ओट में स्त्री का शोषण होता है। उसे वस्तु की तरह पुरुष अपनी इच्छा तथा महत्वकाक्षाओं की तृप्ति के लिए प्रयुक्त करता है। स्त्री जीवन की इस व्यथा को बदलने के लिए स्त्री को आत्मबल बढ़ाना होगा, भावनाओं पर संयत और विवके जागृत करना आवश्यक है। प्रतिरोध के लिए निर्मम बनना होगा। इस नाटक में माधवी के माध्यम से यही दिखाया है।

संदर्भ संकेत :-

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2. डॉ. इंगले देविदास-हिंदी गद्य मीमांसा, अतुल प्रकाशन 57-पी, कुंज बिहार-, यशोदानगर, कानपुर, पृष्ठ-47 ।
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आधुनिक हिंदी कविता में नारी की भूमिका
(रेवा टिबरेवाल की कविता बुद्ध होना आसान है। के संदर्भ में)

डॉ. प्रदीप लाड.

हिंदी विभागाध्यक्ष

भोगावती महाविद्यालय कुरुकली.

सदियों से हमारे भारत देश एमिन नारी का सम्मान तथा उसके हितों की रक्षा की जाती है एक ही समय में उसे 'शक्ति' और 'अबला' के रूप में प्रतिष्ठित किए जाने के कारण नारी का स्वतंत्र विकास नहीं हो पा रहा है। वैसे देखा जाए तो प्राचीन काल से ही नारी को इंसान के रूप में कम ही देखा गया है। जब-जब वह पुरुष के बराबर का स्थान एवं अधिकारों की मांग करती है तब-तब उसे छला जाता है। उसके मानव रूप की उपेक्षा की जाती है। जिसके बलबूते पर भारतीय समाज खड़ा है वह नारी फिर सीता, द्रौपदी, झांसी की रानी, इंदिरा गांधी या सरोजिनी नायडू ही क्यों न हो, जब जब अवह अपने हक के प्रति अपने अधिकारों के प्रति सचेत हो जाती है तब तब वह क्रूर समाज के अत्याचारों तथा शोषण का शिकार होती आई है। वैसे केवल कहने मात्र को उसके हितों की रक्षा करने के लिए एवं समानता तथा न्याय दिलाने के लिए संविधान में आरक्षण की व्यवस्था की गई है। संसद में भी 35% आरक्षण की मांग की जा रही है। प्रतिवर्ष महिला दिन मनाया जाता है लेकिन क्या इस प्रकार का केवल प्रावधान करने से नारी की स्थिति में अंतर आ सकता है?

आज आजादी के इतने साल बाद भी नारी पल-प्रतिपल अत्याचारों एवं शोषण का शिकार हो रही है। मासूम, निरीह बालिकाओं तक को छोड़ा नहीं जा रहा है। वे मानवीय क्रूरता एवं हिंसा का शिकार बनती जा रही है। आज भी दहेज के नाम पर न जाने कितनी बहू बेटियाँ को जिंदा जलाया जाता है। दुराचार-आनाचार की घटनाएँ भी होती रही हैं। यद्यपि दूसरी ओर शिक्षा के प्रचार एवं प्रसार के कारण स्त्री पुरुषों के साथ हर क्षेत्र में कंधे से कंधा मिलाकर देश और समाज की प्रगति में अपना योगदान दे रही है। तथापि आवश्यकता है की उसे वास्तव में सामाजिक, आर्थिक एवं राजनितिक न्याय प्रदान कर और भी सक्षम बनाया जाए जिसमें समाज का वास्तविक विकास संभव हो सके।

मुद्रणयंत्र के आविष्कार से पहले साहित्य जब मौखिक परंपरा का हिस्सा था तब लेखन में स्त्री अपना योगदान देती आई है। लेकिन ये अलग बात है कि इतिहास के पन्नों में उन स्त्रियों का नाम दर्ज नहीं किया जा सका। भक्तिकाल में अनेक संत कवयित्रियों के नामों का उल्लेख कहीं-कहीं मिलता है पर उनकी रचनाओं का पता नहीं चलता। कबीर की पत्नी लोई और तुलसीदास की पत्नी रत्नावली भी कवयित्री थीं। लेकिन इनके अस्तित्व को अब तक इतिहास में कहीं भी दर्ज नहीं किया गया है। यह एक ऐसी सोची-समझी साजिश लगती है जिसमें स्त्रियों को रचनाओं को किसी अज्ञात लेखक या कवि की रचना कहकर बात को टाल दिया गया होगा। जिससे कई कवयित्रियाँ लेखिकाएँ अपनी पहचान साहित्य इतिहास में दर्ज कराने से महरूम रहीं।

भारतीय संदर्भ में स्त्री लेखन के इतिहास को अगर देखा जाए तो इतिहास के पन्नों पर पहली पुस्तक के रूप में थेरीगाथा आती है जिसमें गौतम बुद्ध की समकालीन भिक्षुणियों ने अपने जीवनानुभवद्वारा नारी के दुःखों-अवसादों का वर्णन किया है। भारतेंदू युग का समय सन 1843 से 1900 टीके माना गया है। इस युग में स्त्री वाद की प्रखर चेतना से युक्त एक अज्ञात लेखिका सामने आती हैं जिसने सीमंतनी उपदेश नाम की पुस्तिका लिखकर छपवायी। सन 1882 में हिंदी प्रदेश की आम स्त्रियों के बीच फैलाने के उद्देश्य से इस पुस्तक की 300 प्रतियाँ मुफ्त बाँट दी ताकि आम स्त्रियाँ अपने हक कर्तव्य अधिकार के प्रति सचेत हो। आजादी से पूर्व महिला लेखन में घुटन पीड़ा से बाहर निकलने की छटपटाहट थी लेकिन आजादी के लिए किए गए राष्ट्रीय आंदोलनों के साथ-साथ नारी खुलकर सामने आई। सुभद्राकुमारी चौहान, महादेवी वर्मा सरोजिनी नायडू उषादेवी मित्रा आदि लेखिकाएँ राष्ट्रीय आंदोलन से जुड़ी रही साथ ही उनका साहित्य राष्ट्रीय आंदोलन से अपने आप जुड़ गया। बीसवीं शती के उत्तरार्ध में अबतक शिक्षा सत्ता संपत्ति से वंचित रहनेवाली स्त्री के पास आज मुक्ति की चेतना है।

आज की लेखिकाओं-कवयित्रियों ने अपनी रचनाद्वारा स्त्री की अस्मिता को एक नई पहचान देने का प्रयास किया है। जिनमें प्रमुख हैं सुधा अरोड़ा कुसुम अंसल चंद्रकांता मेहरुन्सिसा परवेज मीरा सिकरी कात्यायनी लवलीन अलका सरावगी क्षमा शर्मा जया जादवानी आदि। इन्हीं में एक नया नाम

उभरता है रेवा टिबरेवाल का जिन्होंने अपनी कविता बुद्ध होना आसान है में एक स्त्री की त्रासदी को मुखरित किया है।

रेवा टिबरेवाल जो ब्लॉग लेखिका एवं कवयित्री है, अपने 'बुद्ध होना आसान है' कविता में लिखती हैं— एक पुरुष का एक रात चुपके से घर—द्वारा, स्त्री बच्चे को छोड़कर निकल जाना आसान है। वह आसान इसलिए है कि क्योंकि वह पुरुष है और इसलिए कोई उसपर ऊँगली उठा नहीं सकता। नही उसे ज्यादा सवाल पुछे जा सकते अहि, नही किसी भी प्रकार की तोहमत या लांछन उनपर लगाया सकता है क्योंकि वह पुरुष है। पुरुषों से कोई जवाब—तलब कर नहीं सकता क्योंकि वह पुरुष वे चाहे जो करें।

रेवा आगे कहती हैं— लेकिन कभी सोचा है उस पुरुष की जगह एक स्त्री होती तो क्या होता? वह अगर उस पुरुष के समान चुपकेसे एक रात घर—द्वार, पति, नवजात शिशु को छोड़कर सत्य की खोज में निकल जाती तो क्या लोग, यह समाज उस स्त्री पर कोई विश्वास करता? भरोसा करता? इस बात पर की वह सत्य की खोज में चली गई है कोई भी विश्वास या भरोसा नहीं करता। विश्वास करना तो दूर की बात स्त्री है, नारी है और नारी को ऐसा रवैय्या शोभा नहीं देता ऐसा कहकर उसपर कितनी तोहमतें लगाई जाती, अनाब—शनाब बका जाता, उस स्त्री को, नारी को यातनाएँ दी जाती। इतना ही नहीं उसके स्त्रीत्व को लांछित किया जाता उस स्त्री के साथ खड़ा होनेवाला, उसका साथ देनेवाला कोई नहीं होता, यहाँ तक कि उसका पति भी नहीं बल्कि पूरा समाज उसके विरुद्ध खड़ा हो जाता। और अंततः उस स्त्री का हश्र क्या होता? अंजाम क्या होता? उसकी सत्य की खोज का परिणाम क्या निकलता? वह स्त्री कुलटा है, बदचलन है और कुछ नहीं। इसलिए कवयित्री रेवा कहती हैं 'बुद्ध होना आसान है

पर स्त्री होना कठिन'।

"पूरे का पूरा समाज

खड़ा हो जाता

उसके विरुद्ध

और

अंततः

यही परिणाम निकलता

यही हश्र होता

उसकी सत्य की खोज का

बुद्ध होना आसान है

पर स्त्री होना कठिन!!"

प्रस्तुत कविता में पूरी नारी जाति की त्रासदी को कवयित्री ने अभिव्यक्ति दी है।

यहाँ पर सुशीला टाकभौरे की कविता 'गाली' की याद आती है जिसमें सुशीला जी बयान करती हैं कि—

'पुरुष—प्रधान समाज

चाहे समर्पण हो

या विद्रोह

दुर्गुण का दोष नारी पर है

पुरुष के दुर्गुणोपर हमेशा

मनु—नाम की चादर डाली जाती है।'

इसी संदर्भ में अमृता प्रीतम का कथन याद आता है। एक स्थान पर वह लिखती हैं दृ "भारतीय मर्द अब भी औरतों को परंपरागत काम करते देखने के आदि हैं। उन्हें बुद्धिमान औरतों की संगत तो चाहिए होती है लेकिन शादी के लिए नहीं। एक सशक्त महिला के साथ की कद्र करना अब भी उन्हें नहीं आया है"

अंततः कहा जा सकता है कि बुद्धकालीन सामाजिक व्यवस्था में स्त्री भिक्षुणी बनकर आध्यात्मिक पहुँच के लिए और नैतिक जीवन के लिए प्रसिद्ध हुयी। उस काल में महिलाएं घर से बाहर निकलकर उपदेशकर्ता गुरु के रूप में स्वीकारी गयी। जो केवल संघ में जाकर संभव हो सका। भारतेंदू का कथन हैं— लड़कियों को पढ़ाइए, वह अपना देश और कुल धर्म सीखें, पति की भक्ति करें, लड़कों को शिक्षा दें। लेकिन सीमंतनी उपदेश की लेखिका को यह बात स्वीकार नहीं, वह कहती हैं स्त्रियों के लिए ऐसी शिक्षा चाहिए जिसे वे खुद अपना जीवन संवार सकें।

स्वतंत्रता के बाद जब नारी अस्मिता के स्वर तेजी से उभरें तो नारी जीवन को नया आयाम मिला। आत्माभिव्यक्ति के साथ साथ नारी जीवन की विभिन्न स्थितियों का वर्णन किया जाने लगा। आधुनिक समाज में नौकरीपेशा स्वावलंबी औरतों का समूह उभरा तो नई समस्याओं का जन्म हुआ। कामकाजी महिलाओं के सामने समस्या खड़ी हुयी। आज स्त्रियों द्वारा उच्च पदों पर काम किए जाने के बावजूद उसके स्वतंत्र अस्तित्व को सहजता से स्वीकार नहीं किया जाता। यहीं मानसिकता बदलनी होगी तभी सामाजिक परिवर्तन संभव है।

आज की लेखिकाएँ अपनी रचनाओं द्वारा स्त्री की अस्मिता को एक विशिष्ट पहचान देने में सफल हुई हैं। वे साहित्य में सदियों की चुप्पी तोड़कर स्त्री की नई सोच, नई जीवन दृष्टि, नए भावबोध को अभिव्यक्त करने में सफल हो रही हैं। जिससे उनके लेखन में स्वतंत्रचेता संपन्न नारी की पहचान बनती जा रही हैं। एक ऐसी नई स्त्री के दर्शन हो जाते हैं जो पुरानी रूढ़ियों, रीति-रिवाजों, पुरानी मान्यताओं को तोड़कर अपने अनुकूल नए मानदंडों का निर्माण करती हैं, अपने निर्णय स्वयं लेती हैं। वैश्विककरण के इस दौर ने उपभोक्तावाद को बढ़ावा दिया है। इस नए समाज में मानवीय मूल्य और संवेदना खोखली हो जा रही है। यहाँ परस्पर संबंध, जीवनमूल्य सभी बाजार पर आधारित है। दैहिक संबंधों की उन्मुक्तता ने विवाह संस्था को ही चरमरा दिया है। विवाह, परिवार, दांपत्य, मातृत्व सब पर जैसे प्रश्नचिह्न लगाये जा रहे हैं। कुँवारा मातृत्व, गर्भपात, यौन शुचिता आदि अनेक प्रश्न जो समाज को, व्यक्ति को झकझोरनेवाले हैं। उनका वर्णन महिला लेखन में यथार्थ के धरातल पर किया जा रहा है। एक और वैश्विककरण के प्रभाव से बदलते सामाजिक मूल्यों और विघटन का चित्रण है, तो दूसरी ओर उसका सकारात्मक रूप में, सशक्त रूप में उभरकर आया है।

संदर्भ संकेत:-

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अलका सरावगी का उपन्यास 'शेष कादम्बरी' में चित्रित नारी

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उदगीर जि.लातूर

प्रस्तावना :

समाज में नारी का स्थान अनन्यसाधारण रहा है। सृष्टि के निर्माण और संचालन में नारी की महत्त्वपूर्ण भूमिका रही है। नारी का स्थान विश्व में सर्वोपरि रहा है। नारी घर का आधारस्तंभ मानी जाती है। भले ही उसके अनेक रूप हो माँ, बहन, पत्नी, भाभी आदि अनेक रूपों में नारी अपने घर को संजोए रखती है। भारतीय संस्कृति में 'मातृदेवो भव' कहकर माँ को मौलिक स्थान दिया गया है। आज की नारी सफल एवं सक्षम बनकर दूसरों के लिए नई प्रेरणा बनी हुई है। जिनमें आज अनेक नाम लिए जा सकते हैं, जैसे-भूतपूर्व राष्ट्रपति प्रतिभाताई पाटील से लेकर आज पी.व्ही. सिंधू आदि-आदि अनेक नाम हम ले सकते हैं। जिन्होंने नयी प्रतिभा हमारे सामने रखी है।

नारी ने हमारी संस्कृति, धर्म एवं सभ्यता के निर्माण में महत्त्वपूर्ण भूमिका निभाई है। नारी पुरुष की प्रेरणा है और पुरुष संघर्ष का प्रतीक है। प्रेरणा एवं संघर्ष का समन्वय ही पूर्ण जीवन है। आशारानी व्होरा ने कहा है- "पुरुष को प्रकृति ने शरीर बल अधिक दिया है तो स्त्री को दृढता और शरीर सौंदर्य अधिक। पुरुष संसार में जोश और साहस भरने के लिए बना है तो स्त्री धैर्य और चरित्र सिखाने के लिए, करुणा और प्रेम बरसाने के लिए। दोनों की भिन्न प्रकृति से ही परस्पर पूरकता और जीवन की पूर्णता संभव है।"

'शेष कादम्बरी' अलका सरावगी का महत्त्वपूर्ण उपन्यास है। इस उपन्यास को के.के. बिरला फाऊंडेशन के बिहारी पुरस्कार से सम्मानित किया गया है। उपन्यास का अनुवाद अनेक भाषाओं में किया गया है। 'शेष कादम्बरी' उपन्यास में स्त्री अस्मिता को प्रस्तुत किया गया है। अलका सरावगी का यह उपन्यास एक सदी से दूसरी सदी तक के समय और स्मृतियों के इतिहास के तनाव से नई उत्सुकता जगाता है। यह उपन्यास मुख्य रूप से स्त्री जीवन के हर पहलुओं को प्रकट करती है। उपन्यास में नारी के हर समस्याओं को बड़ी ही बारिकियों से उतारा गया है। प्राचीन काल के नारियों से लेकर आज के नारियों तक की कथा एवं उनकी व्यथा को सामने लाने का प्रयास अलका सरावगी ने किया है। नारी के दुःख, दर्द, वेदना, पीडा को उपन्यास में चित्रित किया है।

'शेष कादम्बरी' की मुख्य पात्र रुबी गुप्ता उर्फ रुबी दी है। रुबी गुप्ता सामाजिक कार्यकर्ता है। वह समाज में पिडीत, दुःखी नारियों को आधार देती है। उनकी हर समस्या को दूर करने का काम रुबी गुप्ता करती है। रुबी दी ने अनेक पीडित एवं वेदना से युक्त नारियों का उद्धार किया हुआ है। रुबी दी ने छब्बीस सालों से 'परामर्श संस्था' के द्वारा अनेक स्त्रियों का उद्धार किया है। वह अनुशासनप्रिय, धर्मनिरपेक्ष, संघर्षशील, कर्तव्यनिष्ठ, साहसिक, निष्ठावान नारी पात्र है। रुबी दी अपने स्वयं के अस्तित्व से जुझती नारी भी है। अलका सरावगी ने रुबी दी का पात्र उभारकर समाज में नई प्रतिभा को प्रस्तुत किया हुआ है। जिससे आज की स्त्री उनके जैसा बनने की कोशिश कर सके।

'शेष कादम्बरी' उपन्यास में मुख्य पात्र में कादम्बरी भी है। जो आज के आधुनिक नारी का प्रतिनिधित्व करती है। जो हमेशा स्वच्छंद रूप में रहती है। कादम्बरी एक पत्रकार है। कादम्बरी अखबार और टी.वी. के लिए गहरे मुद्दों पर रिपोर्ट तैयार करती है। उसे लगता है कि, स्त्री की वेदना, दर्द, दुःख यह सब अब नहीं रहा है। बल्कि इन सबसे बाहर निकलकर हमें पुरुषों के साथ कंधे से कंधा मिलाकर काम करना चाहिए। वह एक आधुनिक युग की नारी है- "दरअसल मुझे दुनिया के एक बहुत बड़े प्रकाशक के लिए अलीपूर जेल के भीतर हुए उपद्रवों के इतिहास पर एक लेख लिखकर देना है।" कादम्बरी भारत देश के गरीब तथा समाज में हो रहे सभी कुप्रथा, कुरीति के विरोध में लेख लिखती है। सुखाग्रस्त इलाके में जाकर वहाँ की त्रासदी अपनी नानी को बताती है कि, तीन साल से लगातार सुखा पड रहा है, फिर भी सरकार हाथ पर हाथ धरे बैठी है। कोक, पेप्सी और बिसलेरी की कंपनियाँ अपना हजारों गैलन माल ट्रकों में वहाँ भेज सकती है तो सरकार पानी क्यों नहीं भेज सकती। कादम्बरी आज के आधुनिक नारी के लिए प्रेरणा का स्रोत बनी हुई है। जो सुशिक्षित, समझदार, तार्किक, गंभीर विचारवाली, व्यवहारकुशल है।

सविता 'शेष कादम्बरी' उपन्यास का महत्त्वपूर्ण पात्र है। सविता अपने पति से पीड़ित नारी है। शादी के पश्चात सविता के पति का अनेक स्त्रियों के साथ संबंध उसे पसंद नहीं आता। इसी वजह से उसके पति ने उसे बाहर निकाला है, तो दूसरी ओर उसके पिता और भाई भी उसे अपने घर में लेने के लिए तैयार नहीं हैं। सविता ऐसी स्त्री है जिसके जीवन का सुख से दूर-दूर तक कोई नाता नहीं है। उसे कोई अपने साथ, अपने पास रखना नहीं चाहता। चाहे परिवार के लोग हो या बाहरवाले। वह सदैव ही अपने अस्तित्व के लिए जुझती दिखाई पड़ती है। सविता के जीवन की व्यथा उसकी सहनशीलता, जुझारु प्रवृत्ति, परिस्थितियों का सामना करने की हिम्मत दर्शाती है। इसके साथ ही उसके बुराइयों को भी नजरअंदाज नहीं किया जा सकता। जब रूबी दी के घर वह रहती है तो सायरा को मुसलमान होने के कारण अछूत मानकर रसोई में घुसने नहीं देती। उम्र से बड़ी श्यामा का भी सम्मान नहीं करती। कई व्यावहारिक भूलों के कारण सबको अपना दुश्मन बना बैठती है। सविता मानसिक तथा शारीरिक उत्पीड़न का शिकार बनी हुई है। सविता अपनी अस्मिता को ढूँढने के लिए संघर्षरत बनी हुई है।

सायरा 'शेष कादम्बरी' उपन्यास में एक मंदबुद्धि, अविकसित मुस्लिम स्त्री पात्र है। सायरा को उसके ही भाई ने उसकी अस्वस्थ मानसिकता का नाजायज फायदा उठाकर उसका शारीरिक शोषण किया है। जिसके कारण वह गर्भवती हो गई है। रूबी गुप्ता उसका गर्भपात करवाकर उसे नया जीवन प्रदान करती है। उसे अपने सहायक के रूप में रख लेती है। अलका सरावगी ने समाज के विशेषता परिवार के अंदर छूपे साँपों को जो आज के वर्तमान युग में स्पष्ट रूप से सायरा के भाई के रूप में प्रकट हुए हैं, उनका यथार्थ चित्र हमारे सामने रखा है।

'शेष कादम्बरी' में माया बोस महत्त्वपूर्ण पात्र है। माया बोस रेडलाईट एरिया में रहनेवाली वेश्याओं का प्रतिनिधित्व करती है। वेश्या बनने के लिए माया बोस के पिता ही जिम्मेदार है। माया बोस के पिता एक शिक्षक है। एक शिक्षक, जो पूरे समाज के सामने आदर्श रहता है, लेकिन उसी ने अपनी ही बेटी का जीवन तार-तार कर दिया है। स्वयं उसी ने अपने हवस का शिकार बनाया है। इसी वजह से माया बोस वेश्या वृत्ति कि ओर बढ़ती है और वेश्या बन जाती है। माया बोस असहाय है। वह रूबी दी को यह भी कहती है— "दुनिया हमारा तिरस्कार करती क्यों? दस साल पहले मैं जीन्स-टी शर्ट पहनकर शहर के सबसे नामी कॉलेज के बाहर बैग लेकर खड़ी होती थी, कॉलेज की दूसरी लड़कियों के साथ। लड़के उठाके उन लड़कियों को गाडी में। अच्छे-भले घरों की लड़कियाँ। वे आपस में कहती-बॉय-फ्रेंड के साथ जा रहे हैं, उसने देखो यह गिपट दिया। वे सब ठीक है दुनिया की नजरों में हम गलत है।" समाज में माया बोस अकेली नहीं है, उनकी जैसी अनगिनत महिलाएँ हैं जो हालात और भाग्य की मारी हुई वेश्यावृत्ति की दलदल से निकलकर जीना चाहती है, लेकिन अंततः वे उस दलदल से निकलने की बजाय उसमें ही धँसती चली जाती है।

निष्कर्ष

इस प्रकार 'शेष कादम्बरी' उपन्यास में स्त्री जीवन के हर पहलुओं को बड़ी ही बारिकियों से उतारा गया है। नारी के हर रूप को उपन्यास में प्रकट किया गया है। स्त्री जीवन के प्राचीन युग से लेकर आज के आधुनिक युग की स्त्री को भी उपन्यास में बड़ी ही मार्मिकता के साथ प्रस्तुत किया है। अलका सरावगी ने समाज के साथ-साथ परिवार में हो रहे नारी पर अत्याचार, पीडा, दर्द को प्रस्तुत किया है। आज वर्तमानपत्र या टी.वी. देखने पर सबसे पहले स्त्रियों पर हो रहे अत्याचार को दिखाया जाता है। उसी यथार्थ को 'शेष कादम्बरी' में उतारा गया है। परिवार में रह रहे साँपों को कोई भाई, पिता, पति आदि रूपों का चित्रण अलका सरावगी ने किया है। कभी-कभी ऐसा लग रहा है कि, हम सभ्य समाज का निर्माण कर रहे हैं या विषारी साँपों का, इस पर सोचना जरूरी है। अत्याचार, पीडा, शोषण, दुःख, दर्द, तकलीफ ये सभी शब्द नारी के लिए ही बने हैं। दूसरी ओर अलका सरावगी ने रूबी दी के रूप में सामाजिक कार्य करनेवाली स्त्री का चित्रण किया है। जिससे प्रेरणा मिल सकती है। आधुनिक स्त्री का चित्रण कादम्बरी के रूप में किया गया है। जो आज पुरुषों के साथ कंधे से कंधा मिलाकर काम कर रही है। जो आज के नारी के प्रगति का प्रतीक बनी हुई है। नारी के हर रूप को अलका सरावगी ने 'शेष कादम्बरी' उपन्यास में चित्रित किया है।

संदर्भ

- 1) अलका सरावगी-शेष कादम्बरी
- 2) डॉ.प्रीती त्रिवेदी- नारी विमर्श और अलका सरावगी का कथा साहित्य
- 3) शीतला प्रसाद दुबे, डॉ.सत्या सुधीर चौबे-अलका सरावगी का उपन्यास साहित्य
- 4) डॉ.विजय कुमार शर्मा - अलका सरावगी के कथा साहित्य का मूल्यांकन

हिंदी आत्मकथा साहित्य में महिला लेखिकाओं की भूमिका

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प्रस्तावना:-

आत्मकथा के बारे में हम सोचते हैं तो पता चलता है कि आत्मकथा किसी व्यक्ति की 'स्व' लिखित जीवन कहानी होती है। अर्थात् व्यक्ति की 'स्व' लिखित जीवन कथा आत्मकथा है। आत्मकथा कार व्यक्ति, पाठक और समाज को रू-ब-रू करता है। 'आत्म' और 'कथा' दोनों विषय अलग-अलग हैं लेकिन दोनों का संयोजन प्रभावपूर्ण होने के बाद ही आत्मकथा पूरी होती है। आत्मकथा में परिवेश और भोगे हुए यथार्थ को आत्मकथा कार लिखता है। आत्मकथा के माध्यम में लेखक-लेखिका स्वयं नायक या नायिका की भूमिका में होते हैं। वास्तविक तथ्यों के साथ लिखता हैं। बिना मिलावट या कपोल कल्पित बातों को लेखक नहीं लिख सकता।

आत्मकथा लेखन के संबंध में अवंतिका शुक्ला जी ने कहा है – स्त्री के लिए अपने 'आत्म' को पहचानना आसान काम नहीं है। स्त्री हमेशा श्रीमती, एक्स, वाई, जेड, भाभी, बहू जैसे नामों में ही उलझी रही। हमारी कितनी ही दादी, नानी का कोई नाम ही नहीं था। किसी की बहू, किसी की मां, नाम से ही स्वयं को पहचानती रही। अतः अपनी पहचान पाने के लिए महिलाओं ने परंपरा से आंदोलन कर एक बड़ी भूमिका निभाई है। औरत पैदा नहीं होती उसे बना दिया जाता है। आत्मकथा लिखना और वह भी कोई स्त्री लिखे वह कोई आसान बात नहीं है। आत्मकथा आप तभी लिख सकते हैं जब आपको अपने होने का, अपने 'स्व' का मूल्य पता होता है।

आत्मकथा में सत्य, प्राइवेट, सीक्रेट बाते-

जहां पुरुष लेखक अपनी आत्मकथा बहुत पहले से लिख रहे हैं। मात्र आजादी के कुछ साल बाद नारी जीवन में उथल-पुथल हुआ। जब वह आत्मनिर्भर बनी तब से लेकर वह भी लिखने लगी है। अपने जीवन के सत्य, प्राइवेट, सीक्रेट बातों को आत्मकथा के माध्यम से वह बता रही है। नारी दृष्टि आज भी समाज का एक हिस्सा होते हुए भी वह कभी पर्दे के भीतर तो कभी घर के अंदर बंद है और इसी कारण समाज जीवन का पूरा सच सामने नहीं आता। फिर भी आधुनिक हिंदी साहित्य में समकालीन महिला आत्मकथाकारों ने अपने-अपने आत्मकथा साहित्य के जरिए स्त्री की दुनिया को भीतरी-बाहरी सभी तकलीफों छटपटाहट को अभिव्यक्ति दी है तथा स्त्री के संबंध में नई सोच बनाने की कोशिश की है। " यद्यपि महिला आत्मकथाकारों ने अपने जायज, नाजायज संबंधों को उजागर कर देने से उनकी आत्मकथाएँ अधिक प्रसिद्धि पा गई है। इन्हें पढ़कर "युगीन पाठक मनोहर सत्यकथा की ओर लौट रहा है।" प्रतिभा अग्रवाल से लेकर डॉ. सुशीला टाकभौरे तक बहुत सारी महिला लेखिकाओं ने अपनी आत्मकथा लिख कर हिंदी साहित्य में एक नई स्त्री वादी भूमिका प्रस्तुत की है।

हिंदी में महिला द्वारा लिखी आत्मकथाएँ –

1996 दिल्ली के राजपाल एंड सन्स से प्रकाशित हुई कुसुम अंसल की आत्मकथा 'जो कहा नहीं गया' को हिंदी की पहली आत्मकथा कहा जाता है। तो कुछ आलोचक कोलकाता नाट्य शोध संस्थान की संस्थापिका डॉ. प्रतिभा अग्रवाल को उनकी 'दस्तक जिंदगी की' (1990) और 'मोड जिंदगी का' (1996) दो खंडों में प्रकाशित इस आत्मकथा को प्रथम आत्मकथा लेखिका का स्थान देते हैं। तो डॉ. सुशीला टाकभौरे द्वारा लिखित 'शिकंजे का दर्द' (2011), को हिंदी में लिखी गई प्रथम दलित महिला की आत्मकथा मानते हैं। इसके बाद निरंतर आत्मकथाएं आ रही हैं। अजीत कौर की 'कूड़ा कबाड़ा' (1999), शीला झुनझुनवाला की 'कुछ कही कुछ अनकही' (2000), कृष्णा अग्निहोत्री की 'लगता नहीं है दिल मेरा' (1997), कौशल्या बैसंत्री की 'दोहरा अभिशाप' (1999), पद्मा सचदेव की 'बूंद बावड़ी' (1999), 'खाना बदोश' (2001), मन्नु भंडारी, की 'एक कहानी यह भी', (2008), मैत्रेयी पुष्पा की 'कस्तूरी कुंडल बसे' (2002), 'झूला नट' और 'गुड़िया भीतर गुड़िया', कमल कुमार की 'जो कहूंगी सच कहूंगी' (2017) आदि चचित आत्मकथाएं हैं।

चर्चित लेखिकाओं की आत्मकथाएँ –

अजीत कौर जी की आत्मकथा 'कूड़ा कबाड़ा', 2(1999) स्त्री जीवन की कथा –व्यथा प्रस्तुत करती है। वह लाहौर में जन्मी, एक डॉक्टर पिता के संपन्न परिवार की बेटी है। जिस परिवार में लड़की को कोई महत्व नहीं। लड़की मतलब—पीड़ा, आफत समझा जाता है। बचपन से उन्होंने अपने परिवार में भेदा-भेद अनुभव किया। लड़की के खान-पान, रहन-सहन, उठने-बैठने, घूमने-फिरने बोलने चलने, पर लगाई पाबंदी। उन्होंने अपने जीवन में पिता और भाई के साथ एक कैदी की तरह वंचित और कुंठित जीवन जीने की बात कही है। उसी बहाने अजीत जी समकालीन लड़कियों का जीवनपट प्रस्तुत करती है। परिवार की इज्जत बनाए रखने के लिए प्राध्यापक बलदेव जैसे प्रेमी को त्याग कर वह पिता ने ढूँढे रिश्ते डॉ. राज से शादी कर लेती है। लेकिन डॉ. पति के किसी और लड़की से अनैतिक रिश्ते होने से अजीत जी को अनेक दुख, यातना और पीड़ाओं का सामना करना पड़ता है। इतना ही नहीं कि पति के क्रोध, अपमान, तिरस्कार का भी उसे शिकार होना पड़ता है। वह स्वावलंबी बनती है फिर भी उसे यातनाओं का सामना करना ही पड़ता है। एक सनातनी, परंपरा वादी, परिवार में कई दिनों में जीवन बिताने वाली लड़की की कहानी यह 'कूड़ा-कबाड़ा' है। विधवा जीवन, युवावस्था, धार्मिक आडंबर उससे कई हटकर वह किसी पुरुष के सहारे के बिना अपना जीवन निर्वाह करती है। आत्मकथा की "नायिका चीख-चीखकर कहती है, हम स्त्रियाँ कोई कूड़ा कबाड़ा नहीं बल्कि एक जीवित इंसान है।" 2 'खानाबदोश' आत्मकथा का दूसरा भाग है। इसमें आत्मकथा कार लेखिका कभी हार नहीं मानती। स्त्री जीवन के हर पड़ाव के मोड़ पर मानो वह संघर्ष और युद्ध करती है। इस बहाने वह हर स्त्री को एक शक्ति प्रदान करती है वह कभी टूटती नहीं तो अन्य महिलाओं को अपने बलबूते पर खड़े होने की ताकत देती है।

शीला झुनझुनवाला की आत्मकथा 'कुछ कही कुछ अनकही' 3(2000) में लेखिका ने अपने पत्रकारिता के जीवन के अनुभवों को चितेरा है। इस आत्मकथा में उन्होंने अपने जीवन के अनुभवों का समय को अत्यंत जीवंत रूप में प्रस्तुत किया है। "कानपुरों इलाहाबादों मुंबई के प्रत्येक प्रवास का विवरण रोचक और प्रभावपूर्ण और तत्परता से प्रस्तुत किया है।" 4 एक समारोह में वरिष्ठ पत्रकार श्री कन्हैयालाल नंदन ने कहा था कि, "शीला जी ने वर्तमान के परिप्रेक्ष में अपने अतिवृत्त वह उस समय के घटनाक्रम का सफ़ल सजीव चित्रण किया है।" 5 इस पुस्तक को मात्र पुस्तक नहीं पड़ाव बताया। स्वयं शीला झुनझुनवाला ने अपने संबोधन में कहा था, यह पुस्तक आज की नारी की तलाश है। इसमें मैंने अपने युग को समेटने तथा बिना लाग-लपेट के सच को सामने रखने का प्रयास किया है।" निहायत दिलचस्प शैली, प्रवाहमान भाषा, परिवार से लेकर पूरे परिवेश तक जुड़े लोग और स्थितियाँ यह किताब शुरू से अंत तक रहस्य, रोमांच, प्रेम, संघर्ष, राजनीति, परिवार, प्रशासन, टकराव, उपलब्धि और अनेकानेक घटनाओं का साक्षात्कार कराती है। झुनझुनवाला जी सरकारी विभाग में एक बड़े पद पर काम करती थी। जीवन के तमाम तनावपूर्ण क्षणों में यह लोग किस किस तरह के खतरे उठाते हैं। धन की दुनिया से किस तरह के प्रलोभन और हथकंडे काम में लाए जाते हैं और उस चक्रव्यूह को भेदने में यह लोग क्या-क्या पापड़ बेलते हैं। यह शायद पहली बार इस किताब से जानने को मिलता है। समसामयिक राजनीति और शासन तंत्र के अनुभव पर सटीक टिप्पणियों के साथ – साथ इस आत्मकथा से आपातकाल संबंधी कतिपय प्रचलित धारणाओं के बारे में एक नए पहलू से सोचने का मौका भी मिलता है।

मैत्रेयी पुष्पा ने 'स्व' जीवन पर आधारित साहित्य लिखा। 'कस्तूरी कुंडल बसे', 'झूला नट' और 'गुड़िया भीतर गुड़िया' यह उनके उपन्यास हैं। समकालीन समाज जीवन को उन्होंने इन उपन्यासों के जरिए बेनकाब किया है। उन्होंने मन्नू भंडारी की तरह अपने जीवन के उत्तल पुथल को, पारिवारिक जीवन के उत्तल पुथल को शब्दबद्ध कर दिया है। वह पति से प्रताड़ित होती रही। पति द्वारा बार-बार शंका लेने से मानसिक यातना और भावनात्मक अवहेलना को वह झेलती रही। उनके मतानुसार "स्त्री स्वतंत्र आकाश में उड़ना चाहती है और पुरुष ऐसा होने नहीं देता। आंखों में शक्ति आते ही पंख कतर देता है।" 6 मैत्रेयी पुष्पा की आत्मकथा स्त्री जीवन के भीतरी- बाहरी परतों को खोल देती है। उन्होंने यह साहसी कार्य किया है। वैसे यह उपन्यास है।

'कस्तूरी कुंडल बसे' मैत्रेयी पुष्पा की एक बहुत चर्चित आत्मकथा है। मां कस्तूरी के जीवन पर वह प्रकाश डालती है और कस्तूरी के कारण उत्पन्न मैत्रेयी अपने आप को उसका परिणाम मानती है। कस्तूरी के बिना मैत्रेयी अपना जीवन अधूरा मानती है। मैत्रेयी कहती है मुझे मां से प्यार भी है और घृणा भी। प्रस्तुत आत्मकथा में उन्होंने अपने जीवन की सचई बताई है। जो एक मां से उत्पन्न बेटी के व्यक्तित्व की कथा है। यह लड़की सारी दुनिया से दो-दो हाथ करने की हिम्मत रखती है। यह

आत्मकथा दो पीढ़ियों के स्त्रियों की कथा है। जो अपने अलग-अलग समय में स्त्री से संबंधित अनेक अलग-अलग प्रश्नों को लेकर लड़ती भी है और झगड़ती भी दिखाई देती है। अपनी दूसरी आत्मकथा 'गुड़िया भीतर गुड़िया' में वह अनुभव करती है कि अपना पति, बस चाहता है— सज धज कर एक गुड़िया की तरह उसके सामने प्रस्तुत हो और दैहिक संबंध रखें। मैत्रेयी चाहती है कि उसका पति उसके भीतर की गुड़िया को क्या चाहिए, क्या न चाहिए, पुछे। लेकिन पति को पत्नी की इच्छाओं और आकांक्षाओं से कोई लेना-देना नहीं। मैत्रेयी ने इस आत्मकथा में मां और पति के प्रति क्रोध एवं प्रेम दोनों भावनाओं को व्यक्त किया है। गुड़िया भीतर गुड़िया आत्मकथा पति-पत्नी के समझदारी से चलने का एक उत्तम नमूना है। जो अपनी अपनी बात और वर्तन के बावजूद अपना घर, परिवार, बच्चे और सामाजिक प्रतिष्ठा संभाले हुए है। आज के 'डिवोर्स' के जमाने में शादीशुदा पति-पत्नी को समझदारी से जीवन यापन के लिए निर्देश देने का काम प्रस्तुत आत्मकथा करती है।

प्रभा खेतान अपनी आत्मकथा 'अन्या से अनन्या' तक में संघर्ष पूर्ण जीवन की कहानी प्रस्तुत करती है। वह मारवाड़ी परिवार से हैं। अपनी इच्छा से विवाहित पुरुष के साथ बंध जाती है। अपने निश्चय पर किसी को हावी होने नहीं देती। स्वयं अपना निर्णय करती भी और उस पर पछताती भी नहीं। वह अपना घर, अपना पति, अपनी संतान की इच्छा की पर्वाह नहीं करती। उनकी दादी मां अलबत्ता उन्हें डोली में बिठाकर पति गृह भेजने की प्रबल इच्छा रखती थी। जिसे प्रभा खेतान ने यह कह कर तोड़ दिया, "दादी मां मैं कभी विवाह नहीं करूंगी। मैं एक विवाहित पुरुष से बंद चुकी हूँ। अब तुम्हारे द्वारे बारात लेकर कोई नहीं आएगा। वह सपना खत्म हो चुका है हमेशा हमेशा के लिए।" 7

कौशल्या बैसंत्री प्रसिद्ध दलित लेखिका है। कौशल्या जी द्वारा लिखित 'दोहरा अभिशाप' आत्मकथा 1999 परमेश्वरी प्रकाशन, दिल्ली से प्रकाशित हुई है। अपने जीवन के 68 वर्षों के भोगे हुए सत्य को 28 भागों में लेखिका ने लिखा है। इसमें अनेक घटना-क्रम दिए हैं। जिसमें लेखिका के जीवन के उतार-चढ़ाव अंकित हैं। लेखिका ने इसे प्रकरण नाम से संबोधित किया है। प्रस्तुत आत्मकथा दलित महिला की ही नहीं, दलित समाज के मन में आत्म-सम्मान की भावना जगाती है। दलितों के मन में अन्याय के विरोध में लड़ने की शक्ति निर्माण करती है। दलित समाज को स्वतंत्रता, समता, बंधुता, सामाजिक न्याय और शिक्षा के संदर्भ में जागरूक करने का कार्य आत्मकथा करती है। अपनी आत्मकथा लेखन की प्रक्रिया को वह मानती है कि - भारतीय समाज को उसका वास्तविक रूप दिखाने के लिए आत्मकथा लिखना आवश्यक है। अपनी आत्मकथा 'दोहरा अभिशाप' की भूमिका में व्यक्त करती है, "पुत्र, भाई, पति सब मुझ पर नाराज हो सकते हैं परंतु मुझे भी तो स्वतंत्रता चाहिए कि मैं अपनी बात समाज के सामने रख सकूँ।" 8 मेरे जैसे अनुभव और भी महिलाओं को आए होंगे परंतु समाज और परिवार के भय से अपने अनुभव समाज के सामने उजागर करने से डरती है और जीवन भर दुख में जीती है। समाज की आंखें खोलने के लिए ऐसे अनुभव समाज के सामने आने की जरूरत है। अतः सामाजिक व्यवस्था की विसंगतियों को जानने-समझने के लिए नारियों का आत्मकथा लिखना बेहद जरूरी है।" ऐसी बात कौशल्या बैसंत्री अपने 'दोहरा अभिशाप' के जरिए प्रस्तुत करती है। आत्मकथा में लेखिका माता-पिता के कठोर परिश्रम, संघर्ष एवं प्रश्नों की निरंतरता व्यक्त करती है। जो दूसरे माता-पिताओं के लिए प्रेरणा एवं मार्गदर्शक साबित होता है।

लेखिका ने आत्मकथा का शीर्षक 'दोहरा अभिशाप' इसलिए दिया होगा कि, वह एक स्त्री है और वह भी दलित स्त्री। इसलिए दोनों ओर से अभिशाप है। उनकी धारणा है कि दलित पुरुष और सवर्ण पुरुषों की सोच में कोई बड़ा भेद नहीं है। लेखिका के व्यक्तित्व विकास में बाधक रूपों में सर्वाधिक पुरुष एवं बिरादरी के ही पुरुष हैं। वह कहती है, बस्ती के लोगों ने उनका जीना बेहाल कर दिया। पति द्वारा जीवन भर प्रताड़ित एवं शोषित रही। उच्च पदस्थ होते हुए भी पत्नी को गंदी गालियां देना, क्रूर तरीके से मारना, शैतानी हरकतें करना और पति द्वारा बार-बार उपेक्षा अवहेलना इतना, ही नहीं प्रसव पीड़ा के दिन दौरे पर जाना। इतनी यातनाओं को झेलने के बाद उन्होंने अनुभव किया कि पति के नजरिए में पत्नी मात्र भोग की वस्तु ही बनी रही है। अंत में वह पति के अत्याचारों से तंग आकर उनके खिलाफ केस दायर करती है। सचमुच में कौशल्या जी की जीवन यात्रा बहुत कठिन रही है। उन्होंने भोगे हुए यथार्थ को शब्दों में बांध दिया और अपने जीवन को अर्थपूर्ण बनाया। अपने संघर्ष में जीवन को अभिव्यक्त करके समस्त स्त्री वर्ग के लिए सम्मान का मार्ग प्रशस्त कर दिया।

डॉ. सुशीला टाकभौरे जी ने अपनी आत्मकथा 'शिकंजे का दर्द' 9 (2011) में कहा है— दुनिया एक कैदखाना है, ऐसा कैदखाना जिसे ईश्वर ने बनाया है। इसमें एक मानव निर्मित कैदखाना भी है, जिसे इन्सान ने बनाया है। मानव निर्मित कैदखाने से निकलना तो आसान है, लेकिन ईश्वर द्वारा निर्मित कैदखाने से बाहर आना इतना आसान नहीं। पुस्तक 'शिकंजे का दर्द' शिकंजा यानी पंजा,

जिसकी जकड़न में रहकर कुछ कर पाना कठिन हो । 'शिकंजा' यानी कठघरा जिसमें कैद होकर उसके बाहर जाना कठिन है। शब्दकोश में दिए अर्थ के अनुसार शिकंजे का अर्थ दबाने, कसने का यंत्र है। शिकंजे का अर्थ एक प्रकार का प्राचीन यंत्र है जिसमें अपराधी की टाँग कस दी जाती है । शिकंजा वह यंत्र है जिसमें धुनकने के पहले रुई को कसा जाता है। शिकंजे का अर्थ कोल्हू भी है । जिस तरह किसी ताकतवर को शिकंजे में जकड़कर उसकी पूरी ताकत को नगण्य बना दिया जाता है, उसी तरह लेखिका को भी सामाजिक जीवन की मनुवादी विषमता ने, वर्णवादी-जातिवादी समाज व्यवस्था ने शिकंजे में जकड़कर रखा, जिसका परिणाम पीड़ा-दर्द, छटपटाहट के सिवा कुछ नहीं है। सदियों के मूक मानव अब बोलने लगे हैं, अपने अधिकारों की लड़ाई लड़ने लगे हैं, प्रगति के मार्ग पर आगे बढ़ते हुए अपनी व्यथा-कथा लिखने लगे हैं। प्रश्न है, क्या प्रत्येक दलित पीड़ित को उसके मानवाधिकार मिल रहे हैं ? क्या दलित शोषण की घटनाएँ रुकी हैं ? विषमतावादी भारतीय समाज में जातिभेद, ऊँच-नीच की भावनाएँ क्या अब नहीं हैं ? 'शिकंजे का दर्द' में संताप है दलित होने का, स्त्री होने का। इसमें शोषित, पीड़ित, अपमानित, अभावग्रस्त दलित जीवन की व्यथा है । स्त्री होना ही जैसे व्यथा की बात है । चाहे हमारा देश हो या विश्व के अन्य देश, हर जगह शोषण, उत्पीड़न का शिकार स्त्री ही रही है । जिस देश में वर्णभेद, जातिभेद की कलुषित परम्पराएँ हैं, वहाँ दलित स्त्री शोषण की व्यथा और भी गहरी हो जाती है। सदियों से तिरस्कृत और अभावग्रस्त परिस्थितियों में रहने के लिए मजबूर किये गये दलित जीवन की व्यथा-कथा का दर्द ' शिकंजे का दर्द ' में समाहित है।

कमल कुमार वरिष्ठ लेखिका, कहानी, कविता और उपन्यास विधा में उन्होंने सड़ी-गली मान्यताओं और रूढ़ियों के विरोध में आवाज उठाई। उनकी हाल ही में प्रकाशित आत्मकथा 'जो कहूँगी सच कहूँगी' 10(2017) चर्चा में रही है। प्रस्तुत आत्मकथा में 'कमला' से 'कमल' और 'साधारण' से 'विशेष' बने बनाए जाने में सहायक, विरोधी रहे घटना, विषय और पात्रों का जिक्र किया है। उसमें कथा भी है, भावना भी है और परिस्थितियाँ भी है। एक मध्य वर्गीय स्त्री जो इमानदारी के साथ इंटीरियर डिजाइनर के रूप में काम करती है। जीवन में हिंदी के प्रति उनका अटूट समर्पण भाव दिखाई देता है। विपरीत परिस्थिति में भी उन्होंने हिंदी को उच्च शिक्षा और सृजन का माध्यम बनाया। साहित्य के क्षेत्र में राजनीति से उनका मन दुखी होता है। स्वाभिमानी है। गुटबंदी से वह दूर रहना चाहती है लेकिन पाठकों के प्रति वह गंभीर रहती है। पति-पत्नी के संबंधों के लेकर कमला ने स्वीकारा है कि 'पुरुष का अहंम चट्टान की तरह होता है है। उससे सिर मारो, तो चोट तो लगेगी, साथ ही खून भी निकलेगा है।' दर असल कमल जी की यह बात केवल पतियों पर ही लागू नहीं होती है। उन सभी पुरुषों पर लागू होती है जिन्हें वह अपने से अधिक सम्मान देती है और समर्पित करती है। कमल की पीड़ा एक स्त्री की पीड़ा, जो बीच-बीच में कई बार उभर कर सामने आती है। आत्मकथा के कुछ अंतिम पन्नों में कमल जी भगवान बुद्ध के विचारों और 'क्वांटम थ्योरी' से गुजरती संसार की असारता, महत्व पर विचार करती हुई, दर्शन मार्ग से अध्यात्म में प्रवेश करती दिखाई देती है। अतः लेखिका ने बहुत ही इमानदारी के साथ अपने स्त्री जीवन की हर एक औरत को साहस, निश्चय के साथ खोल दिया है। वास्तव में यह आत्मकथा अपने आप में खास तो इसलिए है कि इसमें स्त्री जाति के तमाम पहलुओं को उजागर कर दिया है।

कुसुम अंसल की आत्मकथा 'जो कहूँगी सच कहूँगी', में स्वयं लेखिका ने लिखा है, "मेरा यह लेखन मेरी वह यात्रा है जिसमें प्रवाहित होकर मैं लेखिका बनी थी। मेरे उन अनुभवों का कच्चा चिट्ठा जिनको अपने प्रति सचेत होकर मैंने रचनात्मक क्षणों में जिया था।" 11

कृष्णा अग्निहोत्री की आत्मकथा 'लगता नहीं है दिल मेरा' 12, में सबसे पहले मर्यादाओं का उल्लंघन करने का साहस दिखाया। उन्होंने अपनी आत्मकथा में अपने जीवन का लेखा-जोखा प्रस्तुत कर दिया जो अति निजता के कारण विवाद का विषय भी बन गया था। कहा जाता है कि कृष्णा अग्निहोत्री का लेखन अत्यंत 'बोल्ड' है।

मन्नू भंडारी की आत्मकथा 'एक कहानी यह भी' को मन्नू भंडारी स्वयं अपनी पूर्ण आत्मकथा नहीं मानती। उनका कहना है "जिस प्रकार कहानी जीवन का एक अंश मात्र होती है उसी प्रकार मेरी आत्मकथा जीवन का एक भाग मात्र है जो मेरे लेखकीय व्यक्तित्व एवं लेखन यात्रा पर केंद्रित है।" 13 पद्मा सचदेव अपनी आत्मकथा 'बूंद बावड़ी' में लिखती है, "स्त्रियाँ आदर भी कहां मांगती हैं। हम तो कहती हैं कि हमारा अपमान मत करो।" 14 इस कथन के पीछे दर्द की भावना छुपी रहती है।

अन्य लेखिकाओं की भी जैसे- चंद्रकिरण सौनरेक्सा कि 'पिंजरे की महिमा' प्रभा खेतान की 'अन्य से अनन्या' 15, अमृता प्रीतम की 'रसीदी टिकट' जैसी चर्चित आत्मकथाएँ भी प्रकाशित हुई हैं। डॉ. बाबासाहेब आंबेडकर द्वारा लिखित संविधान द्वारा मिले अधिकार का इन महिला लेखिकाओं ने पूरा पूरा लाभ

उठाया। सदियों से चले आए स्वत्व हीनता के मौन को और चुप्पी को तोड़ दिया। जीवन में भाग्य और अनुभव किए विविध मुखी संघर्षों की गाथा यह आत्म कथाएं हैं। नारी आत्मकथाएं एक ओर पितृसत्ता समाज की विद्रूपताओं को उजागर करती हैं तो दूसरी ओर एक बेहतर समाज के निर्माण की जमीन भी तैयार करने के लिए साहित्य के माध्यम से भूमिका बनाती हैं। महिला आत्मकथा लेखिकाओं द्वारा लिखा आत्मकथा साहित्य ने, हिंदी भाषा और साहित्य को भी समृद्ध बनाया है।

निष्कर्ष

आधुनिक हिंदी आत्मकथा साहित्य में 'स्त्री विमर्श' की दृष्टि से देखा जाए तो महिला लेखिकाओं ने अपनी आत्मकथा के द्वारा जीवन में भोगे हुई तमाम संगति- विसंगतियों, घटना, प्रकरणों को रू-ब-रू करने का प्रयास किया है। यह लेखिकाएं सिर्फ अपना रोना-धोना प्रस्तुत नहीं करती। जीवन के उतार चढ़ाव, उनके साथ साथ माता-पिता, उन्होंने झोले कष्ट, पति द्वारा की गई प्रताड़ना, अपमान, अत्याचार, समाज में स्थान, स्त्री को एक उपभोगी वस्तु के रूप में देखा जाना, उसी समय समाज, धर्म, शिक्षा, नीति, अधर्म, भेदा - भेद, अंधश्रद्धा, अव्यवस्था से लड़ना झगड़ना और उससे ऊपर उठकर एक अपना अलग अस्तित्व स्थापित करना और समाज के लिए, समाज की तमाम भारतीय महिलाओं के लिए आदर्श बनना, निर्देशक के रूप में कार्यरत रहना। फिर भी अपने बलबूते पर खड़े होने का सामर्थ्य दिखाई देना उनका लक्ष्य रहा है। हिंदी साहित्य की आत्मकथा विधा में उन्होंने विपुल मात्रा में लेखन करना आरंभ तो किया है साथ-साथ वह अपनी अस्मिता की पहचान और आत्मविश्वास प्राप्त करने में भी बरकरार होती नजर आ रही है। महिला लेखिका अनेक आंदोलन और नारी जागरण की गतिविधियों से जुड़कर सक्रिय हो उठ रही है। एक और वह पुरुषों के अधीन भी होती है, पुरुष निर्मित मर्यादाओं, नैतिकताओं, अनुशासन का अनुसरण भी करती है और अन्याय अत्याचार होने पर वह विद्रोही करने में हिचकिचाते नहीं। एक और देवी के रूप में जिसकी पूजा होती है, जो इंसान को जन्म देती है, उसे जीवन भर मात्र यातना, दुख- दर्द, ठोकरें खाने पड़ते हैं। 'ना उसके सिर पर छत होता है ना पैरों के नीचे जमीन।' वह बेसहारा और अनाथ लगती है लेकिन हिंदी लेखिकाओं ने अपनी आत्मकथा से यह साबित कर दिया है कि वह बेसहारा नहीं है। वह अपने बलबूते पर खड़ी हो सकती है। चाहे वक्त लगेगा लेकिन जीवन में सफलता जरूर पाएगी। आत्मकथा लेखिकाओं ने जीवन में जो जो करना आवश्यक है वह सब कुछ किया है लेकिन उसके हर काम में एक सच्ची ईमानदारी है। वह अपने आत्म विकास के लिए डटकर सामर्थ्यवान बनने की कोशिश करती है। वह सचमुच अबला नहीं सबला है। वह आम भारतीय नारियों के लिए निर्देशक का कार्य करती है और यही आधुनिक हिंदी साहित्य लेखन में नारी की अर्थात् महिला आत्मकथा कार लेखिकाओं की महत्वपूर्ण भूमिका है।

संदर्भ:-

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स्त्री शिक्षण व समाज विकास

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प्रस्तावना :-

शिक्षणाशिवाय माणसाने जीवन व्यर्थ आहे ही कल्पना आपल्याकडे ब्रिटिशांच्या काळात आली. या दृष्टिने एकोणिसाव्या शतकातील स्त्री – पुरुष शिक्षणाचा इतिहास अत्यंत रोमांचकारक आहे. ब्रिटिशांनी आपल्यावर दीडशे – वर्षे राज्य केले. त्याचे अनेक चांगले वाईट परिणाम दुरगामी परिणाम झाले. ब्रिटिश सरकारने त्यांच्या गरजेनुसार भारतीयांना शिक्षण द्यायला सुरुवात केली आणि मिशनऱ्यांनी धर्मप्रसाराच्या हेतुन परंतु त्यातुन चांगली गोष्ट अशी घडली की इंग्रजी शिक्षणाच्या प्रभावान इथल्या विचारवंतांमध्ये मंथन सुरु झाल आणि सामाजिक सुधारणा त्यांना महत्वाच्या वाटू लागल्या.

स्त्री शिक्षणाची पार्श्वभूमी :-

समाजाच्या जडणघडणीमध्ये स्त्री शिक्षण हा महत्वाचा घटक होता. स्त्री ही आदिशक्तीचे रूप आहे. तिच्यामध्ये अफाट उर्जा शक्ती आहे. क्षमता होती आहे आणि राहणारच. परमेश्वराने स्त्रीला सोशिकतेचे, सहनशिलतेचे सुंदर वर्तन दिले आहे. त्यामुळे आयुष्यात कितीही कसोटीचे प्रसंग आले तरी चटकन सावरणारी, खंबीरपणे उभी राहणारी स्त्रीच असते. अगदी प्राचीन काळी स्त्रीच्या विद्वतेला मान सन्मान दिला जायचा. गार्गी सारख्या विदूषी ज्ञानी पूर्वी होऊन गेल्या पण नंतरच्या काळात तिला पुरुषप्रधान संस्कृतीत कुटुंबातच गाढून ठेवले. चूल आणि मुल यातच तिचे जगण झाले घरात तिला दुय्यम स्थान दिले गेले व पण नंतरच्या काळात शिक्षण ही मुलभूत परिवर्तनाची नोंदी ठरेल हे लक्षात घेऊन महाराष्ट्रात महात्मा फुले यांनी कौटुंबिक सामाजिक पातळीवरच विरोध पत्करून सावित्रीबाईंना शिकवले. 1948 त्यांनी पुण्यात शाळा काढली व 1851 मध्ये त्यांनी मुलीसाठी पहिली शाळा काढली. खरे तर याही आधी 1824 मध्ये मुंबईत गंगाबाई नावाच्या स्त्रीने मुलीची शाळा काढली होती. असा उल्लेख सापडतो. परंतु त्या दोन महीन्यात मृत्युमुखी पडल्या. शिक्षणची गंगा प्रत्येक पोहचविण्याच्या पहिल्या महिला जन्मदात्या म्हणून असणाऱ्या क्रांतीज्योती सावित्रीबाई फुले यांनी चातुर्वर्ण्याधिष्ठित समाज व्यवस्थेची हिरव्यागार विषवक्षाला घनदाट जंगलातील एक एक विषवक्षाला मुळासकट उपडून फेकून देण्याचे धाडस केले. यानंतरच्या काळात नवाशिक्षितांची एक पिढी उदयाला आली.

सत्तर ऐंशीच्या दशकात शिक्षणाचे फायदे तळा गाळापर्यंत पोहचण्यासाठी महाराष्ट्रात अनेक सामाजिक संघटना पुढे सरसावल्या अनुताई वाघ यांच्या अंगणव लीलाताई पाटीची 'सुजन आनंद' या शाळेतही विषा पटवर्धन सुहास कोल्हेकर वंदना भागवत यांनी विविध प्रयोग राबवले. मेधा पाटकर डॉ. राणी बंग डॉ. मंदाकिनी आमटे यांनी शिक्षण सण क्षेत्रात भरीव कामगिरी केली. डॉ. बाबासाहेब आंबेडकरानी शिका संघटित व्हा संघर्ष करा हा मंत्र देऊन शिक्षणाची गंगा दारोदारी पोहचवली. त्यांच्या प्रेरणेने दलितांच्या पिढ्या शिकू लागल्या. त्यात स्त्रीयाही होत्या.

एकंदरीत शिक्षणाची पार्श्वभूमी पाहता टप्या टप्याने स्त्री शिक्षणात आमूलगर्ग बदल होत आलेले आहेत व यांचा फायदा समाज विकासासाठी होत आहे.

उद्दिष्टे -

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स्त्री शिक्षण व वैयक्तिक विकास -

एकविसाव्या शतकात स्त्रीने स्वतःची शक्ती ओळखली आहे. ती आपल्या अधिकारासाठी झगडणे शिकली आहे. प्रथम स्त्रीने शिक्षणाच्या स्वतःच्या आरोग्याकडे लक्ष्य द्यायला सुरुवात केली. आज विविध योजनांमधून स्त्रीचे आरोग्य जपले जाते

स्त्रीने शिक्षणाने हे सिद्ध केले आहे की त्या एकमेकींच्या शत्रू नसून त्या सहकारी आहेत. आज स्त्री सशक्त आहे आणि तिच्या शक्तीची अभिव्यक्ती आपल्याला पहायला मिळते ती आज शिक्षणामुळे तिने स्वतःच्या डोळ्यावर चढलेल्या माया, मोह, मद, मत्सर, लोभ, क्रोध, अहंभाव आणि काम वासनची जळमट दूर केली. आणि मातृसत्ताक कुटुंब पद्धतीत पुरुषापेक्षा प्रगतशील सार्वभौम असणारी स्त्री पुरुषांच्या बरोबरीने झाली. स्त्रीने आपलं रूप ही बदलल आहे. तिचा पेहराव बदललाय अगदी उच्च विद्याभूषित स्त्री डॉक्टर, वकील, शिक्षिका, नर्स, पायलट, पोलिस पाटील, वाहनचालक अधिकारी, राजकारणी, सामाजिककारणी, उद्योजक स्त्री पासून भाजी विकणारी, मोलमजुरी करणारी, मुलांच्या पाठीशी खंबीरपणे उभे राहणारी स्त्री आपल्या डोळ्यासमोर येते.

स्त्री मध्ये आज शिक्षणाने आत्मविश्वास वृद्धी झाली आहे. उच्च शिक्षणासाठी मुली लहान लहान गावातून मोठमोठ्या शहरात येऊन राहत आहेत. स्वसंरक्षणाचे धडे गिरवत आहेत. स्वतःची ओळख निर्माण करत आहेत. यामुळे त्या परदेशातही पोहोचल्या आहेत. शिक्षणाने आज स्त्री आत्मविश्वासाबरोबरच तिने अभिव्यक्तीची स्वतंत्रता मिळवली आहे. ती आपले मत ठामपणे मांडणेही शिकली आहे.

स्त्रीशिक्षण व विज्ञानातील योगदान -

भारताच्या मंगळयान अंतराळ मोहिमेच्या एकाच वेळेस 104 उपग्रह पाठविण्याच्या वेळेस इन्स्रोमधील महिला वैज्ञानिकांचे एक छायाचित्र विशेष प्रसिद्ध झाले. तुम्ही कोणते कपडे परिधान करता यापेक्षा तुम्ही काय कर्तृत्व गाजवता याला महत्त्व आहे. भारतामध्ये गेल्या दोन शतकामध्ये विज्ञानाच्या विविध शाखांमध्ये महिलांनी आपले योगदान दिले आहे.

१) डॉ. आनंदीबाई जोशी -

पहिल्या भारतीय डॉक्टर म्हणून नाव घेतले जाते ते आनंदीबाई जोशी यांचे. अत्यंत कर्मठ समाजामध्ये जगताना एखाद्या महिलेने तेही विवाहीत महिलेने परदेशात जाऊन वैद्यकीय शिक्षण घेणे गगनाला हात लावण्यासारखी गोष्ट पण पती गोपाळरावांच्या मदतीने त्यांनी प्रथम भारतात शिक्षण घेतले व नंतर त्या वूमन्स मेडिकल्स कॉलेज ऑफ पेनसिल्वानियाला गेल्या.

२) जानकी अन्नल -

मुलींच काम म्हणजे भरतकाम, विणकाम, शिकवण आणि स्वयंपाक त्यांनी कशाला शिकायला हव. शिकायचच आहे तर फारतर कला शाखेची बुक शिका आणि लवकर लग्न करून संसाराला लागा अशा भारतातील कल्पनेला मोडीत काढत त्यांनी विज्ञानशाखेचा अभ्यास केला. वनस्पतीच्या औषधमुल्यांबाबत त्यांनी विशेष संशोधन केले.

३) कमला सोहोनी -

यांनी विज्ञान शाखेतील पी.एच.डी मिळवण्याच्या पहिल्या भारतीय महिला आहेत. आय.आय.एस साठी त्यांनी शोधवृत्तीसाठी अर्ज केला असता केवळ महिला म्हणून त्यांना नकार मिळाला होता मात्र सी. व्ही.रमण यांच्या मार्गदर्शनाखाली

४) इंदिरा गांधी -

भारताच्या पहिल्या महिला पंतप्रधान होत्या. बांगलादेशाच्या उभारणीवेळी त्यांची भूमिका आणि देशाला अणुशक्ती संपन्न बनवण्याचा त्यांचा निर्णय भारताला प्रगतीपथावर नेणारा होता. त्यांनी आपल्या कारकीर्दीत अनेक धडाडीचे निर्णय घेतले. पोखरण येथे त्यांनी पहिली अणुचाचणी घडवून आणली. 24 जानेवारी 1966 रोजी त्या भारताच्या पंतप्रधान झाल्या. त्यांनी 14 प्रमुख व्यापारी बँकांचे राष्ट्रीयकरण केले.

५) किरण बेदी -

16 जुलै 1972 ला आय.पी.एस. ऑफिसर म्हणून त्यांची कारकीर्द सुरु झाली. 80 पुरुषांच्या तुकडीमध्ये त्या एकट्याच महिला होत्या. भारत ही अनेक यशस्वी व्यक्तिमत्त्वाची भूमी आहे. अशाच थोर व्यक्तिमत्त्वामध्येच किरण बेदी हे एक व्यक्तिमत्व आपले कष्ट आणि हुशारीच्या जोरावर त्या भारताच्या पहिल्या महिला पोलीस ऑफीसर बनल्या. एक समाज सेविका, महिलांच्या हक्कांसाठी लढणाऱ्या कार्यकर्त्या म्हणून नावारूपास आल्या.

६) प्रतिभाताई पाटील -

भारतीय प्रजासत्ताकाच्या बाराव्या आणि भारताच्या पहिल्या महिला राष्ट्रपती. इंग्रजी, हिंदी, मराठी या तिन्ही भाषांवर प्रभुत्व असलेल्या अभ्यासू वक्त्या, वकील, सामाजिक कार्यकर्त्या, कुशल संघटक, प्रभावी प्रशासक, कुटुंबवत्सल गृहिणी असे एक विविधांगी प्रगल्भ व्यक्तीमत्व.

स्त्री शिक्षण व आर्थिक विकास -

शारिरीक श्रमाचा विचार करता तुलनेने भारतीय स्त्रीया पुरुषांपेक्षा अधिक श्रम करतात. शहरी भागामध्ये सुध्दा 30 टक्के स्त्रीया ऑफीसमध्ये काम करताना दिसताना स्त्रियांनी रोजगारांची संधी मिळवल्यामुळे 55 टक्के ते 66 टक्के एवढी रक्कम स्त्रियांकडे जमा होताना दिसते. उद्योग विकासामध्ये स्त्रियांचा विचार केला तर श्री महिला उद्योग लिज्जत पापड सर्वात प्रसिध्द व यशस्वी आहे.

भारतीय डेअरी उत्पादनामध्ये 94 टक्के श्रमाची वाटणी स्त्रियांच्याकडे आहे. 2006 मध्ये भारतातील पहिली बायोटेक कंपनी स्थापन करणारी किरण मजूमदार शॉ या एक श्रीमंत महिला म्हणून ओळखल्या जातात.

एकंदरीत स्त्री शिक्षणाने देशाचा आर्थिक स्तर उंचावला आहे. साहजिकच स्त्रीच्या आर्थिक पाढबळीमुळे कुटुंबे सुधारली आहेत. राहणीमानाचा दर्जा उंचावला आहे. शिक्षणाकडे कल वाढलेला दिसून येतो.

स्त्रीशिक्षण व प्रशासन योगदान -

स्त्रीच्या प्रगतीचा विचार करत असताना एकच दिसून येईल. समाजात जसे जसे शिक्षण वाढत गेले त्याबरोबरच स्त्री माणूस होण्याचा प्रयत्न करू लागली. आज भारताचा स्वातंत्र्योत्तर इतिहास पाहताना इंदिरा गांधीसारख्या थोर महिला पंतप्रधान झाल्या. दुसरीकडे भारताच्या सर्वोच्च पदावर प्रतिभाताई पाटील सारखी महिला येते. लोकसभेच्या अध्यक्ष पदापर्यंत स्त्रीयांनी हजेरी लावली आहे. किरण बेदी सारख्या धाडसी स्त्रिया राजकारणाबरोबरच उच्चपदस्थ प्रशासन अधिकारी म्हणून कार्यभार सांभाळत आहे. हे यश शिक्षणाचेच आहे.

स्त्री शिक्षण व कौटुंबिक विकास -

स्त्री शिक्षण व कौटुंबिक विकास यांचा फारच जवळचा संबंध आहे. एक स्त्री शिकली तर सगळे कुटुंब शिकते. हे आपल्याला माहिती आहे स्त्री मागे कधीच नव्हती. स्त्रियांच्या इतिहासामध्ये अनेक कर्तृत्ववान स्त्रिया होऊन गेल्या. चूल व मूल या संकल्पनेला तडा देऊन स्त्री आज स्वतःबरोबर कुटुंबाचाही विकास करत आहे. आज स्त्री कुटुंबातही अनेक भुमिका पार पाडत आहे. स्वतःच्या शिक्षणमुळे ती मुलांच्या शिक्षणाला प्रोत्साहन देत आहे. त्यांना शिस्त संस्काराचे धडे देत आहे. घर संसार पती मुले धर्म मानून रितिरिवाज सांभाळत आहे. हातभार लागावा म्हणून स्वतःच्या पोटच्या गोळ्याला पाळणाघरात ठेवून नोकरी करीत आहे. आज स्त्री शिक्षणाने घरातील लग्नायोग्य मुलींना स्वतःचा नवरा निवडण्याचे स्वातंत्र्यही तिला मिळत आहे. पतीची मैत्रीण बनून ती कौटुंबिक विकास करत आहे. यशस्वी आई बनून ती कर्तृत्वाचा अभिमान बाळगू लागली आहे. माहेर - सासर यामधील दुवा खऱ्या अर्थाने ती साधत आहे. व आपली कर्तव्ये पार पाडत आहे.

स्त्री शिक्षण व सामाजिक विकास -

आजची स्त्री आधुनिकतेकडे झुकलेली आहे. भारतीय समाजाच्या विकासात तिचा महत्वाचा वाटा आहे. विकासाच्या वाटेवर स्त्री शिक्षण फार महत्वाचे आहे. पुरातन काळात मैत्रेयी, कैकेयी, गार्गी सारख्या महान विदुषी होऊन गेल्या. आज स्त्री समाजामध्ये अष्टपैलू व्यक्तिमत्व साकारले आहे. आज समाजाच्या दृष्टिकोन स्त्रियांकडे बघण्याचा बदलला आहे. स्त्री घरची व बाहेरची जबाबदारी पेलत आहे. स्त्रीच्या प्रगतीचा विचार करत असताना एकच दिसून येईल की समाजात जसे – जसे शिक्षण वाढत गेले त्याबरोबरच स्त्री माणूस बनण्याचा प्रयत्न करू लागली. स्त्रीने लेखणी हातात घेतली. ती साहित्यात येऊ लागली ती नायक म्हणून स्त्रियांना अस्मितेची जाणीव झाली.

स्त्रियांचा सामाजिक, आर्थिक, राजकीय, सांस्कृतिक स्तर उंचावला गेला. स्त्री साहित्यात स्त्री स्वातंत्र्याच्या छटा उभ्या राहू लागल्या समाजाने बाई म्हणून जगत असताना तिच्या वाट्याला आलेले हीनत्व साहित्यातून स्विकारले आणि स्त्रीने आपला आदर्श समाजापुढे घालून दिला. आज नवी पिढी कुशाग्र बुद्धीची आहे. कर्तृत्वाच्या क्षितिजाकडे सरळ झोपावणारी अशी आहे. आज समाजात स्त्रियांच्या शिक्षणामुळे स्त्री – भ्रुण हत्येसारखी कलंकित गोष्टी कमी झाल्या आहेत. स्त्री स्वतः या गोष्टींना विरोध करित आहे. त्यामुळे स्त्री पुरुष समानता पहायला मिळते. मुलगा – मुलगी एकसमान या विचाराने प्रवृत्त झालेली स्त्री आज समाजातील अनाथ मुलींना दत्तक घेऊन प्रेमाने पालनपोषण करित आहे.

आज जवळपास सर्वच सुसंस्कृत आणि सुशिक्षित कुटुंबामध्ये मुलीच्या उच्च शिक्षणासाठी देखील कर्ज घेऊन मुलींना परदेशात पाठवण्याचे धाडस करित आहे. वंशाचा दिवा मुलगा या संकल्पनेला छेद देऊन आज मुलींना कायद्याने संपत्तीचा अधिकार मिळाला आहे. वडील ही मुलीला आपल्या संपत्तीचा अधिकार देऊ लागले आहेत. कुटुंबातील समझदार भाऊ देखील त्यात सहकार्य करित आहे.

एकंदरीत स्त्रीच्या शिक्षणाने समाजाचा विकास होत आहे. भारतीय समाज रचना बदलत आहे.

निष्कर्ष :-

- 1) स्त्री शिक्षणामुळे स्त्रीने स्वतःचा विकास केला आहे.
- 2) स्त्री शिक्षणाचे उच्च विभूषित समाज रचना तयार झाली आहे.
- 3) स्त्री शिक्षणाने समानता आली असून स्त्रीला सर्व प्रकारचे अधिकार मिळत आहेत.
- 4) स्त्री शिक्षणाने एकंदरीत समाजाच्या विकास झाला आहे.
- 5) स्त्री शिक्षणामुळे प्रशालांमध्ये स्त्रियांचा सहभाग वाढला आहे.
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भारतीय कुटीरउद्योगातील स्त्रियांचे महत्त्व

प्रा. पी.बी. तटाळे

अर्थशास्त्र विभाग

विठ्ठलराव पाटील महाविद्यालय कळे,

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प्रस्तावना

भारतीय अर्थव्यवस्थेत ज्याप्रमाणे कृषिक्षेत्राला महत्त्वाचे स्थान प्राप्त झाले. त्याचप्रमाणे अर्थव्यवस्थेतील लघू व कुटीर उद्योगाचे योगदान आपणांस विसरून चालणार नाही. ज्याप्रमाणे भारताचे पूर्व पंतप्रधान लाल बहादूर शास्त्री यांनी “जय जवान-जय किसान ” हा नारा दिला. त्याचे कारण म्हणजे अर्थव्यवस्थेतील शेतकऱ्यांचे स्थान. कारण आजही देशातील जवळपास ६० टक्के लोकसंख्या ही शेती क्षेत्रावर अवलंबून आहे. परंतु आजच्या परिस्थितीचा विचार करता शेतकऱ्यांची अवस्था फारच बिकट झालेली दिसून येते. या पाठीमागच्या कारणांचा विचार करता भारतात असलेली वाढती लोकसंख्या. शेतजमिनीचे विभाजन व तुकडीकरण, शेती क्षेत्राला दिला जाणारा अपुरा वित्त पुरवठा, सिंचनाच्या सोयीचा अभाव, नवनवीन तंत्रज्ञानाची कमतरता, अपुरे भाग भांडवल या कारणांमुळे शेती क्षेत्राची प्रगती होऊ शकली नाही. त्यामुळे शेतीचा राष्ट्रीय उत्पन्नाचा वाटा हळूहळू कमी होत चालला आहे. याला पर्याय म्हणून भारतात पूर्वीपासून चालत आलेला लघू व कुटीर उद्योगाचा विकास करायला पाहिजे. तरच ग्रामीण भागातील लोकांना रोजगाराच्या संधी उपलब्ध होतील व बेरोजगारी काही प्रमाणात कमी करण्यास मदत मिळेल.

संशोधन लेखाची उद्दिष्टे

भारतीय कुटीर उद्योगातील स्त्रियांचे योगदान किंवा महत्त्व हा संशोधन लेख लिहित असताना खालील उद्दिष्ट्यो समोर ठेवून तयार करण्यात आला.

१. कुटीर उद्योग म्हणजे काय? हे पाहणे.
२. कुटीर उद्योगाच्या वैशिष्ट्यांचा अभ्यास करणे.
३. कुटीर उद्योगाचे अर्थव्यवस्थेतील महत्त्वाचा अभ्यास करणे.
४. कुटीर उद्योगात महिलांच्या योगदानाचा अभ्यास करणे.

वरील उद्दिष्ट्ये समोर ठेवून सदर संशोधन लेख तयार करण्यात आला.

संशोधन पद्धती

भारतीय अर्थव्यवस्थेतील कुटीर उद्योगातील स्त्रियांचे महत्त्व हा संशोधन लेख तयार करण्यासाठी दुय्यम आधार सामुग्रीचा वापर करण्यात आला आहे.

कुटीर उद्योग म्हणजे नेमके काय? हे सर्वप्रथम पाहणे गरजेचे आहे. भारतात प्राचीन काळापासून या उद्योगाचे महत्त्व सर्वमान्य आहे. कुटीर उद्योग म्हणजे असा उद्योग की जो कुटुंबाच्या सदस्याच्या मदतीने पूर्णकालीन किंवा अंशकालीन व्यवसाय म्हणून चालविण्यात येणाऱ्या उद्योगाला कुटीर उद्योग म्हणतात. भारतात अशा प्रकारचे उद्योग प्रामुख्याने शेती क्षेत्राशी संबंधित आहेत.

ज्या उद्योगात ७.५ लाख रुपयापेक्षा कमी भांडवल गुंतवलेले असते. अशा उद्योगांना कुटीर उद्योग असे म्हणतात.

थोडक्यात, ज्या उद्योगाचे भागभांडवल अल्प असते व ज्यात १० पेक्षा कमी व्यक्ती काम करतात. त्या व्यवसायास कुटीर उद्योग म्हणून संबोधले जाते.

कुटीर उद्योगाची वैशिष्ट्ये

कुटीर उद्योगाच्या व्याख्येवरून कुटीर उद्योगाचे खालीलप्रमाणे वैशिष्ट्ये सांगता येतील.

१. साधारणपणे ग्रामीण भागातील लोकांना आवश्यक असणाऱ्या वस्तूचे यात उत्पादन केले जाते.
२. या उद्योगात उत्पादनाचे प्रमाण अल्प असते.
३. या उद्योगात कुटुंबातील सदस्य काम करतात.
४. यात श्रमशक्तीचा उपयोग मोठ्या प्रमाणावर केला जातो.

५. गुंतवणुकीचे प्रमाण अल्प असते.
६. वाहतूक खर्चाचा अभाव.
७. उत्पादकांना स्थानिक बाजारपेठ उपलब्ध असते.

साधारणपणे वरील प्रकारचे वैशिष्ट्ये कुटीर उद्योगाचे आपणांस पहावयास मिळतात. यावरूनच भारतात ग्रामीण भागात आलुतेदारी व बलुतेदारी ही पद्धती प्रयत्नीत झालेली दिसते. तसेच या कुटीर उद्योगात वेगवेगळ्या जातीचे लोक काम करताना दिसून येतात.

कुटीर उद्योगाचे अर्थव्यवस्थेतील महत्त्व व त्यातील महिलांचा सहभाग

भारतात कुटीर उद्योगाचा व्यवसाय फार प्राचीन काळापासून चालत होता. नंतरच्या काळात हे उद्योग न्हास पावू लागले आहेत. परंतु असे जरी असले तरी या व्यवसायात स्त्रियांचे योगदान फार महत्त्वाचे आहे. भारतात आज वाढत जाणारी लोकसंख्या व वाढत्या लोकसंख्येला सामावून घेणाऱ्या क्षेत्राचा अभाव असल्यामुळे आपणांस कुटीर उद्योगास चालना देण्याशिवाय पर्याय नाही. त्यातल्या त्यात या उद्योगात महिलांचा सहभाग फार मोठ्या प्रमाणात दिसून येतो.

आर्थिक विषमता कमी करण्यासाठी हे उद्योग सहाय्यक ठरू शकतात. कारण मोठ्या उद्योगाच्या स्थापनेमुळे उत्पन्नाचे केंद्रीकरण एका ठिकाणी होते व आर्थिक विषमता मोठ्या प्रमाणावर निर्माण होते. त्यामुळे भारतात मोठ्या प्रमाणात कुटीर उद्योगाची स्थापना झाली तर महिलांना अल्प भांडवलात आपला व्यवसाय स्थापन करता येईल व रोजगाराचा प्रश्न मिटून संपत्तीचे विकेंद्रीकरण होण्यास एक प्रकारे मदत होईल.

कुटीर उद्योगात उपलब्ध साधन सामुग्रीचा वापर केला जात असल्यामुळे राष्ट्रीय उत्पन्नात व दरडोई उत्पन्नात वाढ होण्यास मदत मिळते. स्त्रियांचे धरकामाचे मोल राष्ट्रीय उत्पन्नात समावेश केला जात नाही. परंतु कुटीर उद्योगात केलेला कामाचा समावेश राष्ट्रीय उत्पन्नात गृहित धरण्यात येतो. त्यामुळे स्त्रियांच्या दरडोई उत्पन्नात वाढ होण्यास एक प्रकारे मदत मिळू शकते.

भारतात तसेच प्रगत देशात मोठ्या उद्योगात यंत्राच्या साहाय्याने मोठ्या प्रमाणात उत्पादन होत असल्याने मजूराच्या कौशल्याला वाव मिळत नाही. परंतु कुटीर उद्योगात महिला तसेच कुटुंबातील सदस्य काम करित असल्यामुळे त्यांच्या कौशल्याला वाव मिळतो. त्यामुळे महिला आपले सर्व कौशल्य पणाला लावून काम करते व त्यामुळे अत्यंत कलापूर्ण व सुबक वस्तू तयार होतात व अशा वस्तूंना विदेशातून मोठ्या प्रमाणावर मागणी असते. त्यामुळे देशाला विदेशी चलन मोठ्या प्रमाणावर मिळण्यास एक प्रकारे मदत होऊ शकते.

शेती क्षेत्रावरील अतिरिक्त लोकसंख्येचा भार कमी करण्यासाठी हे कुटीर उद्योग मोलाची जबाबदारी उचलतात. आजच्या परिस्थितीत ग्रामीण भागातील तरुण लोक मोठ्या प्रमाणात रोजगारासाठी शहराकडे स्थलांतर करू लागले आहेत. साहजिकच ग्रामीण भागात शेती करण्याची जबाबदारी महिलांवर येऊन पडत आहे. तसेच धरातील बेरोजगार लोक देखील हाताला काम मिळत नसल्यामुळे प्रत्यक्ष व अप्रत्यक्षपणे शेतीवरच अवलंबून आहेत. त्यामुळे लधू व कुटीर उद्योगामुळे शेतीवरील भार कमी करण्यास एक प्रकारे मदत मिळू शकते.

लधू व कुटीर उद्योगात विदेशी यंत्रसामुग्रीची आवश्यकता नसते. त्यामुळे देशातील विदेशी चलनाचा उपयोग हे यंत्रसामुग्री आयात करण्यासाठी वापरली जात नाही. त्यामुळे देशात उपलब्ध असलेल्या विदेशी चलनावर त्याचा ताण पडत नाही.

थोडक्यात, वरील विवेचनावरून कुटीर उद्योग व या कुटीर उद्योगातील महिलांचे योगदान स्पष्ट होण्यास मदत मिळू शकेल. भारतात जवळपास ४७ टक्के स्त्रियांचे प्रमाण आहे. परंतु या स्त्रियांना रोजगाराच्या संधी अल्प प्रमाणात मिळताना दिसून येतात. त्यांना रोजगाराच्या संधी प्राप्त करून देण्यास लधू व कुटीर उद्योग मदत करू शकतात. त्यामुळे भारतात पूर्वीप्रमाणेच लधू व कुटीर उद्योगाची स्थापना झाली तर महिलांना तसेच कुटुंबातील सदस्यांना रोजगाराच्या संधी उपलब्ध होतील व त्यातून बेरोजगाराचे प्रमाण कमी होण्यास मदत होईल.

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उषाची ओळख :

ऑलिम्पिक खेळ स्पर्धेची सुरवात इ.स. 1896 मध्ये ग्रीस या देशात झाली. परंतू हॉकी या खेळाव्यतिरिक्त इतर कोणत्याही सांघिक किंवा वैयक्तिक धावण्याच्या खेळ प्रकारात भारत देशासाठी एकाही खेळाडूने सुवर्ण पदक जिंकून दिलेले नव्हते. खाशाबा जाधव या महाराष्ट्रीयन मल्लाने कुस्ती या खेळ स्पर्धेत इ.स. 1952 मध्ये एक कांस्यपदक जिंकून दिले होते. त्यानंतर कित्येक वर्षे या स्पर्धेमध्ये भारताने आपले खाते उघडले नव्हते.

केरळ राज्यातील उदयोन्मुख पद्मशाली सुवर्णकन्या तथा वायूकन्या पी.टी.उषा (पिलावुल्लाकंडी येककेपेरांबिल उषा) धावण्याच्या शर्यतीमध्ये खेळण्या-बागडण्याच्या इवल्याशा कोमल वयापासून प्रशंसनिय, उल्लेखनिय व अतुलनीय कामगिरी करीत होती. शालेय, राज्य व राष्ट्रीय स्पर्धेतील उषाची कामगिरी व कौशल्य पाहून ऑलिम्पिक स्पर्धेत धावण्याच्या क्रीडा प्रकारात ही वायूकन्या भारताला भविष्यात सुवर्णपदक निश्चितच जिंकून देईल व भारताचे नाव जगात गाजवेल असा विश्वास भारतीयांना वाटत होता. उषाने धावण्याच्या क्रीडा प्रकारात केलेल्या प्रगतीमुळे भारतीयांच्या आशा पल्लवीत केल्या. पी.टी. उषा ही भारताच्या सर्व श्रेष्ठ महिला व पुरुष धावपटू खेळाडू पैकी एक आहे. या क्रीडा प्रकारात उषाने आपले एक उच्च दर्जाचे वेगळे स्थान प्रस्तापीत केले आहे. ऑलिम्पिक खेळ स्पर्धेतील धावण्याच्या अडथळा शर्यतीत अंतिम आठ धावपटूमध्ये निवड होणारी ती पहिली भारतीय महिला.

इ.स. 1985 मध्ये लॉस एंजेलिस येथे संपन्न झालेल्या ऑलिम्पिक क्रीडा स्पर्धेत 400 मी. धावण्याच्या अडथळा शर्यतीत 0.01 सेकंदाच्या फरकाने पिछाडीवर राहिल्यामुळे कांस्यपदकापासून उषा वंचित राहिली. ऑलिम्पिक क्रीडा स्पर्धेतील तिची हि सर्वात्कृष्ट कामगिरी हि कामगिरी पाहून भारत सरकारने तिला अर्जुन पुरस्कार त्याचबरोबर पदमश्री ही उपाधी बहाल केली.

जन्म व शिक्षण :

पी.टी.उषाचा जन्म 27 जून 1964 रोजी केरळ या राज्यातील पय्योली या गावापासून 18 किलोमीटर अंतरावर असलेल्या कुट्टाली या लहानशा खेडेगावी एका गरीब कुटूंबात आला. उषाचा जन्म झाला तेव्हा तिचे आजोबा एका कवितेचे वाचन करीत होते. त्या कवितेमध्ये उषा नावाचे एक चरित्रात्मक पात्र होते. या पात्राच्या नावावरून तीचे नाव उषा ठेवले. पट्टोली येथील त्रिकोचूर (शाळेत तीचे प्रारंभिक शिक्षण झाले. घरची आर्थिक परिस्थिती गरिबीची असल्यामुळे तिने आपले शिक्षण शासकीय शिष्यवृत्ती मिळवून पूर्ण केले. राज्य शासनाने सुरु केलेल्या उच्च माध्यमिक खेळ शाळेत आपल्या वर्गात प्रवेश घेतला व 1980 ला ती एस.एस.सी. परीक्षा उत्तीर्ण झाली. त्यानंतर तिने उच्च माध्यमिक शिक्षण पालघाट येथील महाविद्यालयात प्रवेश घेतला तिथे तीला ओ.एम.नाबियार यांनी प्रशिक्षण दिले.

उषातील प्रतिभेचा उदय :

1974 मध्ये वयाच्या दहाव्या वर्षी चौथ्या वर्गात शिकत असताना धावण्याच्या स्पर्धेत तिने 100 मी. शर्यतीत दुसरा क्रमांकपटकवला व धावपटू जीवनाचा श्रीगणेशा केला. 1976 मध्ये सातव्या वर्गात शिकत असताना तीने जिल्हा उपविजेत्या महिला धावपटू खेळाडूस हरवून सुवर्णपदक पटकावले. सन 1977 मध्ये कोट्टायम (केरळ) येथे संपन्नझालेल्या केरळ राज्यस्तरीय खेळ स्पर्धांमध्ये उषाने राष्ट्रीय विक्रम स्थापन करून ती एक राज्यस्तरीय उदयान्मुख धावपटू म्हणून नावारूपाला आली.

उषा आणि राष्ट्रीय स्पर्धा :

कोन्नानूर शासकीय खेळ शाळेत ओ.एम.नांबियार यांच्या मार्गदर्शनाखाली उषाची प्रतिभाशक्ती विकसीत झाली. उषाच्या अथक परिश्रमातून धावण्याच्या विविध प्रकारच्या शर्यतीत तब्बल 20 वर्षे सहभागी राष्ट्रीय स्तरावर 90 सुवर्णपदके जिंकून नवीन एक विक्रम प्रस्थापित केला. म्हणूनच तिला सुवर्णकन्या असे संबोधले जाते.

उषा आणि आशियाई स्पर्धा :

उषाची आंतरराष्ट्रीय स्तरावर यशस्वी सफर 1982 मध्ये नवी दिल्ली, येथे संपन्न झालेल्या आशियाई स्पर्धापासून झाली. उषाने 1982, 1986, 1990, 1994 व 1998 मध्ये संपन्न झालेल्या दिल्ली, सेव्हल, बिजींग, हिरोशिमा व बॅकॉक येथील आशियाई खेळ स्पर्धेत सातत्याने तब्बल 20 वर्षे सहभागी होणारी ती एकमेव भारतीय खेळाडू आशियाई खेळ स्पर्धेमध्ये सहभाग घेवून तिने 4 सुवर्णपदके, 7 रजतपदके असे एकूण 11 पदके जिंकली आहेत.

आशियाई क्रीडा स्पर्धेमधील पदकांचे क्रमबद्ध वितरण :

1. 1982 नवी दिल्ली येथे झालेल्या नवव्या आशियाई स्पर्धेमध्ये 100 मी व 200 मी धावण्याच्या शर्यतीत 2 रजत पदके.
2. 1983 कुवेट येथे झालेल्या आशियाई स्पर्धेमध्ये 1 सुवर्ण व 1 रजत पदक.
3. 1985 जर्काता येथे झालेल्या अशियन स्पर्धेमध्ये 5 सुवर्ण व 1 कांस्य पदक व या स्पर्धेमध्ये तिला या कामगिरीबद्दल आशियाची उत्कृष्ट धावपटू म्हणून गौरवण्यात आले.
4. 1986 सेव्हल येथे झालेल्या आशियाई स्पर्धेमध्ये तीने 4 सुवर्ण पदके व 1 रजत पदक जिंकले. या स्पर्धेमध्ये तीला आशियाई वायू कन्या ही उपादी बहाल करण्यात आली.
5. 1987 सिंगापूर येथे संपन्न झालेल्या अशियन स्पर्धेमध्ये 3 सुवर्ण व 1 रजत पदके जिंकले.
6. 1989 मध्ये संपन्न झालेले आशियाई स्पर्धेमध्ये 4 सुवर्ण व 2 रजत पदके जिंकली व पुन्हा आशियातील खेळाडू म्हणून गौरवण्यात आले.
7. 1990 बिजींग आशियाई स्पर्धेमध्ये 3 रजत पदके जिंकली.
8. 1994 हिरोसीमा 1 रजत पदक जिंकले.
9. 1998 जपान आशियाई स्पर्धेत 1 सुवर्ण व 2 कांस्य पदके जिंकली.

अशा प्रकारे सर्व आशियन खेळ स्पर्धेत सहभागी होवून 18 सुवर्ण पदके 14 रजत व 1 कांस्य पदक अशी एकूण 33 पदके मिळवली.

उषा आणि ऑलिम्पिक स्पर्धा :

सन 1990 मध्ये मॉस्को येथे संपन्न झालेल्या ऑलिम्पिक स्पर्धेमध्ये वयाच्या 16 व्या वर्षी उषाची भारतीय संघामध्ये निवड झाली. ऑलिम्पिक मध्ये सहभाग होणारी सर्वात लहान भारतीय खेळाडू म्हणून तीने एक नवीन विक्रम प्रस्थापित केला. तिने सन 1980, 1984, 1988 व 1996 मध्ये अनुक्रमे मॉस्को, लॉसअँजिल्स, सेवुल व अटलांटा येथे संपन्न झालेल्या ऑलिम्पिक स्पर्धेत सक्रीय सहभाग नोंदवला. सन 1984 लॉस इंजिल्स ऑलिम्पिक स्पर्धेमध्ये 400 मी. अडथळा स्पर्धेमध्ये 55.52 सेकंद वेळ देऊन तिचा चतुर्थ क्रमांक आला. फक्त 0.01 सेकंदाच्या नगण्य सेकंदाने कांस्य पदकापासून वंचित राहिली.

उषा व तिचे प्रशिक्षक :

उषाला कन्नानोर येथे प्राथमिक खेळ शाळेत प्रशिक्षक म्हणून श्री. ओ.एम.नांबियार लाभले. त्यांना खात्री होती की उषा एक जागतिक दर्जाची धावपटू बनू शकते. नांबियार हे उषाचे 20 वर्षे प्रशिक्षक व मार्गदर्शक म्हणून लाभल्यामुळे उषा एक महान धावपटू म्हणून उदयास आली. नांबियार हे उषाच्या घराशेजारी राहत होते. त्यामुळे त्यांचे प्रशिक्षण पहाटे 5 वा. पासून सुरू होत असे. नांबियार यांच्या मार्गदर्शनाखाली उषा दररोज 4 तास अथक प्रशिक्षण घेत असे. तीने एक ही दिवस प्रशिक्षणात खंड पडू दिला नाही. नांबियार यांनी दिलेल्या प्रशिक्षणातूनच ही एक आंतरराष्ट्रीय दर्जाची सुवर्णकन्या ठरली.

मानसन्मान व पुरस्कार :

उषाने आंतरराष्ट्रीय स्पर्धेमध्ये 102 पदके, राष्ट्रीय स्पर्धेत 600 पेक्षा जास्त पदके जिंकून तिने अनेक विक्रमी पदके जिंकली. या कामगिरीची दखल घेऊन भारतीय ऑलिम्पिक संघटनेने तिला वीसाव्या शतकातील सर्वोत्कृष्ट किताब/पुरस्कार हा बहाल केला. केरळ सरकारने तिला आधुनिक साई सुविधायुक्त एक प्रशस्त घर दिले. रेल्वे विभागाणे तिला क्रिडाधिकारी ही पदवी दिली. तिला मिळालेल्या पुरस्काराचे वितरण खालीलप्रमाणे :-

- 1) 1983 भारत सरकारने अर्जुन पुरस्कार बहाल केला.
- 2) 1984 पद्मश्री भारत सरकारने देवून गौरवण्यात आले.
- 3) 1984 व 1986 मध्ये आशियातील सर्वोत्त खेळाडू म्हणून विश्व ट्रॉफी देवून तिचा सन्मान केला.
- 4) 1985 आशियातील सर्वोत्त महिला खेळाडू म्हणून गौरवण्यात आले.
- 5) कन्नूर विद्यापीठाने उषाला मालद डॉ. पदवी देवून तिला गौरवण्यात आले.

उषाची क्रीडा अकादमी :-

पी. टी. उषा खेळ जिवणातून 1990 मध्ये कायमचा संन्यास घेतला. व त्यानंतर तीने पी. टी. उषा स्कूल ऑफ अॅथलेटिक्स अॅकडमी नामक क्रिडा संस्था आपल्या गावी स्थापन केली. देशातून झालेल्या प्राप्त सन्मातून परतफेड म्हणून ही नवीन प्रतिभावंत युवक युवतींना प्रशिक्षण देवून आंतरराष्ट्रीय स्पर्धेसाठी तयारी करण्यासाठी तिने ही अकादमी स्थापन केली. तीचे एक स्वप्न होते की, या अकादमीतून प्रशिक्षित झालेल्या प्रशिक्षणार्थीने ऑलिम्पिक स्पर्धेत एखाद पदक जिंकून आणावं कोझिकोड या गावी अकादमी स्थापन केली. देशातील आंतरराष्ट्रीय स्तरावर उल्लेखनीय कामगिरी करणारे खेळाडू जेव्हा संन्यास घेतात तेव्हा त्यांचा अनुभव सुध्दा त्यांच्या सोबतच संपुष्टात येतो. त्यांच्या अनुभवाचा लाभ, भावी प्रतिभावंत खेळाडूंना होत नाही. ही अति दुःखाची गोष्ट आहे. ही भारताची शोकांतीका आहे.

सारांश :-

पी. टी. उषा ही एक भारताच्या सर्व श्रेष्ठ महिला धावपटू पैकी एक आहे. तीने आंतरराष्ट्रीय व जागतिक स्पर्धेत सुमारे 35 पदके जिंकली आहे. भारतीय महिला क्रीडा विश्वामध्ये ती एक आदर्श आहे. तीच्या प्रेरणेतून अनेक राष्ट्रीय व आंतरराष्ट्रीय खेळाडू भारतामध्ये तयार झाले. उषाने सुरु केलेल्या पी. टी. उषा स्कूल ऑफ अॅथलेटिक्स अॅकडमी मधून अनेक प्रतिभावंत युवक – युवतींना प्रशिक्षण मिळून ते आंतरराष्ट्रीय स्पर्धेसाठी तयार झाले आहेत.

क्रीडा संचालकांनी व क्रीडा मंत्र्यांनी सकारात्मक पाऊल उचलून क्रीडा संस्थांना व खेळाडूंना योग्य अनुदान व सोयी – सुविधा पुरविल्यास देशामध्ये अनेक आंतरराष्ट्रीय स्तरावर कामगिरी करणारे खेळाडू तयार होतील.

संदर्भ ग्रंथ सूची :-

- 1) वायुकन्या उषा – प्रा. विजय यंगलवार
- 2) भारतीय खेळाडू – अंजली खळदकर

स्त्रीवादी चळवळीचा महाराष्ट्रातील प्रथम अविष्कार (1860 ते 1920)

डॉ. शार्दुल सेलूकर

राज्यशास्त्र विभाग, विठ्ठलराव पाटील महाविद्यालय, कळे.

ता. पन्हाळा, जिल्हा - कोल्हापूर.

शिवाजी विद्यापीठ कोल्हापूर संलग्नित.

प्रस्तावना

महाराष्ट्राचे भारताच्या इतिहासात, वर्तमानात आणि भविष्यात एक अद्वितीय असे स्थान आहे. महाराष्ट्राची पुरोगामी महाराष्ट्र अशी ओळख निर्माण होण्यात येथिल सुधारणावादयांचे फार मोठे योगदान आहे. या सुधारणावादयांमध्ये कमी प्रमाणात का असेना काही स्त्रीयांचे स्थानही तितकेच महत्त्वाचे आहे. मध्ययुगातील सामाजिक सुधारणेची धुरा संतसाहित्याने वाहिली होती, आणि या संतपरंपरेत मुक्ताबाई, जनाबाई, बहिणाबाई अश्या अनेक स्त्री संतांचाही उल्लेख क्रमप्राप्त ठरतो. मराठासाम्राज्याचा अभ्यास राजमाता जिजाऊ, महाराणी सोयराबाई, सईबाई, येसुबाई, ताराबाई आणि पेशवाईचा अभ्यास आनंदीबाई, गोपीकाबाई, मस्ताणीबाई यांच्या अभ्यासाशिवाय अपुर्ण आहे. अनुबाई घोरपडे, उमाबाई दाभाडे, अहिल्याबाई होळकर, नागपूरच्या बाकाबाई भोसले, ग्वाल्हेरच्या बायजाबाई शिंदे या महिलांनीही प्रसंगी आपापल्या प्रदेशावर राज्यकारभार केला. परंतु यांना पाश्चात्यांच्या स्त्रीवादी विचारवंत किंवा स्त्रीवादी समाजसुधारक अश्या श्रेणीमध्ये बसवणे चुकीचे ठरेल.

जगामध्ये फ्रेंच राज्यक्रांतीपासून स्त्रीवादाची सुरुवात झाली असे माणले जाते. हळूहळू हे लोण युरोपभर व युरोपीयन वसाहतींच्या माध्यमातून जगभर पसरत गेले. याअर्थाने महाराष्ट्रात स्त्रीवादाची खरी सुरुवात झाली ती ब्रिटीश कालखंडात. एका शोधनिबंधात साधारण 1820 ते 2018 या प्रदिर्घ काळातील स्त्रीवादी चळवळी आणि नेतृत्व यांचा अभ्यास म्हणजे तो चळवळी आणि चळवळीतील नेतृत्व दोघांवरही अन्याय ठरेल. 1950 नंतर महाराष्ट्रामध्ये एकीकडे स्त्रीवादाने प्रेरित अनेक महिला कार्यकर्त्यांनी भरीव स्वरुपाची कामगिरी केलेली दिसते तर दुस-या बाजूला स्त्रीवादावर बरेच सैध्दांतिक लिखान झालेले आहे. मात्र ब्रिटीशकालखंडातील प्रारंभीच्या काळातील स्त्रीवादी महिला विचारक व कार्यकर्त्यांच्या योगदानाबाबत आजूनही कमालीचे अज्ञान आहे. अनेक संशोधन प्रबंधामध्येही केवळ धावता आढावा या अनुशंगानेच या महिलांचा उल्लेख केला जातो. या अनुशंगाने प्रस्तुत शोधनिबंधामध्ये प्रथम स्त्रीवादाबाबत सैध्दांतिक मांडणी करण्याचा व त्यानंतर 1860 ते 1920 या काळातील महाराष्ट्रातील काही निवडक आदयस्त्रीवादी महिला विचारक व कार्यकर्त्यांचा अभ्यास करण्याचा प्रयत्न करण्यात आला आहे. अभ्यासाचे स्वरुप पहाता या शोधनिबंधासाठी द्वितीयक साधानांचा वापर करण्यात आला आहे.

स्त्रीवाद (Feminism) - एक ओळख

स्त्रीवाद (Feminism) ही एक अशी विचारप्रणाली आहे जी स्त्रीला मानव म्हणून पुरुषांच्या बरोबरीने सर्व नैसर्गिक हक्क मिळाले पाहिजेत याचे समर्थन करते. खरे तर स्त्रीवादाला निश्चीत शब्दात शब्दबद्ध करणे आजपर्यंत अभ्यासकांना जमले नाही तरीही काही अभ्यासकांच्या व्याख्यांमधुन आपण अर्थबोधापर्यंत पोहंचू शकतो अश्यांचा संदर्भ आपणास स्त्रीवाद म्हणजे नेमके काय हे समजून घेण्यासाठी होईल. चमन नहाल यांच्या शब्दात, "I define feminism as a mode of existence in which the woman is free of the dependence syndrome. There is dependence syndrome whether it is husband, father, the community or a religious group. When women will free themselves of the dependence syndrome and lead a normal life, my idea of feminism materializes." नहालच्या मते स्त्रीचे परावलंबनातुन मुक्त असे अस्तित्व निर्माण होण्यासाठीचा लढा म्हणजे स्त्रीवाद. हे परावलंबन प्रामुख्याने पती, वडिल, समाज आणि धर्म यांच्यावर असते. म्हणुन नहाल यांनी स्त्रीवादाचे मुर्त स्वरुप पती, वडिल, समाज आणि धर्म यांच्यावरील स्त्रीच्या परावलंबनाच्या अंतामध्ये पाहिले आहे. (Chaman Nahal, 1991)

सुसॅन जेम्स यांच्या शब्दात सांगायचे झाले तर स्त्रीवाद ही अशी धारणा आहे ज्यामध्ये महिला या पुरुषांच्या तुलनेने दडपशाहीत आणि गैरसोईत जगलेल्या आहेत जे बेकायदेशीर आणि अन्यायकारक आहे. महिलांवर होण्या-या दडपशाहीचे आणि त्यांच्या गैरसोईचे अनेक प्रकार असल्यामुळे स्त्रीवादाची निश्चीत अशी एक व्याख्या करता येणे अशक्य बाब आहे. (Susan James, 1998) Susan James characterizes feminism as follows: *Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this general characterization there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single philosophical doctrine, or as implying an agreed political program.*

प्रख्यात अमेरिकन स्त्रीवादी अभ्यासक ग्लोरिया जीन वॉटकिन्स ज्यांना लोक बेल हुक्स यानावाने ओळखतात त्यांनी स्त्रीवादाची अतिशय सोपी व्याख्या केली आहे. त्यांच्या मते, 'लैंगिकता, लैंगिक शोषण आणि दडपशाही च्या अंतासाठीची चळवळ म्हणजे स्त्रीवाद. "Feminism is a movement to end sexism, sexist exploitation, and oppression" (bell hooks, 2000)

स्त्रीवाद ही उदारमतवादाच्या विस्तारीकरणाची एक प्रक्रिया आहे ज्यामध्ये समाजातील अर्ध्या जनसंख्येच्या नैसर्गिक हक्कांचे रक्षण व संवर्धन केल्याशिवाय ख-या अर्थाने न्याय, स्वातंत्र्य, समता व बंधुता ही मुल्ये वास्तविकतेत उतरणार नाहीत. या अर्थाने स्त्रीवाद ही लोकशाहीशी संबंधित किंबहुना लोकशाहीच्या यशस्वीतेसाठी आवश्यक बाब ठरते.

स्त्रीवादाचे अभ्यासक स्त्रीवादाच्या अभ्यासासाठी स्त्रीवादाचे कालमाणानुसार 1960 पर्यंत पहिला प्रवाह, 1960 ते 1990 दुसरा प्रवाह आणि 1990 नंतर तिसरा प्रवाह अश्या 3 प्रवाहात वर्गीकरण करतात. तसेच स्त्रीवादाचे उदारमतवादी स्त्रीवाद, जहाल स्त्रीवाद, समाजवादी स्त्रीवाद, श्वेतवर्णिय स्त्रीवाद, बहुसांस्कृतिक स्त्रीवाद, अस्तीत्ववादी स्त्रीवाद, इकोफेमिनिझम, उत्तरआधुनिक स्त्रीवाद इ. अनेक प्रकारात वर्गीकरण करतात.

स्त्रीवाद ही युरोपियन व अमेरिकन देशांची विचारप्रणाली असली तरी प्रत्येक राष्ट्रात त्या त्या सामाजिक व राजकीय व्यवस्थेप्रमाणे स्त्रीवादाचे स्वरूप भिन्न भिन्न दिसून येते. अमेरिकेतील स्त्रीवाद आणि युरोपीयन देशातील स्त्रीवाद यांच्यामध्ये भिन्नता दिसून येते. अमेरिकेमध्ये काळा गोरा संघर्ष ही स्त्रीवादाला एक झालर दिसते. सोजोउनर टुथ चे 'मी स्त्री नाही का?' (Ain't I a Woman? - 1851) हे ब्लॅक फेमिनिझमचेच प्रकट रूप आहे. तर युरोपीयन देशातील स्त्रीवाद हा मेरी वोलस्टोनक्राफ्ट च्या 'स्त्री हक्काच्या प्रतिज्ञा' (A Vindication of Rights of Women - 1792) या प्रबंधापासून प्रामुख्याने राजकीय व आर्थिक न्यायासाठीचा दिसतो. 18, 19 व्या शतकात पाश्चात्य जगात स्त्रीवादी चळवळीने आपली मुळे चांगलीच खोलवर रुजवली होती. एका नंतर एक देशांमध्ये स्त्रीयांबाबचे सुधारणात्मक कायदे होत होते. पाश्चात्य देशातील राज्यक्रांत्यांचा परिणाम म्हणून बहुतांश चळवळी या कायदेशीर हक्क, राजकीय हक्क आणि आर्थिक हक्कांसाठीच्या होत्या. या चळवळींमधून स्त्रीवादी नेतृत्व निर्माण होत होते. स्त्रीवादी साहित्य निर्माण होत होते.

पहिल्या स्त्रीवादी विचारप्रवाहातील महाराष्ट्रीय स्त्रीवादी विचार

पाश्चात्य शिक्षणातील पहिली पिढी साधारण 1850 च्या दरम्यानची. या पिढीच्या विचारांमधून आणि प्रयत्नामुळे महाराष्ट्रात सुधारणावादी चळवळी सुरु झाल्या. स्त्री शिक्षण व स्त्रीयांच्या बाबतीतील अनिष्ट सामाजिक प्रथा परंपरांना विरोध इथपर्यंत प्रारंभीच्या काळातील स्त्रीविषयक सामाजिक सुधारणा मर्यादीत होत्या. या सामाजिक सुधारणांचा परिणाम व प्रेरणा म्हणून महाराष्ट्रात स्त्रीवादी चळवळींना सुरुवात झाली. सावित्रीबाई फुले, ताराबाई शिंदे, डॉ. आनंदीबाई जोशी, पं. रमाबाई, रमाबाई रानडे, यशोदाबाई भट, पार्वतीबाई ठकार, पारुबाई दास्ताने इ. स्त्रीयांनी विविध प्रश्नांना वाचा फोडलेली दिसते. (Anagol, Padma (2005). आपल्या शोधनिबंधासाठी ताराबाई शिंदे आणि डॉ. आनंदीबाई जोशी यांच्या स्त्रीवादी विचारांवर प्रकाश टाकणार आहोत.

यामध्ये सर्वप्रथम नाव घ्यावे लागेल ते ताराबाई शिंदे (1850 ते 1910) यांचे. त्यांनी 'स्त्री-पुरुष तुलना' या शिर्षकाखाली एक निबंध लिहीला. 1882 मध्ये या निबंधाच्या श्री शिवाजी प्रेस पुणे यांनी 500 प्रती छापल्या होत्या. मात्र नंतर हे पुस्तक विस्मरणात गेले. 1975 साली या पुस्तकाला नव्याने प्रसिध्दी मिळाली. या अर्थाने ताराबाई शिंदे या महाराष्ट्रातील आदय स्त्रीवादी विचारवंत ठरतात. प्रस्तावणेमध्येच त्या लिहीतात, "ज्या परमेश्वराने ही

आश्चर्यकारक सृष्टि उत्पन्न केली, त्यानेच स्त्रीपुरुष निर्माण केले. तरी सर्व प्रकारचे साहास दुर्गुण स्त्रियांचेच अंगी वसतात किंवा जे अवगुण स्त्रियांचे अंगी आहेत तेच पुरुषांत आहेत किंवा नाहीत हे अगदी स्पष्ट करून दाखवावे याच हेतुने हा लहानसा निबंध मी माझ्या सर्व देशभगिनींचा अभिमान धरून रचिला आहे. यात अमुकच जाती किंवा कुळ याकडे माझे मुळीच लक्ष नाही. स्त्रीपुरुषाची तुलना आहे”. प्रस्तावनेतच त्या पुढे लिहीतात, “तरी मी निरंतर म-हाटमोळ्याचे अटकेंतली गृहबंदीशाळेतील मतिहीन अबला असून हा माझा पहिलाच प्रयत्न असल्यामुळे निबंधात असंगत व तुटक मजकूर अगदी मन्हाटशाई जाडी भरडी व अतिशय कडक भाषा असते, पण रोज पुरुषांचे साहस, धाडस व दगाबाजी नित्य नवी भयंकर उदाहरणे दिसून येत असतांही तिकडे कोणीच लक्ष न देता स्त्रियांवरच सर्व दोषांची गोणी लादतात, हें पाहून स्त्रीजात्याभिमानाने माझे मन अगदी खळबळून तळतळून गेले त्यामुळे मला निर्भीड होऊन असेच खडखडीत लिहिल्यावाचून रहावेना.” या दोन्ही उताऱ्यावरून आपणास ताराबाईची निबंध लिहीण्यापाठीमागची भूमिका दिसते. त्या फक्त स्वतःचे मनोगत लिहीत नाहीत तर देशभगिनींच्या अभिमानापोटी, स्त्रीजात्याभिमानाने खळबळून तळतळून जावून त्या निबंध लिहीण्याचे धाडस करत आहेत. त्यांनी स्वतःची ‘अटकेंतली गृहबंदीशाळेतील मतिहीन अबला’, या शब्दात जी अवस्था दुसऱ्या उताऱ्यात मांडली आहे ती भारतातील संबंध स्त्रीजातीची अवस्था आहे असे म्हणण्यास हरकत नसावी. ‘यात अमुकच जाती किंवा कुळ याकडे माझे मुळीच लक्ष नाही’ असे म्हणताना त्या जाती-धर्माची सर्व बंधने एकाच वाक्यात मोडून काढतात आणि अखंड भारतातील स्त्रियांचे नेतृत्व अनाहूतपणे आपल्याकडे घेतात.

43 पानांच्या ‘स्त्री-पुरुष तुलना’ या ग्रंथामध्ये ताराबाईंनी तत्कालीन सर्व जाचक रुढी, प्रथा, परंपरांवर कठोर शब्दात टिका केलेली दिसते. विधवा विवाह, पोशाख, कौटुंबिक हिंसा, केशवपण, सतीप्रथा, स्त्री शिक्षण अश्या अनेक मुद्दयांबाबत ताराबाई शिंदेंनी आपल्या या निबंधामध्ये चर्चा करतात. आपले विचार स्पष्ट करण्यासाठी त्यांनी निबंधामध्ये भरपूर पौराणीक व ऐतिहासिक दाखले दिले आहेत. प्रसंगी त्यांना देवरूप प्राप्त झालेल्या राम - कृष्णाच्या वागणुकीवरही प्रश्न उपस्थित करावे लागले. तेव्हा त्या अतिशय निर्भीडपणे लिहीतात, “ आता यांत थोडीशी आपल्या देवाची निंदा करुं नये ती करणे भाग आले. कारण ख-याला काय? ते कसेही असो, आपल्या शास्त्रांत सांगितले आहे की, लढाई करते वेळेस बाप, भाऊ जर समरांगणात समोर आपल्याशी लढू लागले तर बेलाशक मारावे, मागे पुढे पाहू नये... ” (शिंदे, ताराबाई : 1882)

ज्या प्रमाणे म. फुले यांनी ब्राम्हणांचे कसब या ग्रंथात इतिहासाची चिकित्सा केली आहे त्याच प्रमाणे ताराबाई या निबंधाच्या माध्यमातून इतिहासाची स्त्रीवादी भूमिकेतून चिकित्सा करताना दिसतात. या ठिकाणी ताराबाईंवर म. फुले यांच्या सत्यशोधकी विचारांचा प्रभाव स्पष्टपणे दिसून येतो.

1882 सालीच ताराबाई व रमाबाईंच्या समकालीन जेमतेम 22 वर्षे जीवन जगलेल्या भारतातील पहिल्या महिला डॉक्टर, डॉ. आनंदीबाई गोपाळराव जोशींची (1865 ते 1887) गणनाही अनेक अभ्यासक पहिल्या फळीतील स्त्रीवादी विचारक अशी करतात. त्या काळात एक स्त्रीने परदेशात जाऊन डॉक्टरी सारखा पेशा शिकणे हे धर्मद्रोहच होते. परंतू अनेक स्त्रीया केवळ पुरुष डॉक्टरांना आपला आजार दाखवू शकत नसल्याने वेळीच निदान व उपचार होत नाहीत आणि दगावतात, या सामाजिक तथा आरोग्यविषयक प्रश्नाच्या सोडवणुकीसाठी नव-याच्या समर्थन व प्रयत्नांमुळे त्या अमेरिकेत जावून डॉक्टर ची पदवी मिळवू शकल्या. यादरम्यानच्या त्यांच्या अमेरिकास्थित संबंधीत श्रीमती कारपेंटर आणि अमेरिकेतून त्यांच्या पतीसोबत केलेल्या पत्रव्यवहारातून त्यांचे स्त्रीवादी विचार प्रखरपणे स्पष्ट होतात. डॉ आनंदीबाईंचे स्त्रीवादी विचार एवढे प्रखर होते की प्रसंगी त्या आपल्या पतीला देखील पुर्वाश्रमीच्या वागण्याबाबत जाब विचारायला घाबरत नाहीत. (Kalekar, Malavika (4.9.2007).

अमेरिकन स्त्रीवादी लेखक कारलाईन डाल यांनी आनंदीबाईंच्या जीवणावर आधारित *The Life Of Dr. Anandabai Joshee, A Kinswoman Of The Pundita Ramabai.* (1888) हा ग्रंथ लिहीला. आनंदीबाईंचे निधन झाल्यानंतर अवघ्या एक वर्षात प्रकाशित झालेल्या या 187 पानांच्या ग्रंथामध्ये आनंदीबाईंच्या जीवणातील अनेक प्रसंगांचे डाल यांनी वर्णन केलेले आहे. यासाठी त्यांना अमेरिकास्थित श्रीमती कारपेंटर आणि पंडीता रमाबाई यांची मोलाची मदत मिळाली. या ग्रंथामध्ये अमेरिकेला रवाणा होण्याआधी 24 फेब्रुवारी 1883 रोजी (वयाच्या अवघ्या 18 व्या वर्षी) प. बंगालमधील सेरामपोर कॉलेज (Serampore College, Serampore) मध्ये त्यांच्या परदेशात शिकण्याच्या निर्णयाविरुद्ध क्रोधित जमावाला त्यांनी संबोधित केले. यामध्ये त्यांनी समाजाच्या मनातील : 1. मी अमेरिकेला का जावे ?

2. भारतात वैद्यकीय शिक्षणाची सोय नाही का ? 3. मी एकटीने का जावे ? 4. वापस आल्यावर मी जातबाहय का होणार नाही ? 5. माझ्यासोबत दुर्दैव घडले तर मी काय करेन ? 6. कोणत्याही स्त्रीने हे केले नाही तरी मी का करावे ? या प्रमुख 6 प्रश्नांना अतिशय सविस्तर उत्तरे दिली. पैकी 6 वा प्रश्न आपल्या संशोधन लेखाच्या बाबतीत अधिक महत्वपूर्ण आहे. केवळ मी स्त्री आहे आणि याआधी कोणत्याही हिंदु ब्राम्हण स्त्रीने परदेशात जावून शिक्षण घेतले नाही म्हणून केवळ मी आलेली संधी सोडावी हे त्यांच्या बुध्दीला पटणारे नव्हते.

आनंदीबाईंचा त्यांच्या अमेरिकन मित्रांसोबत, पतीसोबत, भारतातील पाहण्यांसोबत, पंडीता रमाबाईंसोबत, श्रीमती कारपेंटरसोबत जो पत्रव्यवहार झाला आणि त्यांनी विविध विषयांवर, समस्यांवर आपली मते मांडली यातून जेमतेम 15 वर्षांच्या असल्यापासून त्यांच्या मनामध्ये किती प्रखर स्त्रीवादी विचार होते हे स्पष्ट होते. परंतु वर्तमानात बहुतांश भारतीयांना केवळ परदेशात शिकून बनलेल्या पहिल्या भारतीय महिला डॉक्टर अशी एकमेव ओळख माहिती आहे. परंतु त्यांचा मान निश्चीतच यापेक्षाही मोठा आहे आणि तो म्हणजे एवढ्या कमी वयात अतिशय प्रगल्भ असे स्त्रीवादी विचार असणा-या जगातील अतिशय मोजक्या स्त्रीयांमध्ये आनंदीबाईंची गणना करावी लागेल.

पहिल्या स्त्रीवादी विचारप्रवाहातील पाश्चात्य व महाराष्ट्रीय स्त्रीवादी विचारांची तुलना

प्रस्तूत शोधनिबंधासाठी आपण महाराष्ट्रातील पहिल्या स्त्रीवादी विचारप्रवाहातील ताराबाई शिंदे आणि डॉ आनंदीबाई जोशी या दोन महिलांचे विचार प्रतिनिधीक स्वरूपात पाहिले. याआधी उल्लेख केल्या प्रमाणे पं. रमाबाई, रमाबाई रानडे, यशोदाबाई भट, पार्वतीबाई ठकार, पारुबाई दास्ताने इ. स्त्रीयांनीही आपल्या पध्दतीने स्त्रीवादी विचार मांडण्याचे किंवा कार्य करण्याचे प्रयत्न केलेले आहेत. मात्र जेव्हा आपण या महिलांना स्त्रीवादी असे म्हणतो आणि स्त्रीवाद ही संकल्पनाच मुळी पाश्चात्य आहे तेव्हा यांच्या समकालीन पाश्चात्य स्त्रीवादी लेखकांचे, विचारवंतांचे, कार्यकर्त्यांचे विचार आणि महाराष्ट्रीय स्त्रीवादी लेखकांचे, कार्यकर्त्यांचे, विचारवंतांचे विचार यात तुलना होणे स्वाभाविक आहे.

पहिले, पाश्चात्य राष्ट्रातील स्त्रीवादी चळवळीचे नेतृत्व हे आपणास बहुतांश स्त्रीयांच्या हातात दिसते. याकाळात अनेक संघटनांच्या माध्यमातून, स्त्रीवादी साहित्य निर्मितीच्या माध्यमातून तेथे महिला नेतृत्व उभे राहिले होते. त्यामुळे या चळवळी पुरुषप्रधान व्यवस्थेला आव्हान देताना दिसतात. तुलनेने भारतात प्रारंभीच्या काळी बहुतांश स्त्रीप्रश्नांना वाचा हि सुधारणावादी, उदारमतवादी पुरुषांनी फोडलेली दिसते. त्यामुळे पुरुषप्रधान व्यवस्थेला आव्हान देण्याचे प्रमाण नगण्य होते. ताराबाई शिंदेसारखा एखादाच अपवाद पहावयास मिळतो.

दुसरे, युरोप व अमेरिकेतील स्त्रीयांची सामाजिक परिस्थिती भारतीय स्त्रीयांपेक्षा हलाखीची नसल्यामुळे पाश्चात्य राष्ट्रातील पहिल्या प्रवाहातील स्त्रीवादी विचार हे प्रमुख्याने राजकीय व आर्थिक हक्कांसाठीचे दिसतात. या तुलनेत भारतात आणि विशेषतः महाराष्ट्रातील स्त्रीवादी विचार हे प्रमुख्याने सामाजिक स्वरूपाचे दिसतात. धर्म, समाज, जात या बंधनांमधून मुक्त होणे ही इथल्या स्त्रीवादी विचारांमागची पहिली प्रेरणा होती. तर अमेरिकेत 'काळ्या पुरुषांना राजकीय अधिकार मिळतात मात्र गोऱ्या स्त्रीयांना राजकीय अधिकार का मिळत नाहीत ?' असे प्रश्न स्त्रीवादी विचारांच्या केंद्रस्थानी होते.

तिसरे, अमेरिकेप्रमाणेच अनेक युरोपीयन देशांमध्येही 1820 ते 1900 या काळात स्त्रीवादी विचारांच्या व चळवळींच्या रेट्यामुळे शिक्षण, मालमत्ता, मतदान, प्रतिनिधीत्व हे हक्क मिळत गेले. या काळात तुलनेने भारतातील स्त्रीवादी विचार हे धर्मातील स्त्रीयांविषयीच्या कुप्रथा उदा. केशवपण, बालविवाह, सतीप्रथा, पुर्नविवाहास बंदी याच्या विरोधात मांडले जात होते.

चौथे, पाश्चात्य राष्ट्रातील पहिल्या प्रवाहातील स्त्रीवाद संघटनात्मक पातळीवर दिसतो. सर्वत्र मोठ्या प्रमाणावर स्त्री संघटना निर्माण होत होत्या आणि त्यांच्या माध्यमातून मोठ्या चळवळी निर्माण होत होत्या. भारतात मात्र अपवादात्मक परिस्थितीतच स्त्रीहक्कांसाठी संघटनात्मक पातळीवर प्रयत्न झालेले दिसतात. अन्यथा बहुतांश स्त्रीवादी विचारवंतांनी, लेखकांनी व्यक्तीगत किंवा मर्यादित पातळीवरच स्त्रीहक्कासाठी प्रयत्न केलेले दिसतात. चळवळ अश्या प्रकारचे स्वरूप याला आलेले क्वचितच दिसते. भारतीय पातळीवर सरलादेवी यांनी 1910 मध्ये अलाहाबाद येथे भारतीय महिला महामंडळाची स्थापना केली. महाराष्ट्राचा विचार केला तर रमाबाई रानडे यांनी स्त्रीप्रश्नांच्या सोडवणुकीसाठी आर्य महिला समाज, सेवा सदन इ. अनेक लहान मोठ्या संघटनांच्या माध्यमातून संघटनात्मक प्रयत्न केलेले दिसतात. मुंबई मध्ये त्यांनी भारत

महिला परिषदेचे आयोजन केले तर 1921 - 22 मध्ये महिला हक्कासाठी मुंबईत मोठे आंदोलन केले. तरीही भारताचा भौगोलिक विस्तार पहाता हे प्रमाण अत्यल्पच म्हणावे लागेल.

पाचवे, पहिल्या प्रवाहातील स्त्रीवाद हा पाश्चात्य राष्ट्रात सर्वदूर पसरलेला दिसतो. संघटनांच्या व चळवळीच्या माध्यमातून स्त्रीवादाने सर्व प्रभाव टाकलेला दिसतो. मात्र भारताचा विशेषतः महाराष्ट्राचा विचार केला तर येथिल पहिल्या प्रवाहातील स्त्रीवाद हा केवळ शहरी स्त्रीवाद म्हणावा लागेल. अदयाप मोठ्या प्रमाणावर संघटनात्मक किंवा चळवळीचे स्वरूप प्राप्त करू न शकल्यामुळे येथिल स्त्रीवाद ग्रामीण भागापर्यंत पोहंचला नव्हता.

या मुलभूत फरकांमुळेच तर भारतातील स्त्रीवाद हा तिसऱ्या जगातील स्त्रीवादामध्ये (Third World Feminism) मोडतो.

समारोप

प्रस्तुत शोधनिबंधासाठी निवडण्यात आलेल्या दोन्ही स्त्रीवादी लेखिकांच्या कार्याचा कालावधी हा साधारणपणे 1870 ते 1890 हा आहे. तेव्हाची धार्मिक, सामाजिक, कौटुंबिक, शैक्षणिक, आणि व्यक्तीगत पातळीवरची परिस्थिती लक्षात घेता ताराबाई शिंदे आणि डॉ आनंदीबाई जोशींचे स्त्रीवादी विचार हे पराकोटीचे क्रांतीकारी म्हणावे लागतील. किंबहुना आज जी स्त्रीवादी चळवळ महाराष्ट्रात नव्हे देशात रुजली आहे तीचे पाळेमुळे आपणास या दोन विचारवंतांच्या लिखाणामध्ये दिसतात. वास्तविक पहाता दोन्ही विचारवंतांचा आपापसात प्रत्यक्ष संबंध आल्याचे वाचनात नाही तरीही ताराबाई आणि आनंदीबाई दोघींचेही स्त्रीच्या तत्कालीन सामाजिक परिस्थितीच्या विरोधातील बंडाची वैचारिक बैठक समानच होती. ताराबाई आणि आनंदीबाई दोघीही धर्माभीमानी होत्या मात्र दोघीनाही समाजाने व धर्माने स्त्रीवर घातलेले बंधने अमाण्य होती. दोन्ही विचारवंतांवर पाश्चात्य विचारांचा प्रभाव दिसून येतो. दोन्ही स्त्रीयांनी सार्वजनिक लिखानाच्या माध्यमातून आपली स्त्रीविषयीच्या तत्कालीन जाचक व अन्यायकारक चाली - रीती - प्रथा - परंपरांबाबत आपली असहमती प्रकट करण्याचे धोरण ठरवले. आज 21 व्या शतकातही मग ती उच्चभ्रू कुटुंबातील स्त्री का असेना असे विचार सार्वजनिक रित्या मांडणे हे दिवास्वप्नच आहे. वर्तमानात स्त्रीहक्कासाठी लढणाऱ्या तृप्ती देसाई सारख्या महिला कार्यकर्त्यांना होणारा सामाजिक, धार्मिक व राजकीय विरोध लक्षात घेता ताराबाई शिंदे आणि डॉ आनंदीबाई जोशी यांच्या विचारांचे महत्व आपणास लक्षात येईल.

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स्त्रीवादी चळवळीचा आढावा

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प्रस्तावना :

महाराष्ट्राच्या वैचारीक आणि चळवळीच्या जीवनाकडे नजर टाकल्यास महाराष्ट्र तसा इतर राज्यांच्या तुलनेत थोडा जास्तच पुरोगामी पहावयास मिळतो. महाराष्ट्रात तशा अनेक सामाजिक चळवळी जन्माला आल्या. त्यामध्ये स्त्रीवादी चळवळीचा उल्लेख करावा लागेल. ही स्त्रीवादी चळवळ महाराष्ट्रात तशी उशिराच जोर धरताना दिसली. महाराष्ट्राला तशी चांगली समाजसुधारकांची पार्श्वभूमी आहे.

महाराष्ट्रातील प्रसिध्द समाजसुधारक आणि विचारवंत महात्मा फुले यांनी सत्यशोधक समाजाची स्थापना करून शेतकरी, बहुजन तसेच स्त्रीया यांना केंद्रस्थानी ठेवून स्त्री शिक्षणाचा पाया महाराष्ट्रात रचला. प्रस्तुत शोध निबंधात महाराष्ट्रातील स्त्रीवादी चळवळीचा आढावा संशोधक घेत असतांना पुढील उद्दिष्टे डोळ्यासमोर ठेवली आहेत.

1. स्त्रीवादी चळवळ थोडक्यात अभ्यासणे.
2. स्त्रीवादी चळवळ आणि इतर चळवळीशी साम्य व प्रेरणा शोधणे.
3. स्त्रीवादी चळवळीचे मुल्यमापन करणे.

माहिती संकलन करण्यासाठी प्रामुख्याने दुय्यम माहिती स्रोतांचा त्यामध्ये अनेक संदर्भग्रंथ, पुस्तके, वर्तमानपत्रातील लेख व इतर काही शोध निबंधांचा आधार घेण्यात आलेला आहे.

1975 ते 1985 हे आंतरराष्ट्रीय महिला दशक म्हणून संयुक्त राष्ट्र संघटनेने घोषित केल्यामुळे महिलांवरील अभ्यासाला एक नवे उत्तेजन मिळाले आहे.

वर्णव्यवस्थेमध्ये जे चार वर्ण सांगितलेले आहेत, त्या चारही वर्णांमध्ये स्त्रीयांचे स्थान नव्हते, एवढी वाईट परिस्थिती स्त्रीयांची राहिली आहे. भले ही ती उच्चवर्णीय स्त्री का असेना, अशा ह्या दुर्लक्षित घटकांचा अभ्यास होणे गरजेचे वाटते. या अभ्यासाला 'इंडियन कौन्सिल ऑफ सोशल सायन्स रिसर्च' (ICSSR) आणि युनिव्हर्सिटी ग्रेण्टस् कमिशनने (UGC) महत्व दिलेले आहे. या शोध निबंधाच्या निमित्ताने स्त्रीवादी चळवळीचे वर्गीकरण गरजेचे आहे. त्याचे समर्थनही करावे लागेल. कारण भारतीय समाजामध्ये हिन्दु स्त्रीया व दलित स्त्रीया यांचे वर्गीकरण मला महत्वाचे वाटते. कारण की दलित स्त्रीया स्त्री म्हणून व तसेच दलित स्त्री म्हणून त्यांना जास्तच दुःख, यातना भोगाव्या लागल्या आहेत.

संयुक्त राष्ट्र संघटनेने 1975 हे वर्ष आंतरराष्ट्रीय महिला वर्ष म्हणून घोषित केल्यानंतर आपल्या देशात स्त्री मुक्तीचा विचार सुरू झाला. परंतु त्याच्या आधी केंद्र सरकारकडून "टुवर्डस इक्वालिटी" (समतेच्या दिशेने) असा भारतीय स्त्रीयां संदर्भातला एक अहवाल प्रकाशित करण्यात आला. त्या अहवालानंतरच इथल्या मंडळींना थोडीशी जाग आली. तत्पुर्वी डॉ. बाबासाहेब आंबेडकरांनी स्त्रियांच्या स्वातंत्र्यासाठी, त्यांच्या न्याय्य हक्कांसाठी अतिशय बहुमोल कार्य केले आहे. बाबासाहेबांनी देशाचे पहिले कायदेमंत्री या नात्याने तसेच महात्मा फुलेनंतर स्त्रीमुक्तीदाते या नात्याने हिन्दु कोड बिल भारतीय संसदेत मांडले. हेच हिन्दु कोड बिल भारतीय स्त्रीयांच्या मुक्तीचा सरसकट जाहिरनामाच आपल्याला म्हणावा लागेल. तसेच भारतीय संविधानाने सुध्दा कायद्यासमोर स्त्री-पुरुष समानता बहाल केलेली आहे.

काल-परवाच श्रीमती हिलरी विलंटन यांनी आपल्या आत्मचरित्रात असे सांगितले आहे की, 'मी जेव्हा तणावाखाली जाते, तेव्हा माझ्या पतीला घरातल्या वस्तू फेकून मारते.' इथे सांगावयाचे तात्पर्य असे की, अगदी युरोपात देखील स्त्री-पुरुष भेद आहेत हे दिसून येते. युरोपातील अनेक स्त्रीयांनी स्त्री मुक्ती चळवळीमध्ये मोठे योगदान दिले आहे. यामध्ये फ्रान्सची फ्लोरा ट्रिस्टन हिने महिला अधिकाराची मागणी करण्यासाठी एका महिला संघटनेची स्थापना केली होती. 8 मार्च, 1857 मध्ये अमेरिकेतील न्यूयॉर्क

शहराच्या भर रस्त्यावर मिलमध्ये काम करणाऱ्या स्त्रीयांनी अधिक वेतन व कमी कामाचे तास यासाठी मोठे आंदोलन केले होते. त्यातूनच पुढे महिला-कर्मचारी युनियनची स्थापना झाली होती. म्हणूनच 8 मार्च हा "आंतरराष्ट्रीय महिला दिन" म्हणून संपूर्ण जगभर साजरा करण्यात येतो. तसेच अमेरिकेत 1865 मध्ये लूसी स्टोन यांनी महिलांविषयक आंदोलने केलेली होती.

लेनिन, एंजेल्स यांनी सुध्दा स्त्री स्वातंत्र्याचा पुरस्कार केला आहे. तसेच "दि सेकंड सेक्स" ह्या पुस्तकात सिमेन बुवा यांनी स्त्रीवाद मांडला आहे. तत्पूर्वी महाराष्ट्रातील ताराबाई शिंदे यांनी 1882 साली 'स्त्री-पुरुष तुलना' या त्यांच्या निबंधातून पुरुषप्रधान संस्कृतीवर ताशेरे ओढले आहेत. तसेच स्त्रीच्या स्वातंत्र्यावर आक्रमण होऊन त्यांना समाजात, समाजामध्ये कशाप्रकारे कनिष्ठ लेखले या बद्दलचे अचूक विवेचन ताराबाई शिंदे यांनी केले आहे.

विसाव्या शतकाच्या सहाव्या व सातव्या दशकात भारतात अनेक आंदोलने व चळवळी निर्माण होण्यास सुरुवात झालेली होती. या देशातील कामगार, शेतमजूर, दलित, आदिवासी व स्त्रीया या वर्गातील लोकांनी आपण कनिष्ठ स्थानावर आहोत याचे आत्मभान त्यांच्यात निर्माण झाल्याने त्यांनी न्याय हक्कांसाठी जोरदार आंदोलने करून समाजाला एक नवी हवा दिली. 1975 हे साल स्त्रीवादी आंदोलकांसाठी एक नवचैतन्य देणारे ठरले. याच काळात विविध देशात उदा. लॅटीन अमेरिका, व्हिएतनाम, जर्मनी, अमेरिकेतील ब्लॅक पॅंथर आंदोलन, चीनमधील आंदोलने या आंदोलनाने स्त्रीयांचे प्रश्न आंतरराष्ट्रीय रंगमंचावर येवू लागले. परिणामी, संयुक्त राष्ट्र संघटनेलाही असं वाटलं की महिलांचे प्रश्न इतके जटील आहेत की, त्यासाठी दहा वर्ष महिला दशक म्हणून घोषित करावे लागेल.

भारतामध्ये 8 मार्च, 1975 हा दिवस स्त्रीमुक्ती दिन म्हणून साजरा करण्यात आला. पुण्यामध्ये माओवादी स्त्री संघटना, मुंबईत स्त्रीमुक्ती संघटना स्थापन झाल्या. याच दरम्यान दलित संघटनांनी सुध्दा देवदासी संमेलन आयोजित केले. अनेक स्त्रीया आपली जात, धर्म विसरून या परिघाच्या पलीकडे जावून केवळ एक स्त्री म्हणून विविध समस्यांच्या सोडवणुकीसाठी एकत्र आल्या होत्या.

स्त्रीवादाची सैध्दांतिक मांडणी करत असताना स्त्री आणि पुरुषातील विषमता यावर आधारित विश्लेषण करावे लागते. जगातील स्त्रीवादाचा थोडक्यात अभ्यास केल्यानंतर आपल्याला असे दिसून येते की, स्त्रीवादाचे विविध प्रवाह उदयास आले आहेत. विविध प्रवाहामध्ये फरक दिसून येतो. युरोपातील स्त्री प्रवाह आम्हाला काही राजकीय हक्क हवे आहेत. याचा तगादा लावून चळवळ उभी केली. भारतात उच्चवर्णियांचा स्त्रीवाद आणि दलित स्त्रीयांचा स्त्रीवाद यामध्ये निश्चितच फरक दिसून येतो. म्हणजेच भारतातील प्रमुख स्त्रीवादी प्रवाहात सर्व काही समष्टीसाठी अशी भूमिका घेतली जात नाही. म्हणजेच सर्व स्त्रीयांना सामावून घेतले जात नाही. परिणामी, स्त्रीयांचे प्रश्न एकसारखे आहेत की नाही याचा येथे आपणाला उलगाडा करता येईल - यातूनच स्त्रीवादाचे प्रवाह वेगवेगळे का निर्माण झाले - युरोपियन स्त्रीवाद - भारतीय स्त्रीवादातील वेगवेगळे प्रवाह यामध्ये उच्चवर्णीय स्त्रीयांचा स्त्रीवाद, फुले-आंबेडकरी स्त्रीवाद, जहाल स्त्रीवाद - याचाच अर्थ असा की, स्त्रीयांचे सामाजिक प्रश्न वेगवेगळे असू शकतात. खरं म्हणजे भारतीय स्त्रीवादावर पाश्चात्यांचा प्रभाव पडलेला आहे. जागतिकीकरणाच्या सध्याच्या काळात हे जास्तच खरे वाटते.

तत्पूर्वी फ्रेंच राज्यक्रांतीतून प्रेरणा घेऊन 1792 मध्ये मेरी वालस्टोन या स्त्रीने इंग्लंडमध्ये "अ व्हिडीकेहान ऑफ द राईट्स ऑफ वुमन" या पुस्तकाच्या माध्यमातून युरोपमध्ये प्रथम आवाज उठविला. फ्रेंच राज्यक्रांतीतून मानवी हक्काला चालना मिळत होती. त्याचा अनुकूल प्रभाव म्हणजे राजाराम मोहनराय या सारख्या समाजसुधारकांनी स्त्रीयांच्या अत्याचाराला वाचा फोडली व स्त्रीयांमध्ये जाणीव जागृती केली. त्यांच्यानंतर महात्मा फुले व सावित्रीबाई फुले, डॉ. बाबासाहेब आंबेडकर, आगरकर, न्या. रानडे यांनी स्त्रीमुक्तीसाठी फार मोठे योगदान दिले आहे याचा उहापोह करणे गरजेचे आहे.

देशात स्त्री हक्क व चळवळ रूजू होताना महाराष्ट्रातील परिस्थिती काही वेगळी नव्हती. परंतु महाराष्ट्राला समानतेच्या लढाईची मोठी पार्श्वभूमी राहिलेली आहे. 1937 साली पुणे येथे अखिल भारतीय महिला परिषदेची स्थापना झाली आणि त्यांच्या नंतरच्या काळात नीलम गो-हे यांची रिपब्लिकन महिला

आघाडी, मृणाल गोरे, अहिल्या रांगणेकर, सुधा कुलकर्णी, कुंदा कदम, तारा रेड्डी इ. महाराष्ट्रातील 'फेमीनिस्ट ॲक्टिव्हिस्ट' ने स्त्रीवादी चळवळ चालवली. महाराष्ट्र राज्यात इतर राज्याच्या तुलनेत स्त्रीवादी चळवळ प्रभावीपणे चालते. सध्याच्या काळात महाराष्ट्रात महिला पुरुषांच्या बरोबरीने कार्य करतांना दिसतात. राजकारण, समाजकारण मग कुठलेही क्षेत्र असो, 1991 च्या घटना दुरुस्तीमुळे स्त्रीयांना नामी संधी राजकारण करण्याची आली. अगोदर पंचायत राजव्यवस्थेत 33 टक्के, आता 50 टक्के आरक्षण स्थानिक संस्थांमध्ये महाराष्ट्रात बहाल केल्यामुळे स्त्रीयांचा राजकारणातील सहभाग वाढलेला दिसून येतो. परंतु स्त्री स्थानिक निवडणूकीत जिंकून आली तर तिचा पतीच राज्यकारभार करताना पहावयास मिळतो. एखादी सरपंच महिला ग्रामसेवकाची बॅग सांभाळते असे निरीक्षणातून दिसून येते. स्त्रीयांना सबळ करण्यासाठी विविध स्तरावर प्रयत्न होताना दिसतो. परंतु विधीमंडळातील स्त्रीयांचे प्रमाण अल्प दिसते. खरे पाहिले तर राज्यात/देशात स्त्रीयांची संख्या 50 टक्के असेल तर तिला विधीमंडळ, संसद या ठिकाणी 50 टक्के आरक्षण असायला हवे.

1990 दशकानंतर जागतिकीकरणानंतर नवीन वारे वाहू लागल्याने जग अधिक गतिमान बनत गेले. जागतिकीकरणाच्या प्रक्रियेचा स्त्रीवादी चळवळीवर प्रभाव पडल्याने स्त्री स्वातंत्र्याच्या चळवळी जगभरच गतिमान झालेल्या दिसतात.

महाराष्ट्राच्या राजकारणात इतर राज्याच्या तुलनेत स्त्रीया जास्त सजग बनत असल्या तरी सद्यस्थितीमध्ये महाराष्ट्रातून लोकसभेवर केवळ पाच जणी निवडून येवू शकल्या आहेत. विधानसभेत 288 जागांपैकी 20 महिला निवडून आल्या आहेत. राज्यसभेच्या तर दोनच सदस्य आहेत. स्थानिक राजकारणात प्रमाण जास्त आहे. कारण स्थानिक स्वराज्य संस्थांमध्ये 50 टक्के महिलांना आरक्षण देण्यात आले आहे.

सारांशरूपाने गेल्या तीन शतकांपासून ह्या चळवळीने जोम धरला आहे. अशी जरी परिस्थिती असली तरी बऱ्याच बाबतीत स्त्री पारतंत्र्यात असल्यासारखी वाटते. स्त्री ही पिंजऱ्यात डांबून ठेवलेल्या चिमणीसारखी आहे. तिला त्या त्या देशाच्या संविधानाने, कायद्याने, चळवळीने बाहेर काढले आहे. परंतु ती आजही पिंजऱ्यालाच घर समजून पिंजऱ्याजवळच घुटमळत आहे. तिला फार मोठी भरारी घेण्याचे बाकी आहे.

म्हणूनच आज देखील मेरी वॉलस्टोन काफ्टचे स्वप्न साकार झाले आहे असे म्हणता येत नाही. प्रस्तुत शोध निबंधातून काही निष्कर्ष हाती आले आहेत, ते पुढीलप्रमाणे :-

1. स्त्रीवाद ही केवळ विचारधारा नाही तर ती एक चळवळ आहे.
2. युरोपियन स्त्रीवाद व भारतीय स्त्रीवाद वेगळा मानावा लागेल.
3. भारतीय स्त्रीवादी चळवळ दलित चळवळीमुळे अधिक प्रभावी झाली.
4. अनेक देशातील सामाजिक स्तरीकरण वेगवेगळे असल्याने वेगवेगळ्या स्त्रीवादी चळवळी जन्माला आल्या आहेत.
5. युरोपियन स्त्रीवादाअगोदरचा भारतीय स्त्रीवाद आहे.
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प्राचीन भारतीय इतिहासामध्ये स्त्रीयांचे संपत्तीविषयी अधिकार

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प्रस्तावना :-

भारतीय इतिहासामध्ये स्त्री ही महत्वपूर्ण घटक मानली जाते. पुरुष प्रधान संस्कृती असणा-या या देशात स्त्री कायमच उपेक्षित आणि दुय्यम राहिली. प्रस्तुत शोध निबंधाचा उद्देश प्राचीन भारतातील इ.स.12व्या शतकापर्यंत महिलांच्या संपत्तीविषयी अधिकारांचा शोध घेणे हा आहे. या शोध निबंधासाठी दुय्यम साधनांचा वापर केला आहे

प्राचीन काळात स्त्रीयांना चल संपत्ती मानून भेट म्हणून दिले जाऊ शकत होते. पतिचा त्याच्या पत्नीवर पूर्ण अधिकार होता. ऋग्वेद किंवा महाभारताच्या काही उदाहरणावरून स्पष्ट होते की, द्यूत खेळामध्ये स्त्रीला डावावर लावले जायचे. पतिचा त्याच्या पत्नीच्या शरीरावर पूर्ण अधिकार होता आणि तो आपल्या इच्छेनुसार तिला कोणासही भेट म्हणून देऊ शकत होता. व्यावहारिक रूपात यास निंदनीय समजले जात होते. महाभारताच्या उदाहरणामध्येच युधिष्ठिराच्या कार्याचा सभेच्या सभासदांनी प्रतिवाद केल्याचे दिसून येते. वैदिक काळामध्ये सभ्य समाजामध्ये स्त्रीयांना मानाचे स्थान होते. तसेच स्त्रीला आपल्या परिवाराच्या संपत्तीमध्ये पतिच्या समान अधिकार होते. दम्पति या शब्दावरून हे स्पष्ट होते. इसवी सनाच्या पहिल्या आणि दुस-या शतकांतील स्मृतिकारांनी असे विधान केले आहे की, कुठल्याही परिस्थितीमध्ये स्त्री किंवा पुत्र यांना भेट किंवा विक्रीची वस्तु म्हणता येणार नाही.

भारतीय समाजात वैदिक काळापासून पति पत्नि दोघांनाही परिवारांच्या संपत्तीचा संयुक्त अधिकारी मानले गेले. विवाहाच्यावेळी पति प्रतिज्ञा करीत असे की आर्थिक बाबीमध्ये पत्निच्या अधिकारांचे आणि हिताची उपेक्षा करणार नाही. परंतु संयुक्त अधिकाराच्या सिध्दांताने स्त्रीयांना खूपच कमी लाभ झाला. स्त्रीला या सिध्दांताने केवळ आपल्या निर्वाहासाठी पतिपासून मोबदला प्राप्त करण्याचा अधिकार मिळाला जो पुरेसा नव्हता. प्रारंभिक व्यवस्थाकारांनी पत्निला पतिच्या विरुद्ध न्यायालयात जाण्याचा अधिकार दिला नाही परंतु विज्ञानेश्वर सारख्या उत्तरकालिन शास्त्रकारांनी स्त्रीला हा अधिकार दिला. पतिने आपल्या पत्निचा त्याग केला तर किंवा तिच्या संपत्तीचे अपहरण केले तर स्त्रीला न्यायालयास शरण जाता येईल असे विज्ञानेश्वर म्हणतो. परंतु समाजात प्रत्यक्ष व्यवहारात असे होत नव्हते. पत्नि आपल्या पतिच्या संमतीशिवाय परिवाराच्या संपत्तीचा कुठलाही भाग व्यय करू शकत नव्हती. परंतु प्रत्यक्ष व्यवहारामध्ये समाजामध्ये पतिच स्त्रीचा पूर्ण स्वामी होता आणि तोच संपत्तीचा उपभोग घेत होता. संयुक्त अधिकाराचा सिध्दांत एक वैधानिक कल्पनामात्र होती. परिवाराच्या अचल संपत्तीमध्ये स्त्रीयांचा कोणताही स्वतंत्र अधिकार नव्हता.

स्त्रीधन -

हिंदू व्यवस्थाकारांनी स्त्रीला चल संपत्तीमध्ये पूर्ण अधिकार प्रदान केले यामध्ये बहुमुल्य वस्त्र, अलंकार, आभूषण इत्यादी वस्तूंचा समावेश होता. चल संपत्तीच्या व्याख्येमध्ये येणा-या वस्तूंना स्त्रीधन ही सामान्य संज्ञा दिली गेली. या संपत्तीवर सामान्य परिस्थितीमध्ये स्त्रीयांचे स्वामित्व होते. प्रोफेसर अलतेकर म्हणतात की, स्त्रीधन चा विकास कन्या मुल्य यामधून झाला जो राक्षस विवाहामध्ये वर वधूच्या पित्यास देत होता. कन्येच्या प्रति असलेल्या प्रेमाकरीता मातापिता तिला संपत्तीचा अंश किंवा कधी कधी संपूर्ण भाग देत होते. जेणेकरून कन्या स्वतंत्रपणे त्या संपत्तीचा उपयोग करू शकेल. जर कन्येचा मृत्यु झाला आणि ती अपत्यहीन असेल तर अशा परिस्थितीत संपूर्ण शुल्क तिच्या पित्यास किंवा भावाला वापस दिल्या जाण्याचे विधान होते. जिथे कन्यामुल्य दिले जात नव्हते तिथे विवाहाच्या वेळी कन्या काही भेट (उपहार) प्राप्त करत होती. जिची ती स्वामिनी राहत असे. वैदिक साहित्यात याकरीता ष्रणिगाहयश

शब्द दिसून येतो. अशाप्रकारे भेटवस्तू मध्ये बहुमुल्य वस्त्राभूषण असायचे ज्यांना स्त्री धारण करीत असे. कालांतराने वधूद्वारा विवाहानंतर ही प्राप्त वस्तूंचा समावेश स्त्रीधन संज्ञेमध्ये समाविष्ट करण्यात आला. सहसा सर्व व्यवस्थाकार स्त्रीधनावर स्त्रीचा पूर्ण अधिकार मान्य करतात.

स्मृती ग्रंथांमध्ये स्त्रीधनाविषयी विस्तृत माहिती प्राप्त होते. मनुने स्त्रीधनाचे सहा प्रकार सांगितले – 1. पित्याद्वारा केव्हाही दिलेल्या भेटवस्तू 2. माताद्वारा दिल्या गेलेल्या वस्तू, 3. भावाद्वारा दिल्या गेलेल्या वस्तू, 4. पतिद्वारा विवाहानंतर दिल्या गेलेल्या वस्तू, 5. इतर कोणाकडूनही विवाहावेळी दिल्या गेलेल्या वस्तू, 6. विवाहानंतर इतर कुणाद्वारे ही दिलेल्या वस्तू.

इसवी सनाच्या 7व्या शतकापासून स्त्रीधनाच्या क्षेत्रामध्ये विस्तार झालेला दिसून येतो. देवलने यामध्ये वृत्ती आमरण, शुल्क आणि लाभ याची गणना केली आहे. विज्ञानेश्वराने हे क्षेत्र आणखीन विस्तृत केले. या विस्तारामध्ये उत्तराधिकार क्रम, विभाजन, प्रतिग्रह आणि आधिग्रहण द्वारा प्राप्त केलेल्या संपत्तीचाही समावेश केला अशाप्रकारे स्त्रीधनाद्वारे स्त्रीयांच्या अधीन प्रत्येक प्रकारच्या संपत्तीचा समावेश केला गेला.

स्त्रीधनावरील अधिकार –

सुरुवातीच्या स्मृती लेखकांनी स्त्रीधनावर स्त्रीयांचा अधिकार मान्य केला असला तरी त्या अंतर्गत असणा-या संपत्तीच्या विक्रीचा अधिकार स्त्रीला दिला नाही. मनुस्मृति नुसार पतिच्या संमतीशिवाय पत्नी खाजगी संपत्तीची विक्री करू शकत नाही. कालांतराने स्त्रीधनाचे दोन भाग केले गेले. 1)सौदायिक आणि 2) असौदायिक सौदायिक भागामध्ये पिता, माता आणि पतिद्वारा स्त्रीला दिले गेलेल्या वस्तूंचा समावेश केला गेला ज्यावर पत्निचा पूर्ण अधिकार होता. राहिलेली संपत्ती असौदायिक प्रकारामध्ये समाविष्ट केली गेली. ज्याचा फक्त उपयोग स्त्री करू शकत असे अशी संपत्ती तिला विकता येत नसे. स्त्रीद्वारा अचल संपत्तीच्या विक्री करण्याच्या अधिकाराबाबत शास्त्रकारांमध्ये एकमत दिसून येत नाही. कात्यायनाच्या मते स्त्री आपली संपत्तीची विक्री करू शकते किंवा ती संपत्ती बाळगू शकते. नारदच्या विचारानुसार स्त्रीयांना स्त्रीधनामधील केवळ चल संपत्तीची विक्री करण्याचा अधिकार होता. पुर्व मध्यकालीन लेखकांनी नारदच्या विचारांचे समर्थन केल्याचे दिसून येते.

हिंदू शास्त्राकार सर्वसामान्यपणे या विचारांचे होते की, स्त्रीधनाचा उपयोग स्त्रीच्या व्यतिरिक्त इतर कुठलीही व्यक्ति करू शकत नाही. साधारणतः स्त्रीच्या पतिचाही यावर अधिकार नव्हता. कुटुंबाच्या संकटकाळांमध्येच पति हया धनाचा वापर करू शकत होता. कात्यायन याबाबत नोंदवितो कि, कुटुंबाची परिस्थिती सुधारल्यानंतर पतिला हे स्त्रीधन परत पत्निस देणे बंधनकारक आहे. पतिचा मृत्यु झाला तर त्याच्या वारसांचे हे कर्तव्य होते. स्त्रीधन उत्तराधिकार स्वरूपात प्राप्त करण्याचा अधिकार मुलगीला दिला गेला. जर स्त्रीस कुठलेही अपत्य नसेल तर ते धन तिच्या वडिलास किंवा भावास दिले जात असे. स्त्रीधनाच्या उत्तराधिकारासाठी अविवाहित कन्यांना प्राथमिकता दिली जात होती. जर मुली विवाहित असतील तर समान भाग विभागून देण्याचे विधान होते. ज्या स्त्रीया व्याभिकारिणी अपवित्र किंवा चारित्र्यहीन असल्या तर त्यांना स्त्रीधनापासून वंचित ठेवण्याचे विधान शास्त्रकारांनी केल्याचे दिसून येते. सुरुवातीस स्त्रीधनाचे क्षेत्र संकुचित होते. यामध्ये वस्त्र, अलंकार यांचाच समावेश होता. यास उत्तराधिकारामध्ये कन्येला देण्यास विरोध दिसून येत नाही. परंतु जेव्हा स्त्रीधनाचे क्षेत्रव्यापक विस्तारले तेव्हा स्त्रीधनाचे विभाजन पुत्र आणि कन्यामध्ये समान विभागणी करण्याची व्यवस्था केली गेली. मनुस्मृतिमध्ये हयाच सिध्दांताचे प्रतिपादन केल्याचे दिसून येते.

निष्कर्ष :-

वरील विवेचनावरून स्पष्टपणे निष्कर्ष काढता येतो कि, प्राचीन भारतीय इतिहासात स्त्रीयांना संपत्तीविषयक अधिकार अत्यंत मर्यादित होते. स्त्रीला दुय्यम स्थान देऊन संपत्तीविषयक अधिकार व्यवस्थाकारांनी तिला दिले नाहीत. स्त्रीधन संकल्पना स्त्रीधनावरील अधिकार स्त्रीधनावरील उत्तराधिकार यात काळानुरूप पुरुष संस्कृतिला लाभ होईल असेच बदल केले गेले. प्राचीन भारतीय इतिहासातून

मध्ययुगात आणि मध्ययुगातून आधुनिक भारताताच्या इतिहासात प्रवेश करीत असताना महिला सबलीकरणाच्या प्रक्रियेमध्ये स्त्रीयांच्या संपत्तीविशयी अधिकारांमध्ये वृद्धी झाल्याचे दिसून येते.

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- 6) डी.डी.कोसंबी, ऐन इंट्रॉडक्शन टू द स्टडी ऑफ इंडियन हिस्ट्री,1985.
- 7) रोमिला थापर ,भारत का इतिहास
- 8) डॉ.सोमनाथ रोडे – प्राचीन भारताचा इतिहास ,
- 9) वशिवठ –11,84.40
- 10) याज्ञवल्क्य – 11,175,2,145
- 11) मनुस्मृति – 9.192, 9.199
- 12) देवल स्मृति.

जागतिकीकरणाचा भारतीय स्त्रियांवर झालेला परिणाम – एक आढावा

डॉ. प्रमिला सुभाष भोसले

मुख्या. विठ्ठल पाटील
माध्य. विद्यालय व ज्युनि कॉलेज कळे.
ता. पन्हाळा, जि. कोल्हापूर.

प्रस्तावना –

भारतातील अनेक महिलांना आर्थिक, सामाजिक, राजकीय स्वातंत्र्य प्राप्त झालेले आहे. स्वतःच्या कमाईवर तिचा अधिकार आहे आणि आर्थिक बाबीतल्या निर्णयाचे स्वातंत्र्य घेण्याचा अधिकारही तिला मिळालेला आहे. जागतिकीकरणामुळे भारतीय महिला सर्व ठिकाणी मोकळेपणाने वागत आहेत. उद्योग क्षेत्र, प्रशासन शिक्षणक्षेत्र, पोलिसखाते, लष्कर सेवा, आदि सर्व क्षेत्रात सर्वोच्च पद भूषवून निर्भयपणे अभिव्यक्त होत आहेत. त्या जागतिकीकरणाचा एक भाग बनत आहेत. असे असले तरी माहिती तंत्रज्ञानाच्या युगात आजच्या भारतीय स्त्रिया कोठे आहेत याचा आढावा घेणे, अपरिहार्य वाढते. जागतिकीकरणाने आजच्या महिलांना काय दिले व त्याचा परिणाम त्यांच्यावर काय झाला याचा शोध या लेखात घेण्याचा प्रयत्न केला आहे.

सदर लेखामध्ये विवाहपध्दती, स्त्रियांचे आरोग्य, स्त्रीशिक्षण, कामाचे ठिकाणी महिलांचे स्थान, स्त्री-पुरुष भेदभाव, प्रसारमाध्यमांमध्ये स्त्रियांचे सादरीकरण, संस्कृतीहरण व वाढत्या पाश्चातीकरणाकडे महिलांचा कल इ. चा ऊहापोह केला आहे.

जागतिकीकरणाचा अर्थ –

- 1) जागतिकीकरण म्हणजे जागतिक होणे, वैश्विक होणे, प्रांत, राष्ट्र यांच्या सीमारेषा स्पष्ट होवून विश्वात्मक होणे.
- 2) जागतिकीकरण याचा अर्थ सर्व राष्ट्रांची एक बाजारपेठ निर्माण करणे होय.
- 3) जागतिक आर्थिक व्यवहारांचा झालेला विस्तार म्हणजेच जागतिकीकरण होय.
- 4) जागतिकीकरण ही अशी मुक्त चळवळ आहे की जिच्यात भांडवल, उत्पादन, कला, साहित्य आणि संस्कृती तसेच याबरोबर जिवंत माणसांचा सुध्दा उत्पादक घटक म्हणून समावेश होतो.

उद्दिष्टे –

1. जागतिकीकरणाचा महिलांवर झालेला परिणाम अभ्यासणे.
2. जागतिकीकरणामुळे महिलांमध्ये झालेला आर्थिक, सामाजिक, राजकीय बदल अभ्यासणे.
3. महिलांच्या विकासासाठी उपाययोजना अभ्यासणे.
4. भारतीय अर्थव्यवस्थेतील जागतिकीकरणाचा परिणाम अभ्यासणे.
5. जागतिकीकरणामुळे स्त्रियांच्या राहणीमाणात झालेल्या बदलाचा अभ्यास करणे.

अभ्यासपध्दती –

प्रस्तुत निबंधामध्ये दुय्यम साधन सामग्रीचा वापर केलेला आहे. यासाठी नियतकालिके, मासिके, वर्तमानपत्रे व तज्ञांचे शोधनिबंध यांचा आधार घेतलला आहे.

भारतीय समाजव्यवस्था आणि स्त्री –

भारतात 1990 च्या सुमारास जागतिकीकरणाला सुरुवात झाली. ह्या काळात देशावरचे विदेशी कर्ज एवढे वाढले होते की जागतिक बँक, आंतरराष्ट्रीय नाणेनिधी कर्ज खाजगी संघटनांनी भारताला आणखी कर्ज देणे नाकारले. व कर्ज मिळवण्यासाठी भारतावर काही अटी लादल्या. ह्या अटींमध्ये

भारताने आपल्या अर्थव्यवस्थेमध्ये काही धोरणात्मक बदल क्यन तिला विदेशी कंपन्यांसाठी खुल्या करणे हे होते. ह्या बदलांना आर्थिक सुधारणा म्हटले गेले व त्यात जागतिकीकरणबरोबरच उदारीकरण व खाजगीकरण ह्यांचा पण समावेश होतो.

“प्यू ग्लोबल ऍटीट्यूड्स” या संस्थेने केलेल्या पाहणीत असे दिसून आले की, 47 देशांतील 45 हजार लोकांच्या मुलाखती घेण्यात आल्या. जागतिकीकरणाचे आणि बहुराष्ट्रीय कंपन्यांचे आपल्या देशात स्वागत करणाऱ्यांचे प्रमाण चीन आणि भारतात अधिक आहे. 73 टक्के चिनी नागरिक, तर 64 टक्के भारतीय परकी कंपन्यांना अनुकूल आहे. प्रामुख्याने आशियातील वस्तुनिर्मितीमध्ये जागतिकीकरणामुळे कमी वेतनावर काम करणाऱ्या स्त्री कामगारांचे प्रमाण वाढले आहे. स्त्रिया या जास्तीत जास्त नैमित्तिक क्षेत्रात काम करताना दिसतात. तसेच त्यांना अतिशय न्यून प्रतिचा रोजगार व रोजगारविरहिततेकडे ढकलले जाते व याला कुठेतरी आपली संस्कृती कारणीभूत आहे. प्राचीन काळापासून भारतीय स्त्रीला चूल व मूल सांभाळणारी बाई या दृष्टीने पाहिले गेले. काही स्त्रियांचा अपवाद वगळता भारतीय स्त्रीला समाज, राजकारण, अर्थकारण व व्यवसाय ह्या क्षेत्रात कधीच मानाचे स्थान दिसून येत नाही. जागतिकीकरणाने संपूर्ण जग एक कुटूंबच बनले आणि भारतीय स्त्रियांचे स्थान उंचावण्यास सुरुवात झाली. जागतिकीकरणामुळे प्रसार माध्यमाने पाश्चिमात्य जीवन पद्धतीचा प्रसार करण्यास मोठ्या प्रमाणात सुरुवात केली. दळणवळणामध्ये झपाट्याने बदल झाला याचा परिणाम भारतीय स्त्रियांवर मोठ्या प्रमाणावर झालेला दिसून येतो. जागतिकीकरणामुळे कोणतेही काम करण्याची क्षमता, निर्णयक्षमता, साहसीपणा, शिकण्याची जिद्द, चिकाटी, घराबाहेर पडण्याची धाडसीवृत्ती वाढीस लागली.

भारतीय पुरुषप्रधान समाजामध्ये स्त्रियांनी पुरुषांच्या बरोबरीने व काही ठिकाणी पुरुषांच्या पेक्षा जास्त मानाचे स्थान पटकावले. आपले महत्व अनन्यसाधारण असल्याचे सिद्ध केले आहे. आम्हाला जागतिकीकरण असे बनवायचे आहे की, स्त्रियांच्या सुस्थिती आणि स्वातंत्र्यामध्ये वाढझाली पाहिजे आणि ‘जेथे जेथे लोक राहतात अशा समाजापर्यंत लोकशाही व विकास पोहोचले गेले पाहिजे.’ स्त्री सुधारणेच्या चळवळी, स्त्रियांना बळ देणारे नवीन कायदे, स्त्री शिक्षणानं स्त्रियांच्या स्थितीत अंशतः परिवर्तन घडून आले. परंतु लोकशाही मूल्यांच्या संदर्भात स्त्रियांचे जगणं आणि प्रत्यक्ष वास्तवात कमालीचा विरोधाभास आहे. जागतिकीकरणामुळे, उच्च शिक्षण, विज्ञाननिष्ठ विचारसरणी यांच्यामुळे बदल घडून आले आहेत. भारतातल्या 70 टक्के पेक्षा जास्त गरीब कुटूंबामध्ये स्त्रियांचे घर चालवतात आणि त्यांच्या प्राप्तीवर घर चालते. मध्यमवर्गामध्ये बहुतांश स्त्रियांच्या उत्पादनाचा उपयोग राहणीमान दर्जा उंचावण्यासाठी केला जातो.

स्त्रियांचे आर्थिक सक्षमीकरण घडून येण्यासाठी स्त्रियांना रोजगाराच्या संधी उपलब्ध करून देणे, त्यांना आर्थिक स्वावलंबी बनवणे आणि त्यांच्यातील क्रयशक्ती निर्माण करण्यातून तिचे पुरुषावरचे अवलंबित्व कमी होऊन स्त्री निर्णय घेण्यास स्वतंत्र आणि सक्षम बनेल या हेतूने जागतिकीकरणाकडे पाहणे गरजेचे आहे.

जागतिकीकरणामुळे स्त्रियांवर झालेले सकारात्मक परिणाम –

- 1) बालविवाह, सतीची प्रथा, विधवा पुनर्विवाह बंदी व त्यांचे शोषण, देवदासींचे शोषण, बुरखा पद्धत, जवळजवळ भारतीय समाजातून नाहीशा झाल्या आहेत.
- 2) जागतिकीकरणामुळे स्त्री रोजगाराच्या प्रमाणात 70 टक्के वाढ झाली.
- 3) भारतीय स्त्रियांनाकारकुनक्षेत्र ते प्रशासनातील सचिवउच्च अशा पदापर्यंत भारतात अनेक स्त्रिया सर्वत्र कार्यरत आहेत.

डॉ. किरण बेदी, कांचन भट्टाचार्य, मीरा बोरवणकर यासारख्या स्त्रियांनी भारतीय पोलिस सेवेत जबाबदारीची स्थाने भुषविली आहेत. भारतातील सैन्यदलात 1991 नंतर कमिशनड ऑफिसर्स म्हणून महिला उच्च पदावर कार्यरत आहेत.

दरवर्षी डॉक्टर होणाऱ्या महिलांची संख्या 1.25 लाख आहे. सॉफ्टवेअर व्यवसायातील महिलांची संख्या 21 टक्के तर विज्ञान तंत्रज्ञान क्षेत्रातील पदवीधर महिलांची संख्या 25 टक्के आहे.

समाजकार्य क्षेत्रात मेघा पाटकर, मृणाल गोरे, डॉ. मंदा आमटे, बानू कोयाजी, गोदावरी परुळेकर, सिंधूताई संपकाळ इ. स्त्रियांनी आपल्या कार्याचा ठसा उमटविला आहे.

साहित्याच्या प्रत्येक क्षेत्रात स्त्रियांचे मोठ्या प्रमाणात योगदान आहे.

क्रीडाक्षेत्रातील बहुतेक सर्व प्रकारात महिलांनी भरीव कामगिरी केली आहे. तेजस्वीनी सावंत, राही सरनोबत, मेरी कॉम, पी. व्ही. सिंधू व भाग्यश्री साठे इ.

नकारात्मक परिणाम –

1) महिलांच्या आरोग्याकडे दुर्लक्ष :-

जागतिकीकरणामध्ये नोकरी, कुटुंब सांभाळताना आरोग्य दुर्लक्षित होत आहे. कॉपर टी, संप्रेरके औषधे, गर्भपात इ. वापर मोठ्या प्रमाणात होत असल्यामुळे महिलांच्या आरोग्यावर मोठ्या प्रमाणावर वाईट परिणाम होत आहे.

2) भारतीय संस्कृती व मूल्यांचा ऱ्हास होत चालला आहे.

3) कामाच्या ठिकाणी महिलांचे लैंगिक शोषण होत आहे.

विविध समस्यांना सामोरे जावे लागत आहे, काही ठिकाणी समान कामाबद्दल समान वेतन असे धोरण राबवले जात नाही. महिला म्हणून पदोन्नती, बढती, प्रशिक्षण संबंधी देखील भेदभाव केला जातो.

4) मेडियातील महिलांचे सादरीकरण :-

लोकांच्या मनोरंजनासाठी प्रसारमाध्यमे आपल्या फायद्यासाठी महिलांचे असभ्यरितीने प्रदर्शन करतात. असंख्य महिला प्रसिद्धीच हव्यासापोटी अशा प्रदर्शनास प्रवृत्त होत आहेत. त्याचा समाज जीवनावर परिणाम होत आहे.

निष्कर्ष :

- 1) जागतिकीकरणामुळे महिलांच्या राहणीमाणात सुधारणा झाली.
- 2) विवाह पद्धतीमध्ये अमूलाग्र बदल झाला.
- 3) भारतीय अर्थव्यवस्थेतील उत्पन्नात महिलांच्या वाट्याला भर पडली.
- 4) विविध आव्हाने पेलण्यास स्त्री सक्षम झाली आहे.
- 5) स्त्रिया स्वावलंबी बनू लागल्या.

संदर्भ साहित्य :

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सामाजिकता आणि कथालेखिकांची भूमिका

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पूर्वीपासून कथा ह्या मनावर संस्कार करित असल्याचे दिसते. आईने, आजीने सांगितलेल्या राजा राणीच्या कथा, चिऊ काऊच्या कथा, भूताखेताच्या तसेच देवदेवतांच्या कथा मौखिक परंपरेने चालत आल्याचे लोकसाहित्यातून दिसून येते. तसेच लोकसाहित्यातून तरुणांसाठी प्रेमकथा, प्रौढांसाठी वास्तववादी कथा असल्याचे आढळते. जीवनात मनोरंजन, शाश्वत सत्य, वास्तव संस्कार आणि लोकहित या सर्वांची गुंफन कथा या वाङ्मय प्रकाराला साधता आली. लोकसमूहाची मनोरंजनाची गरज भागविण्यासाठी म्हणून लोककथा, दंतकथा, परिकथा, प्राणीकथा, दैवतकथा, बोधकथा, धार्मिक कथा या लोक जीवनाच्या आवतीभोवती वावरत असल्याचे दिसून येते. लोकसमूहाच्या आवश्यकतेनुसार आणि गरजेनुसार तसेच वयोगटानुसार कथेचे स्वरूप बदलताना दिसते. या कथा विशिष्ट स्वरूपात कहाणी, गोष्ट अथवा कथा म्हणून ओळखल्या जातात. काळ आणि परिस्थिती बदलली की, कथेच्या स्वरूपात बदल झाल्याचे दिसते. जुन्यातून नवी कथा निर्माण होते आणि जुनी कथा काळाच्या ओघात मागे पडते.

उद्दिष्टे

1. मराठी कथालेखनातील स्त्रियांची भूमिका समजावून घेणे.
2. मराठी कथेच्या आधारे सामाजिक समस्यांवर प्रकाश टाकणे.

गृहीतके

1. आजही समाजात स्त्रियांना सामाजिक स्वातंत्र्य नाही.
2. आजही समाजात स्त्रियांना सन्मानाची वागणूक दिली जात नाही.

स्त्रियांच्या कथालेखनाचा अभ्यास करत असताना गोष्ट, लघुकथा, कथा, नवकथा, ग्रामीण कथा, दलित कथा या प्रवाहानुसार ही कथा विकसित होत गेली. 1960 नंतर कथा लेखन करणाऱ्या लेखिकांची संख्या फार मोठी आहे. या सर्वच लेखिका या शोधनिबंधात मावणे अशक्य असल्याकारणाने काही मोजक्याच लेखिका घेऊन त्यांनी त्यांच्या कथा लेखनातून आलेले सामाजिकतेचे धावते चित्रण इथे केले आहे. ते मी इथे मांडण्याचा प्रयत्न केला आहे.

1818 ते 1920 या काळात मुलींचा बालविवाह होत असे. या प्रथेविरुद्ध लोकहितवादी आगरकर यांनी या दुष्ट प्रवृत्तीविरोधी हल्ला केला होता. बालविवाहाचे चित्रण करणाऱ्या कथा स्त्रियांनी लिहिल्या. उमा या लेखिकेने 'आधी लग्न मग स्वयंवर' तसेच लक्ष्मीबाई कार्लेकर यांनी 'लग्न कहाणी' या कथेत बालविवाहाचे चित्रण केले आहे.

1920 ते 1960 या काळात स्त्रियांच्या स्वातंत्र्याचा प्रश्न निर्माण झाला होता. तेव्हा आम्हाला स्वातंत्र्य हवे आहे अशी आर्त हाक स्त्रियांच्या कथालेखनातून आलेली दिसून येते. 1960 नंतर हुंडा पद्धतीचे चित्रण करणाऱ्या कथा लिहिल्या गेल्या. त्यात प्रामुख्याने प्रतिमा इंगोले यांच्या 'लेक भुईची' या कथासंग्रहातील 'बुडतीची पावल', 'पयस्याची मेख', 'सोन्याचा गोफ', 'परायाची लेक' इत्यादी कथा ग्रामीण भागातील हुंडा पद्धतीचे चित्रण करतात तर त्यांची 'चौकट' या कथासंग्रहातील 'पारख' ही कथा शहरी भागातील उच्चश्रु समाजातील हुंडा पद्धती या कथालेखिकांच्या कथेतून दिसून येते.

काही कथा लेखिकांनी त्यांच्या कथेतून मातांचा प्रश्न मांडला आहे. सिझरला सामोरे जावे लागते. गर्भारपणा आणि मातांचा प्रश्न सरिता पदकी, गौरी देशपांडे, प्रिया तेंडूलकर, वसुधा पाटील, अनुराधा वैद्य,

विजया राजाध्यक्ष, आशा बगे, कमल देसाई या कथालेखिकांनी मातृत्वाविषयीचे अनुभव, स्त्रीचे होत असलेले शारीरिक, भावनिक, कौटुंबिक, मानसिक तसेच आर्थिक खच्चीकरण होत असल्याचे चित्रण वरील सर्वच कथालेखिकांच्या कथेतून आले आहे.

भारतीय परंपरेने स्त्रियांना बंधने लादली गेली. त्यांचे पालन करणे म्हणजे संस्कृती. या संस्कृतीचे पालन करणाऱ्या स्त्रिया आहेत. सरिता पदकी यांनी 'प्रचिती' या कथेत स्त्रियांच्या चारित्र्यावर संशय घेतल्याचे चित्रण केले आहे. तसे छाया दातार यांची 'धार चिमणी आणि मी' ही कथा आहे. हुंडा पद्धतीला प्रतिष्ठा समजले जाते असे सांगते तर त्या प्रतिष्ठेत स्त्रियांची होत असलेली गळचेपी आशा बगे यांनी 'बंदिशाळा' या कथेत व्यक्त केली आहे. पुरुषाकडून फसगत झालेल्या तीन स्त्रियांच्या दुःखाच चित्रण येते. प्रिया तेंडूलकर यांनी 'सॉरी फॉर लास्ट नाईट' या कथेत दारू पिऊन बायकोला मारहाण करणारा पुरुषवर्ग तसेच परावलंबी स्त्रीजीवनाचे चित्रण केले आहे.

ज्या स्त्रिया बुद्धिवादी आहेत त्यांनी त्यांच्या कथेतून कुटुंबात, समाजात आपल्याला सन्मानाची वागणूक मिळावी अशी अपेक्षा व्यक्त केली आहे. वसुधा पाटील यांनी 'भेट' या कथासंग्रहातून 'खेळ संपला' ही कथा आहे. कमल देसाई यांनी 'पूग', 'रंग' या कथा संग्रहातील 'तिळा बंद' या कथेत उर्मिला ही शिक्षिका पुरुषांशिवाय एकाकी जीवन जगणारी आहे. तसेच विजया राजाध्यक्ष यांनी 'अनामिक' या कथासंग्रहात 'मध्य' या कथेत संसारात पत्नीला दिलेला दुय्यम दर्जा आणि दुसरीकडे स्वतंत्र व्यक्तिमत्त्वासाठी धडपडणारी स्त्री आहे. तसेच सानिया यांनी 'खिडक्या' या कथा संग्रहातून 'वाटा' या कथेत अनिरुद्ध या पुरुषाची व्यक्तिरेखा रेखाटतात. अनिरुद्धाला स्त्री सुंदर असावी, तिचे स्थान दुय्यम असावे असे वाटते. तर उषा दातार यांनी 'काकस्पर्श' या कथेत विधवेचं दुःख चित्रित केले आहे.

1960 नंतर काही कथालेखिकांच्या कथेतून पुरुषांच्या खांद्याला खांदा लावून वेगवेगळ्या क्षेत्रात नोकरी करणाऱ्या स्त्रियांचे चित्रण केले आहे. परावलंबीत्व झिडकारून लीला श्रीवास्तव यांनी 'जखमा' या कथासंग्रहातून 'तडजोड' ही कथा साकारली आहे. तसेच याच स्वरूपाची 'चौकट' ही कथा 'प्रत्येकाची वर्तुळ' या कथासंग्रहात चित्तरली आहे. तर सरिता पदकी यांच्या 'घुसमट' या कथासंग्रहातील 'मी जाणार नाही' या कथेत घर आणि नोकरी सांभाळत जीवन जगताना होत असलेली ससेहोलपट चित्रित केली आहे. तसेच विजया राजाध्यक्ष यांनी 'कमान' या कथासंग्रहात 'लाल टपोरे फूल' तसेच 'विदेशी' या कथासंग्रहात 'त्रिवेणी' या कथा स्त्रियांच्या व्यवसायातील ताणतणावाचे चित्रण करणाऱ्या आहेत. तसेच आशा बगे, प्रिया तेंडूलकर, गौरी देशपांडे, छाया दातार, सानिया, मेघना पेठे यांनी नोकरी करणाऱ्या स्त्रियांना करावे लागणारे संघर्ष वेगवेगळ्या स्वरूपात सांगितले आहेत.

निष्कर्ष

प्राचीन काळापासून कथा मनावर संस्कार करीत आल्याचे दिसते. समाजबांधणीच्या कर्त्यात मराठी कथालेखिकांची भूमिका फार महत्त्वाची आहे. समाजातील विविध स्तरातील स्त्रियांच्या समस्यांचे चित्रण या कथालेखिकांच्या कथेतून आलेली दिसतात. कुटुंबात आणि समाजात स्त्रियांना सन्मानाची वागणूक मिळावी अशी आर्त अपेक्षा या लेखिका त्यांच्या कथा लेखनातून करतात. समाजात वावरताना त्यांना आलेले वेगवेगळे अनुभव, ताणतणाव आणि त्यांना करावा लागलेला संघर्ष या सर्वच कथालेखिकांच्या कथांमधून पहावयास मिळतो.

संदर्भ ग्रंथ

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दारिद्र्य निर्मुलनात महिला बचत गटाचे योगदान

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प्रस्तावना

स्वातंत्र्यपूर्व काळात भारतीय अर्थव्यवस्थेचा विकास करावा अशा स्वरूपाचे कोणतेही नियोजन तत्कालीन प्रशासन व्यवस्थेने स्वीकारले नव्हते; पण स्वातंत्र्योत्तर काळात भारतीय अर्थव्यवस्थेचा सर्वांगीण शाश्वत विकास व्हावा हा उद्देश समोर ठेवून 1951 पासून नियोजनाचा मार्ग स्वीकारण्यात आला. आजपर्यंतच्या नियोजनाच्या काळात देशातील शेती, उद्योग व सेवा क्षेत्राचा विकास झालेला दिसून येतो. पण देशात स्वातंत्र्यपूर्व काळात व स्वातंत्र्योत्तर काळात ग्रामीण व शहरी भागात असलेल्या दारिद्र्याचे प्रमाण कमी करता आले नाही. नियोजनाच्या काळात देशात दारिद्र्य निर्मुलनाकरिता शासनाकडून विविध प्रकारच्या योजना गाव पातळीवर राबविल्या आहेत. एकात्मिक ग्रामीण विकास योजना, ट्रायसेम योजना, महिला आणि बाल विकास कार्यक्रम, दशलक्ष विहीर योजना, इंदिरा आवास योजना, अंत्योदय योजना, विशेष घटक योजना इत्यादी योजनांची अंमलबजावणी करून अर्थव्यवस्थेतील दारिद्र्याचे प्रमाण कमी करण्याचा प्रयत्न केला. आज जागतिकीकरणाच्या स्पर्धेत देशात दारिद्र्याच्या समस्येची तीव्रता जास्तच जाणवत आहे. अशा प्रकारच्या दारिद्र्याची समस्या भारतातच नव्हे तर जगातील बहुतांश देशात दिसून येते. म्हणून जगात सर्वप्रथम दारिद्र्याचा अभ्यास बांगलादेशातील चितगांव विद्यापीठातील प्रा.मोहमंद युनूस यांनी केला. त्यांनी दारिद्र्य निर्मुलनासाठी 'स्वयंसहाय्यता बचत गटाची' संकल्पना मांडली. या गटाचे साहाय्याने दारिद्र्याचे प्रमाण कमी करता येते, हे त्यांनी जगाला दाखवून दिले.

उद्दिष्ट्ये

1. महिला बचत गटाची व्याख्या व संकल्पाचा अभ्यास करणे.
2. देशातील दारिद्र्याच्या मोजमापाचा अभ्यास करणे.
3. दारिद्र्य निर्मुलनासाठी शासनाने अवलंबलेल्या विविध योजनांचा अभ्यास करणे.
4. देशातील महिला बचत गटाच्या प्रगतीचा अभ्यास करणे.

गृहितके-

1. शहरी आणि ग्रामीण भागातील दारिद्र्य महिला बचत गटाच्या माध्यमातून कमी करता येते.
2. स्वयंरोजगाराच्या माध्यमातून दारिद्र्य कमी करता येतो.

व्याख्या

1. "एकाच ध्येयाने प्रेरित होऊन 10 ते 20 महिलांच्या संघटनातून निश्चित मूल्याच्या व आर्थिक साहाय्याच्या हेतूने एकत्रित आलेल्या गटाला स्वयंसहाय्यता बचत गट असे म्हणतात."
2. ज्या समूहात 10 ते 20 महिलांची निवड करून नियमित बचतीतून एकमेकांच्या गरजा, अडचणी सोडविण्यासाठी व जीवनमूल्य उंचावण्यासाठी कर्ज स्वरूपात अर्थसहाय्य केले जाते, व्यवसाय उभारला जातो, सर्वानुमते निर्ण घेऊन संघटन शक्ती वाढविली जाते, परस्पर सहकार्य, सहभाग, नेतृत्व व विचारांची देवाण घेवाण सातत्यपूर्ण व प्रयत्नशील सदस्यांच्या समूहाला स्वयंसहाय्यता बचत गट असे म्हणतात.
3. एकाच वाडी-वस्तीवरील एकाच आर्थिक, सामाजिक स्तरामधील समविचारी समान गरजा असणाऱ्या 10 ते 20 महिलांच्या संघटनेस स्वयंसहाय्यता बचत गट असे म्हणतात.

संकल्पना

स्वयंसहाय्यता बचत गटाची संकल्पना सर्वप्रथम बांग्लादेशातील चितगांव विद्यापीठात कार्यरत असलेले प्रा.मोहमंद युनूस ह्यांनी त्यांच्या संशोधन विषयात मांडली. त्यांच्या संशोधनात भूमिहीन, बेरोजगार व दारिद्र्याने ग्रासलेल्या अशा निराशमय जीवन जगणाऱ्या महिलांचा सर्व्हे करून, त्यांच्यात असलेल्या कमतरतेच्या अभ्यास केला. त्यांच्या अहवालात दारिद्र्याने ग्रासलेल्या लोकांना भांडवलाच्या अभावाने स्वयंरोजगार उभारता येत नाही, असा त्यांनी निष्कर्ष काढला.

दारिद्र्याच्या समस्येतून त्यांना बाहेर येण्यासाठी स्वयंसहाय्यता गटाची गरज आहे. या गटाच्या आर्थिक साहाय्याने व्यवसायांची उभारणी करून दारिद्र्य कमी करता येते. इतकेच नव्हे तर त्यांनी अशा प्रकारचे प्रयोग करून बहुतांश कुटुंबाचे दारिद्र्य कमी केल्याचे पुरावे त्यांनी सिद्ध केले आहे. स्वयंसहाय्यता बचत गटाच्या माध्यमातून आर्थिक साहाय्याने स्वयंरोजगाराची उभारणी करून रोजगार निर्मिती केली. रोजगारातून उत्पन्न वाढ, उत्पन्न वाढीतून दारिद्र्यात घट करता येते, हे त्यांनी जगाला दाखवून दिले.

स्पष्टीकरण

दारिद्र्य निर्मुलनाचे स्पष्टीकरण करत असताना सर्वप्रथम दारिद्र्याचे स्पष्टीकरण करणे आवश्यक आहे. दारिद्र्य म्हणजे ज्या व्यक्तिला किंवा कुटुंबाला त्यांच्या दैनंदिन जीवनातील मूलभूत गरजा (अन्न, वस्त्र, निवारा व आरोग्य) यांची पूर्तता करण्यास असमर्थ असतो. अशा व्यक्तीस दरिद्री असे समजावे. दारिद्र्याचे दोन प्रकार आहेत. एक निरपेक्ष आणि दुसरे सापेक्ष दारिद्र्य. आपल्या देशात सर्वाधिक ग्रामीण भागात निरपेक्ष दारिद्र्याचे प्रमाण दिसून येते तर शहरी भागात दोन्ही प्रकारचे दारिद्र्य दिसून येते. भारतात दारिद्र्य वाढीची कारणे पुढीलप्रमाणे सांगता येतील. त्यात वेगाने वाढत जाणारी लोकसंख्या, अंधश्रद्धा, पारंपारिक शिक्षण पद्धत, पारंपारिक शेती, मंद गतीने वाढणारी गुंतवणूक व इतर कारणामुळे देशात दारिद्र्य प्रमाण वाढत असलेले दिसून येते. दारिद्र्य निर्मुलनाचा लेखाजोखा मांडण्यापूर्वी सर्वप्रथम दारिद्र्याचे मापन करणे आवश्यक आहे.

दारिद्र्याचे मोजमाप 2014 अहवाल

वर्ष	ग्रामीण	शहरी	एकूण
1993-94	50%	31.8%	45.3%
2004-05	42%	25.7%	37.2%
2009-10	33.8%	20.9%	29.8%
2011-12	25.7%	13.7%	21.9%

Source : Planning Commission of India 2014

वरील कोष्टकात दर्शविल्याप्रमाणे दारिद्र्याचे प्रमाण आज सुद्धा ग्रामीण भागात 25.7 लोक निरपेक्ष दारिद्र्याचे जीवन जगत आहेत. तर शहरी भागात 13.7 लोक दारिद्र्याचे जीवन जगत आहेत. तर एकूण 21.9 लोक 2011-12 मध्ये दारिद्र्याचे जीवन जगत आहेत. 1993-94 ते 2011-12 जवळपास 20 वर्षांच्या काळात दारिद्र्याच्या प्रमाणात घट झालेली दिसून येते.

दारिद्र्य निर्मुलन

देशातील ग्रामीण व शहरी भागातील दारिद्र्याचे प्रमाण कमी करण्यासाठी केंद्र व राज्य सरकार सातत्याने विविध योजनांच्या माध्यमातून प्रयत्न करत असलेले आपणांस दिसून येते. त्यापैकी महिला बचत गट ही संकल्पना दारिद्र्य निर्मुलनात प्रभावी ठरलेली दिसून येते. हे आपणांस बचत गटाच्या 1990 पासून करत असलेल्या कार्यावरून दिसून येते. 1987 मध्ये भारतीय रिझर्व्ह बँकेच्या सहकार्याने व नाबार्डच्या पुढाकाराने कर्नाटकातील म्हैसूर रिसेटलमेंट अँड डेव्हलपमेंट एजन्सी या स्वयंसेवी संस्थेने पत

व्यवस्थापन गट निर्माण केले. हे पत व्यवस्थापन गट आजच्या बचत गटासारखे होते. म्हणून हे पत व्यवस्थापन स्वयंसहाय्यता बचत गट चळवळीत महत्त्वाची मानली जाते. याच धर्तीवर 1992 मध्ये नाबार्डने देशातील 500 महिला बचत गटांना बँकेशी जोडण्याचा प्रकल्प सुरू केला. एवढेच नसून 1998 ते 2008 या दहा वर्षांच्या काळात 10 लाख बचत गटांना बँकेशी जोडण्याचा संकल्प केला होता. तर भारतीय रिझर्व्ह बँकेने 1993 मध्ये महिला बचत गटाचे अस्तित्व मान्य करून अशा प्रकारचे बचत गट बँकेत खाते उघडू शकतात. अशा प्रकारचे निर्णय घेण्यात आला. यामुळे बचत गटाना स्वतःचे अस्तित्व निर्माण झाले तर 1996 पासून अशा प्रकारच्या बचत गटांना बँकिंग संलग्नता मान्य करून कर्जाच्या क्षेत्रात समावेश करण्यात आला.

स्वर्ण जयंती शहरी रोजगार योजना

ही योजना डिसेंबर 1997 पासून कार्यान्वित करण्यात आली आहे. ही योजना शहरी भागातील बेरोजगार अर्ध बेरोजगार व तसेच महिला बचत गटातील महिलांना स्वयंरोजगारासाठी प्रोत्साहित करते. या योजनेतील खऱ्या लाभार्थीची निवड शहरातील स्थानिक स्वराज्य संस्थेमार्फत घरोघरी जावून केली जाते. या योजनेकडून केंद्र व राज्य सरकारकडून 75 : 25 या प्रमाणात वित्त पुरवठा केला जातो. या योजने अंतर्गत महिला बचत गटांना व्यवसाय उभारणीसाठी कर्जाची तरतूद केली जाते. किराणा दुकान, ब्युटी पार्लर, भोजनालय, रेडीमेड कापड दुकान, फिरते उपहारगृह, मिरची कांडप, पिठाची गिरणी, बांगड्याचे दुकान, फोटोग्राफी इत्यादी व्यवसाय उभारणीकरिता महिलांना बचत गटाच्या माध्यमातून स्वयंरोजगारासाठी प्रोत्साहन दिले जाते.

स्वर्ण जयंती ग्राम स्वयंरोजगार योजना

ही योजना देशात एप्रिल 1999 ला सुरू करण्यात आली. या योजनेत एकूण सहा योजनांचा समावेश करण्यात आला आहे. एकात्मिक ग्रामीण विकास योजना, ट्रायसेम योजना, ग्रामीण क्षेत्रातील स्त्रिया व मुलांचा विकास, दशलक्ष विहीर योजना, ग्रामीण कारागिरांना सुधारित औजरांचा पुरवठा इतर योजनांचा समावेश करून ग्रामीण भागातील दारिद्र्य रेषेखाली असलेल्या व्यक्तींना किंवा कुटुंबाला स्वयंरोजगार उभारणी करिता प्रोत्साहित करणे हा उद्देश समोर ठेवून योजना चालू करण्यात आली. या योजने अंतर्गत शेळीपालन, दुग्ध व्यवसाय, किराणा दुकान, फिरते कापड दुकान, कुक्कुट पालन, वराह पालन, बंदिस्त शेळी पालन, मच्छी पालन, मिरची कांडप, पिठाची गिरणी इत्यादी व्यवसायांना मिळणारे अनुदान प्रकल्पांच्या 30 दिले जाते किंवा 75000 रुपये दिले जाते. जर त्यांचे बचत गट दारिद्र्य रेषेखालील महिलांचा असेल आणि एस.सी. किंवा एस.टी. प्रवर्गातील असेल तर प्रकल्पांच्या 50 अनुदान किंवा 1.25 लाख अनुदान दिले जाते. या योजनांचा लाभ सर्वाधिक महिला बचत गटांनी घेऊन स्वतःचा विकास केलेला आहे.

महिला बचत गटांच्या प्रगतीचा अहवाल 2016

वर्ष	म.ब.संख्या लाखात	म.ब.केलेली बचत कोटीत रु.	बँकानी म.ब. दिलेली कर्जे कोटी रु.
2006-07	41.61	3512.71	12366.49
2007-08	50.10	3785.39	16999.91
2008-09	61.21	5545.62	22679.84
2009-10	69.53	6198.71	28038.28
2010-11	74.62	7016.30	31221.17
2011-12	79.60	6571.41	36340.00
2012-13	73.18	8217.25	39375.30

2013—14	74.30	9897.42	42927.52
2014—15	76.97	11059.84	51545.46
2015—16	79.03	13691.39	57119.23
2016—17	85.77	16114.23	61581.30

Source- No board publication status of micro finance in India

वर दर्शविलेल्या कोष्टकात महिला बचत गटाची प्रगती 2006—07 ते 2016—17 काळात सातत्याने वाढत गेली आहे. महिला बचत गटाची संख्या व त्या गटाकडून केलेली बचत ही वाढत गेलेली आहे. तसेच देशातील विशेष म्हणजे राष्ट्रीय व्यापारी बँका, प्रादेशिक ग्रामीण बँक, सहकारी बँका इत्यादी बँकांनी बचत गटांना मोठ्या प्रमाणात कर्जाची सवलत दिली आहे. अशा प्रकारच्या कर्ज सुविधा सातत्याने वाढत गेले आहे. वर नमूद वित्तसंस्थांनी महिलांना स्वयंरोजगार उभारणीस मदत झाली. यातून त्यांना रोजगार प्राप्त झाला व परिणामतः त्यांचे दारिद्र्य कमी होण्यास मदत झाली आहे.

1993—94 मध्ये देशात एकूण दारिद्र्याचे प्रमाण 45.3 होते तर 2011—12 मध्ये देशातील एकूण दारिद्र्य 21.9 इतके झाले. यावरून आपणांस देशात दारिद्र्य कमी होत असल्याचे आपणांस दिसून येते.

निष्कर्ष:-

देशात दारिद्र्य निर्मूलनासाठी 1980 च्या दशकापासून सुरुवात झालेली आहे. 1980 ते 1990 या दशकात दारिद्र्य निर्मूलनाला फारसे यश आलेले नाही. पण 1990 नंतर जेव्हा देशात महिला बचत गटाला नाबार्ड आणि भारतीय रिझर्व्ह बँकेने कायदेशीर मान्यता दिली. तेथून त्यांचा विकास झाला व बचत गटाला बँकेत खाते उघडण्यास तसेच कर्जे देण्यास परवानगी दिली. याचा लाभ शासनाच्या विविध योजनांच्या माध्यमातून गरीब व दारिद्र्यात निराशमय जीवन जगणाऱ्या लोकांना मोठ्या प्रमाणात घेता आला. यातून त्यांना रोजगाराच्या संधी प्राप्त झाल्या आणि त्यांचे दारिद्र्य कमी होण्यास एक प्रकारे मदत झाली. त्याचा परिणाम म्हणून महिलांच्या आर्थिक, सामाजिक व राजकीय जीवनात विकास होऊन महिलांचे नवीन नेतृत्व निर्माण होण्यास महिला बचत गटाची मदत झाली.

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3. अल्प बचत नियोजन— श्री. मुल्लाणी एम.यू.
4. योजना— डिसेंबर 2007
5. योजना एप्रिल 2007
6. Planning commission Report 2014
7. Status of micro finance Report 2016

भारतातील स्त्री चळवळीचा समाजशास्त्रीय अभ्यास

प्रा.डॉ.मधुकर धुतुरे
समाजशास्त्र विभाग प्रमुख
विठ्ठलराव पाटील महाविद्यालय, कळे,
ता.पन्हाळा, जि.कोल्हापूर.

प्रस्तावना

भारतीय समाजामध्ये स्त्रियांच्या सामाजिक दर्जासंदर्भात कमालीचा विरोधाभास आढळतो. एका बाजूला स्त्रियांचे धर्माधिष्ठित गौरविकरण (काल्पनिक) व दुसऱ्या बाजूला समाजात प्रत्यक्षात दुय्यम स्थान, शोषण असा हा विरोधाभास आहे. एका बाजूला स्त्री प्रतिष्ठा हा समाजाच्या श्रेष्ठत्वाचा निकष व दुसऱ्या बाजूला सामाजिक स्तरीकरणामध्ये शेवटचे स्थान असा हा विरोधाभास आहे.

भारतीय समाज मुख्यतः पुरुषप्रधान राहिला आहे. अर्थात, केरळमधील नायर, मंगळूरमधील शेटी, बंगाली काही भटक्या जमातीमध्ये स्त्री प्रधानतेचे प्रमाण दिसते. परंतु सर्वसामान्यपणे विचार करता भाटतो समाजामध्ये स्त्रियांना दुय्यम स्थान असल्याचे प्रकर्षाने जाणवते. तद्वतच अनेक रुढी परंपरा यामुळे स्त्रियांवर अन्याय शोषण, न्याय अधिकार यावर आधारित चळवळी व संघटना उभ्या राहिल्या.

भारतीय चळवळीचे तीन टप्पे करता येतात. पहिला टप्पा 1830-1915, दुसरा टप्पा 1915 ते 1940, तिसरा टप्पा 1947 पासून पुढे.

पहिल्या टप्प्यामध्ये मुख्यतः काही पुरोगामी पुरुषांच्या पुढाकारामुळे महत्त्वाचे बदल घडताना दिसतात. यामध्ये सतीबंदी कायदा (1829), विधवा पुनर्विवाह कायदेशीर मान्यता 1856 स्त्रीभ्रूण हत्या प्रतिबंधक कायदा (1870) अंतर जमाती विवाहास मान्यता 1872 समती वयामध्ये वाढ, 1891 यांचा समावेश होतो. या संदर्भात विश्वरचंद्रा विधासागर, वीरेशलिंग पंतुलू, पंडित रमाबाई, राजा राममोहन रॉय, धोंडो केशव कर्वे, सुष्मलक्ष्मी, जोतिबा, सावित्रीबाई फुले यांचे कार्य महत्त्वाचे ठरते.

दुसऱ्या टप्प्यामध्ये भारतीय महिला परिषद, भारत स्त्री महामंडळ, विमेन्स इंडियन असोसिएशन (WIR) नॅशनल कौन्सिल ऑफ विमेन फॉर इंडिया विमेन्स कॉन्फरन्स AIWC या संघटनांचा उदय होतो. या संघटित चळवळीद्वारे प्रांतामध्ये स्त्रियांना मतदानाचा अधिकार 1921 बालविवाह प्रतिबंधक कायदा 1929 स्त्रियांना मर्यादित प्रमाणात मालमत्तेचा हक्क 1937 यासारखे महत्त्वपूर्ण बदल झाले.

उद्दिष्टे

संबंधित संशोधन पेपर सामाजिक संशोधनातील दुय्यम सामुग्रीच्या आधारे तयार करण्यात आला आहे.

1. स्त्री चळवळीच्या उदयाचा आढावा घेणे.
2. स्त्री चळवळीच्या आयामाचा आढावा घेणे.
3. स्त्री चळवळीचे नवे यश व मर्यादा यांचा अभ्यास करणे.
4. स्त्री चळवळीची पुढील आव्हाने जाणून घेणे.

स्वातंत्र्योत्तर काळातील स्त्री चळवळीचे पुन्हा तीन टप्पे करता येतात.

1947 ते 1970 या दशकापर्यंत राष्ट्रबांधणीच्या कार्याला प्राधान्य दिले गेले. अर्थात संविधानात अंतर्भूत मूलभूत हक्क व राज्याची मार्गदर्शक तत्त्वे यामध्ये स्त्रियांचे हक्क व अधिकार यांचा योग्य न्याय देण्याचा प्रयत्न केला गेला. पण या तरतुदीच्या अंमलबजावणीत अपयशामुळे 1970 च्या दशकात स्त्री चळवळीचा स्वातंत्र्योत्तर कालखंडातील दुसरा टप्पा सुरू झाला.

असमान वेतन, स्त्रियांचे अकुशल कामगारात वर्गीकरण, विना मोबदला श्रम, सामाजिक संस्थामधील जात, धर्म, कुटुंब इ. सत्तेच्या संरचनेतील पुरुषी वर्चस्व या समस्यावर भर होता. स्वातंत्र्योत्तर

कालखंडातील 21 व्या शतकातील टप्प्यामध्ये स्त्री चळवळ स्त्री-पुरुष समानतेच्या पलिकडे जाऊन स्त्रियांची वैयक्तिक जीवन ठरवण्याची सत्ता व त्यांचे सबलीकरण यांसारख्या मुद्द्यांवर प्रकाश टाकते.

भारतामध्ये स्त्री चळवळीचा एक प्रवाह वरील आढाव्यावरून स्पष्ट होतो. आजही अनेक गंभीर स्त्री समस्या भारतीय समाजासमोर उभ्या आहेत. रुढी परंपराचा पगडा, प्रत्येक धर्मातील खाजगी जीवन नियंत्रित करणारे धार्मिक कायदे, विवाहित स्त्री-पुरुष प्रमाण, समाज नागरी कायद्याचा अभाव, कौटुंबिक हिस्सा, हुंडाबळी, बलात्काराच्या घटना, नोकरी करणाऱ्या स्त्रियांचे प्रश्न यांसारख्या समस्यांना स्त्री समाजाला आजही तोंड द्यावे लागते. या समस्यांचे आकलन व त्यावरील उपाय याचा अभ्यास करणे आवश्यक आहे.

1975 साल हे संबंध जगभरच एका नव्या क्रांतीचे वातावरण निर्माण करवून गेले. या काळापर्यंत फ्रान्स, जर्मनी, व्हिएतनाम, लॅटिन अमेरिका, अमेरिकेतील ब्लॅक पॅथर आंदोलन, चीनमधील नवजनवादी क्रांती अशा अनेक चळवळींतून समाजव्यवस्थेत बदल होत होते. स्त्रियांचे प्रश्न हे तर विश्वव्यापी आहेत हे लक्षात आल्यावर संयुक्त राष्ट्रसंघाने 1975 हे महिला वर्ष म्हणून घोषित केले आणि 8 मार्च हा महिला दिवस म्हणून घोषित झाला, त्यालाही वस्त्रोद्योगातील गिरणी कामगार स्त्रियांनी केलेल्या चळवळीचा संदर्भ होता. स्त्रियांचे प्रश्न यानिमित्ताने पृष्ठस्तरावर येऊ लागले आणि संबंध जगातच ते इतके जटिल होते की, पुढची दहा वर्षे महिला दशक म्हणून घोषित करण्यात आली. दुर्दैवाने या घटनेला तीस वर्षे झाल्यावरही स्त्रियांच्या कित्येक समस्या अजून सुटलेल्या नाहीत.

स्त्री चळवळीचे नवे आयाम

देशाला लागलेले आणीबाणीचे ग्रहण 1977 मध्ये सुटले आणि देशभर स्त्रियांच्या चळवळी पुन्हा एकदा नव्याने जोर धरू लागल्या. अनेक स्त्री चळवळींचा मोठा सहभाग होता. स्त्री समस्या वर्गसापेक्ष असूनही प्रॉयोरिटी झीन मध्ये टाकण्यात आली. जशा ट्रेड युनियन, शेतकरी समिती इ. शाखा उदयाला आल्या. त्याचप्रमाणे स्वतंत्र, स्वायत्त, बिगरसरकारी संस्था स्त्रियांच्या प्रश्नांच्या सोडवणुकीसाठी मोठ्या प्रमाणात स्थापन झाल्या. परदेशातून अनुदाने मिळू लागली. 1977 मधील महिला दक्षता समितीला सरकारी जनता दलाचा पाठिंबा होता आणि त्याला प्रमिला दंडवते यांचेकडे स्त्रीचे नेतृत्व होते, त्यामुळे स्त्रियांचा आवाज संसदेपर्यंत पोचू शकला आणि काही कायदेविषयक सुधारणा दृष्टिपथात आल्या.

याच सुमारास बिहारमधल्या बोधगया जिल्ह्यात जयप्रकाश नारायणांच्या विचारसरणीने प्रभावित झालेल्या छात्र युवा संघर्ष समितीच्या महिला शाखांनी मंदिरातील महंताच्या सावकारी पाशात असलेल्या कित्येक जमिनी भूमिहिनांना परत मिळवून दिल्या. 1980 मध्ये त्यांनी 'औरत' नावाचं एक पोस्टर प्रसिद्ध केले. त्यात म्हटले होते की, समाज बदलेल तेव्हा व्यक्ती बदलेल आणि जेव्हा व्यक्ती बदलेल तेव्हा समाज बदलेल. त्यासाठी पुरुष-पुरुष, पुरुष-स्त्री आणि स्त्री-स्त्री यांच्यातलं नातं बदलावं लागेल. याच काळात पुरुषांच्या वर्चस्वाचे मुद्दे चर्चेत आले, तेव्हा बोधगयामध्ये एक स्त्री शिबीर आयोजित करण्यात आले. त्यात पुरुषांबरोबर जमिनीच्या मालकी हक्कात स्त्रियांचेही नाव लावले जावे, अशी जोरदार मागणी करण्यात आली. तथापि ही संघटना फक्त स्त्रियांचीच नसल्याने स्त्रियांच्या मागण्यांचा फारसा प्रभाव पडू शकला नाही.

राजकीय पक्षांशी संबंधित स्त्री शाखेच्या कार्यकर्त्याला नेहमीच मर्यादा पडत गेल्या आणि त्या त्या राजकीय पक्षांच्या धोरणाबाहेर जाऊन काम करणेही अशक्य झाले. सत्तरच्या दशकातील उत्तरार्धात दिल्लीमध्ये 'समता' किंवा 'स्त्री संघर्ष' या नावाने एकत्र आलेल्या गटांत कोणतीही स्त्री राजकीय पक्षाची असणार नाही याची कळजी घेण्यात आली.

दिल्लीतील मानुशी गट करत असलेले 'ओम स्वाहा' हे पथनाट्या आणि महाराष्ट्रात ज्योती म्हापसेकरांनी लिहिलेल्या 'मुलगी झाली हो' या पथनाट्याचे रस्त्यावर प्रयोग करून सामान्य स्त्री-पुरुषांपर्यंत स्त्रियांवरचे अन्याय, हुंड्यासाठी होणारे छळ, स्त्रियांना जिवंत जाळण्याच्या घटना इत्यादी प्रश्नांची झळ सर्वदूर पोचवली. अश्लील पोस्टर्सबद्दलची निदर्शने, जाहिरातीतील स्त्री शरीराचे

प्रदर्शने, नाटक-सिनेमांमधील अश्लील दृष्ये आणि भाषा यांच्याबद्दल मोर्चे काढून स्त्री संघटनांनी स्त्रियांच्या अवमूल्यनाकडे समाजाचे लक्ष वेधले.

विद्यापीठांमधून स्त्रीविषयक अभ्यासक्रम व स्त्री अभ्यास केंद्रे सुरू झाली. संशोधनाच्या स्तरावर स्त्री प्रश्न आल्यामुळे स्थूल आणि सूक्ष्म या दोन्ही पातळ्यांवर तळागाळातल्या स्त्रीच्या जगण्यापासून उच्चस्तरीय स्त्रीच्या जीवनशैलीबद्दल अनेक वास्तवे उजेडात येऊ लागली आणि सर्वच स्तरावरील स्त्रियांच्या शोषणाचा विविध सामाजिक शास्त्रांच्या संदर्भात अभ्यास सुरू झाला. पितृप्रधानता, लिंगभाव यासंबंधी मानसशास्त्र, मानववंशशास्त्र, समाजशास्त्र यांच्या दृष्टिकोनातून नवीन संशोधनाला चालना मिळाली. स्त्री चळवळींच्या पायावरच स्त्रीवादी साहित्याची इमारत उभी राहिली आणि मराठी साहित्यात तिने एक नवा प्रयोग आणला. विवाहातील दुय्यम भूमिका, समाजाची दुटप्पी नीती, पुरुषसत्ताकाची अरेरावी, स्त्रियांचे दडपलेपण, लैंगिक शोषण इत्यादी अनेक प्रश्नांवर धीट भाष्य करणाऱ्या कविता, कथा, कादंबऱ्या यांनी स्त्री जीवनाचे वास्तव जगासमोर उघड केले.

स्त्री चळवळींची व्याप्ती आणि जरूरीही दिवसेंदिवस वाढत आहे. हुंडाबळी, हिंसाचार, बलात्कार, एकतर्फी प्रेमातून हत्या, गर्भलिंग परीक्षा, स्त्री-श्रूण हत्या, स्त्रियांचे विकृत चित्रीकरण, कौटुंबिक अत्याचार, स्त्रियांचा व्यापार आणि विक्री, परित्यक्ता स्त्रियांचे प्रश्न, अंधश्रद्धेने दिले जाणारे कुमारीकांचे बळी, बालिकांचे लैंगिक शोषण, स्त्री प्रश्नांची ही मालिका संपता संपत नाही. गेली 30-35 वर्षे स्त्रियांच्या चळवळी यातील एकके प्रश्न घेऊन लढू लागल्या.

स्त्री चळवळींचे यश अन् मर्यादा

स्त्री संघटनांच्या खऱ्या अर्थाने कृतिशील चळवळीची 1975 ते 2000 ही 25 वर्षे होती. स्त्रियांचे प्रश्न अगणित आणि स्त्री चळवळींची शक्ती मर्यादित आणि आपल्याला भौगोलिक क्षेत्रातल्या प्रश्नांची बांधिलकी जास्त मानणारी. त्यामुळे काळी विधायक कार्यक्रम हाती घेऊन स्त्रियांची परिस्थिती सुधारण्यासाठी त्यांनी पावले उचचलेली दिसून येतात. स्त्री मुक्ती संघटनेने 'स्त्री मुक्तीची ललकारी' हे चळवळीतल्या प्रबोधनात्मक आणि मनोरंजनात्मक सोप्या चालीवरच्या गाण्याचे पुस्तक तयार केले. ते इतके लोकप्रिय झाले की त्याच्या पन्नास हजार प्रती खपल्या.

महिला मंडळे, कारखाने, शेतमजूर स्त्रिया यांच्यासमोर कलापथकाचे कार्यक्रम करताना सुरुवातीला जोशपूर्ण म्हटल्या जाणाऱ्या या गाण्याने एकोप्याची भावना निर्माण होई आणि उत्साहपूर्ण वातावरणात पुढचे कार्यक्रम सादर होत. 'मुलगी झाली हो' हे असेच पथनाट्या आणि प्रभावीपणे त्यातून दिसणारी स्त्री जीवनाची विदारक शोकांतिका यामुळे इतके परिणामकारक ठरले की त्याची 1200 हून अधिक प्रयोग झाले. नऊ भाषेत त्याचे रुपांतर होऊन ते इतर राज्यांमध्ये पोचले. आंतरराष्ट्रीय महिला अधिवेशनातही ते सादर करण्यात आले. 1986 मध्ये याच स्त्री मुक्ती संघटनेने 'प्रेरक ललकारी' हे मुखपत्र सुरू केले. स्त्रियांचे आरोग्य, शिक्षण, दारिद्र्य, बेकारी, हिंसा, कुटुंबनियोजन, स्त्रीविषयक कायदे आणि पर्यावरण हे विषय त्यात प्रामुख्याने चर्चिते जात. दृश्य माध्यमे ही लिखित माध्यमांपेक्षा अधिक परिणामकारक असतात. त्यामुळे मासिक पाळी, गरोदरपणा, बाळंतपण यांची शास्त्रशुद्ध माहिती देण्यासाठी 'कहाणी नहाणीची', 'कहाणी नऊ महिन्यांची', 'कहानी जन्माची' असे स्लाइड शो तयार करण्यात येऊन ते स्त्रियांपर्यंत पोचवले गेले. याच काळात पुण्यातून 'बायजा' मासिक निघत होते. ग्रामीण भागातील स्त्रियांचे प्रश्न आणि त्यासाठी चालणारे विविध उपक्रम यावर या मासिकाचा विशेष भर होता. 'मिळून साऱ्या जणी' हे मासिकही स्त्री प्रश्नांनाच वाहिलेले असून गेली चौदा वर्षे स्त्री-पुरुष संवादावर विशेष भर देऊन ते अव्याहतपणे चालू आहे. 1983 मध्ये 'सहेली' या दिल्लीतील स्त्री संस्थेने भारतातील स्त्री प्रतिनिधींची एक कार्यशाळा घेतली. स्त्रियांच्या जीवनात सकारात्मकता आणणे, स्त्रियांची एकजूट घनिष्ट करणे, विविध प्रांतातील स्त्रियांमध्ये संवाद प्रस्थापित करणे,

2000 पूर्वीच्या स्त्री चळवळींपुढे अनेक आव्हाने होती आणि आपापल्या मर्यादित कुवतीत त्यांनी त्यातून वाढ काढलीही. विशेषतः रात्री, अपरात्री घरातून बाहेर काढल्या गेलेल्या, शोषित, अत्याचारग्रस्त, घटस्फोटित स्त्रियांसाठी तात्पुरती निवारा केंद्रे, मोफत वकिली सल्ला, समुपदेशन, आर्थिक-मानसिक

आधार, रोजगाराची व्यवस्था यासाठी स्त्री मुक्ती संघटना, नारी समता मंच, भारतीय स्त्री शक्ती जागरण, स्त्री आधार केंद्र इत्यादी अनेक संस्थांनी अशी तात्पुरती निवारा केंद्रे काढली. पुढील काळात चौवीस तास सल्ला देणारी हेल्पलाइन सुरु झाली. महिला दक्षता समितीने मुंबई, दिल्ली, बंगळूरु, हैदराबाद इथे शासनमान्य कुटुंब सल्ला केंद्रे सुरु केली. कायदेविषयक सल्ला देणारी केंद्रे उघडली. दिल्ली, कर्नाटक, आंध्रप्रदेश इथे आप्तकालीन निवारे उभे केले. मुंबईत 3 हजार प्रकरणात केंद्रामार्फत वैद्यकीय, मानसोपचार, पोलीसांशी संवाद इत्यादी मदत देण्यात आली. स्त्रियांशी संबंधित कायद्यातील त्रुटी दूर होण्यासाठी कायदाविषयक अभ्याससत्रे भरवण्यात आली, तर पुण्याच्या समजावादी महिला सभेने शासनाच्या सहकार्याने जन-केंद्रे (कम्युनिटी सेंटर्स), आरोग्य केंद्रे, साक्षरता केंद्रे सुरु केली. समाजवाद, कायदे, आरोग्य, शिक्षण या विषयांवर 16 पुस्तिका प्रसिद्ध केल्या. फिलिप्स इंडियाच्या सहकार्याने लाकडी खेळणी करणे, वायर वाइंडिंग, ड्रिलिंग करणे अशी कौशल्ये शिकवून अर्थार्जनाची सोय करण्यात आली. नोकरी करणाऱ्या स्त्रियांसाठी पाळणाघराची जरूती होती, अनेक स्त्री संस्थांनी त्या काळात अशी पाळणाघरे सुरु केली.

स्त्री-पुरुष समानता, विवाह संस्था, जोडीदाराची निवड, लैंगिक शिक्षण इत्यादी स्त्रीविषयक मुद्दे घेऊन महाविद्यालयीन मुलामुलींची शिबीरे आयोजित केली. कुमारवयीन मुलामुलींची जिज्ञासा, मूल्यशिक्षण, किशोरवयीन मुलींना वयात येताना मार्गदर्शन यासाठी स्त्री मुक्ती संघटनेने जिज्ञासा प्रकल्प हाती घेतला. पालिकेच्या शाळेतील 2000 मुलींना मार्गदर्शन केले. शाळांमधून पालकांसाठी समुपदेशन केंद्रे काढण्यात आली. मुलींच्या शिक्षणात येणाऱ्या अडचणी, सोयींचा अभाव, आर्थिक दुर्बलता, गैरसोयी, असुरक्षितता याकडे महिला आघाडीने विशेष लक्ष केले दिले. जीवनावश्यक वस्तू विजेचे वाढते दर यावर नियंत्रण असावे, स्वस्त धान्य दुकानातील भ्रष्टाचाराला आळा घालावा. पिण्याचे पाणी सहज उपलब्ध व्हावे, प्रसारमाध्यमातील अंधश्रद्धा व धार्मिक कट्टरतावाद थांबवावा, लिंगभेदावर आधारित श्रमविभागणी तोडली जावी, असंघटित क्षेत्रातील स्त्रियांनी एकत्र येऊन आपल्या मागण्या मांडाव्यात. त्यांनाही बोनस व बाळंतपणाची हक्काची रजा मिळावी इत्यादी मागण्या स्त्री मुक्ती आंदोलन संपर्क समितीने वारंवार करून त्यांचा पाठपुरावा केला. घरकाम करणाऱ्या कामकरी स्त्रियांन पुण्यात उत्स्फूर्त संप केला व त्यातून मोलकरीण संघटना तयार झाली. लाल निशाण पक्षातील स्त्री कार्यकर्त्यांनी त्यांना सतत पाठिंबा दिला. अंगणवाडी योजनेमुळे एक लाखांवर स्त्रियांना रोजगार मिळाला. अंगणवाडी स्त्रियांची एकजूट चांगली असून आपल्या मागण्यांसाठी त्या वारंवार मोर्चे काढतात. धरणे धरतात. परिचारिका संघटनाही वेळोवेळी आपल्या मागण्यांसाठी जागरूक राहून एकजूटीने काम करत आहेत. कचरा वेचक स्त्रियांची संघटना बांधणे, त्यांना परवाना मिळवून देणे, भंगार मालाला योग्य भाव मिळवून देणे, ओला-सुका कचरा वेगळा करण्याचे शिक्षण, ओल्या कचऱ्याचे खत बनवणे, त्यांच्या मुलांसाठी खेळवाडी चालवणे, मुलींना शिकायला प्रवृत्त करणे इत्यादी कामे जशी स्त्री मुक्ती संघटनेतर्फे चालतात तशीच निरंतर शिक्षण योजनेमार्फत एस. एन.डी. विद्यापीठातही चालतात. याशिवाय नर्मदा बचाव आंदोलन, अंधश्रद्धा निर्मूलन, पर्यावरण रक्षण, लोकविज्ञान चळवळ, अण्वस्त्र विरोधी मोहीम यातही स्त्री चळवळीचा सहभाग राहिला.

स्त्री चळवळींचा अस्त

विसाव्या शतकाच्या शेवटच्या तीन दशकांत अशा अनेक स्त्री चळवळी अस्तित्वात आल्या. स्त्रियांवरच्या अन्याय निवारणाच्या कामी या चळवळींनी बहुमोल कार्य केले. स्त्रियांवरचे प्रश्न पृष्ठभागावर आणणे, सरकारचे त्याकडे लक्ष वेधणे, दबाव गट निर्माण करणे, कायद्यात विधायक बदल घडवून आणण्याजोगी परिस्थिती निर्माण करणे आणि मुख्य म्हणजे स्त्री सुद्धा माणूस आहे आणि पुरुषांइतकाच समाजाचा एक जबाबदार सदस्य आहे याची जाणीव स्त्री-पुरुषांच्या मनात करून देण्याचे महत्त्वाचे काम स्त्री चळवळींनी केले. पण गेल्या 10 ते 15 वर्षांत स्त्री चळवळींचा हळूहळू ऱ्हास होत गेला, त्या प्रभावहीन झाल्या आणि काही प्रमाणात संपल्याही असे दृश्य आहे. त्यांची जागा राजकीय पक्षांच्या महिला आघाड्या, बिगरशासकीय संस्था, परदेशी फंडिंगवर प्रोजेक्ट घेऊन तेवढ्यापुरते काम करणाऱ्या संस्था,

बचत गट चालवणाऱ्या संस्था इत्यादींनी घेतली आहे. स्वायत्त स्त्री संघटना आणि हे नवे गट यांच्या मूलभूत दृष्टिकोनातच फरक आहे. समाजकार्य या विषयाची पदवी घेऊन या कार्यक्षेत्रात उतरलेल्या स्त्री-पुरुषांची बांधीलकी निरपेक्ष समाजसेवेची नसते. समाजकार्य हा त्यांच्या कार्यक्षेत्राचा भाग असला तरी त्यांना त्यातून पगार मिळतो. प्रोजेक्टवर फंडिंग मिळाल्यानंतर त्या प्रोजेक्टपुरती बांधीलकी मर्यादित होते. संस्था व काम चालू ठेवण्यासाठी समाजातील धर्मादाय संस्था, शासन व परकीय मदत यावर अवलंबून रहावे लागते. त्यामुळे स्त्री प्रश्नांची आता एक चाकोरी तयार झाली असून तुकड्या तुकड्याने त्या त्या प्रश्नांचा विचार होतो. समग्र स्त्री वर्गाच्या उत्थापनाचा विचार त्यात अनुस्यूत नसतो.

पूर्वीच्या स्त्री चळवळींमध्ये एक उत्स्फूर्तता होती. घरदार सांभाळून समाजकार्याची हौस असलेल्या स्त्रियां, स्त्रियांवरच्या अन्यायाने व्यथित होणाऱ्या स्त्रिया, इतर अन्यायग्रस्त स्त्रियांच्या प्रति आपली भगिनीभावाने बांधीलकी मानणाऱ्या स्त्रिया, आपला वेळ आणि प्रसंगी पैसाही देऊ शकणाऱ्या स्त्रिया अशा विविध मनोवृत्तीच्या स्त्रिया एकत्र येऊन असे गट निर्माण झाले. हे वैविध्य ही त्यांची शक्ती होती, तशीच मर्यादाही होती. जेथे अशा गटांना खंबीर नेतृत्व लाभले ते गट टिकले व त्यांनी काही ठोस विधायक कामेही केली. या गटांची कार्यशैली अनौपचारिक होती. त्यामध्ये औपचारिक पदव्यवस्था वा गटशिस्तीचा अभाव होता. तसेच कोणाचेच गटावर खास नियंत्रण व मार्गदर्शन नव्हते. नवनवीन कार्यकर्त्यांना जोडून घेणे, आपले संख्याबळ वाढवणे, नवनवीन कार्यक्षेत्रे धुंडाळणे ही वृत्ती नव्हती. त्यामुळे हे गट त्यांच्या त्यांच्या कार्यकर्त्यांपुरते व कामापुरते मर्यादित राहिले. गटामध्ये वैचारिक भांडणे, एखाद्या प्रश्नासंबंधी मतभेद, कार्यपद्धतीबद्दल विकल्प यामुळे गट फुटत गेले, त्यांची शक्ती क्षीण होत गेली. काही काळापुरते भरघोस कार्य आणि मग संपुष्टात येणे सुरू झाले. या गटांमधून लोकशाही पद्धत अभिप्रेत असली तरी त्यांच्यावर काहीजणींचे वैयक्तिक प्राबल्य व अधिकार केंद्रितता आली व नेत्या म्हणून त्यांना अधिक प्रसिद्धी मिळाली. काही कार्यकर्त्यांनी यामुळे निराश होऊन गटाला रामराम ठोकला.

सारांश

भारतात स्त्री चळवळीचा मुख्य प्रवाह समाजवादी स्त्रीवादी राहिला आहे. वैचारिक जवळीकतेमुळे मार्क्सवादाशी त्याची जवळीक आहे. जनवादी महिला संघटना, भारतीय स्त्री शक्ती जागरण वगैरे काही संस्था मर्यादित कार्यक्षेत्रात अजूनही कार्य करत आहेत. पण विसाव्या शतकाची शेवटची दोन दशके ज्या अर्थाने स्त्री संघटनांनी गाजवली, तो करिश्मा आता राहिलेला नाही. काळाच्या ओघात पुढील भविष्यात कदाचित स्त्री संस्था पुन्हा मूळ धरतीलही, पण आता वर्तमानात तरी त्यांचे अधिष्ठान संपत गेले आहे.

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मराठी साहित्यातील स्त्रियांची आत्मचरित्रे : एक चिंतन

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प्रस्तावना

मराठी साहित्य हे विपूल अशा लेखनाने समृद्ध झाले आहे. यामधील लेखन कथा, कादंबरी, नाटक, चरित्र, आत्मचरित्र, निबंध इ. या वाङ्मय प्रकारामध्ये वर्गीकरण केले आहे. अशा समृद्ध वाङ्मयाची बारकाईने चिकित्सा केल्यास आपल्याला एक गोष्ट प्रकर्षाने जाणवते ती म्हणजे, पुरुष लेखकांच्या तुलनेत स्त्रियांचे लेखन हे संख्यात्मक दृष्टीने अल्प आहेच, तर गुणवत्तात्मक विचार केल्यास ते पुरुषांपेक्षा नक्कीच सरस नाही. वाङ्मयाच्या कोणत्याही प्रकाराची चिकित्सा केली तरी आपल्याला स्त्री म्हणून समाजामध्ये असणाऱ्या मर्यादांचे प्रतिबिंब त्यांच्या लेखनात उमटलेले दिसते. याची कारणमिमांसा पहात असताना स्वातंत्र्यप्राप्तीनंतर स्त्रिला सर्व क्षेत्रे मोकळी झाली असली तरी स्त्री-दास विमोचन संपले नाही. पिढ्यानपिढ्या स्त्रिला समाजास दुय्यम स्थान आहे. यमुळे स्त्रियांची लेखन क्षेत्रामध्ये अपेक्षित वाढ होऊ शकली नाही.

परंतु आत्मचरित्र हा वाङ्मय प्रकार हा वरील विवेचनाला अपवाद आहे. मराठीत जी आत्मचरित्र लिहिली गेली त्यातील चांगली आत्मचरित्रे स्त्रियांनीच अधिक लिहिली आहेत. म्हणूनच मराठी साहित्यातील स्त्रियांच्या आत्मचरित्रांचा परामर्श होणे क्रमप्राप्त ठरेल.

उद्दिष्टे

मराठी साहित्यातील स्त्रियांची आत्मचरित्र : एक चिंतन या निबंधामधून खालील उद्दिष्टे पहाणे अपेक्षित आहे.

१. मराठी साहित्यातील स्त्रियांच्या आत्मचरित्राचा चिकित्सक अभ्यासक करणे व विश्लेषण करणे.
२. मराठी साहित्यातील पुरुषांनी लिहिलेल्या व स्त्रियांनी लिहिलेल्या आत्मचरित्रांचे वेगळेपण अधोरेखित करणे.
३. स्त्रियांनी लिहिलेल्या आत्मचरित्राचा परामर्श अभ्यासणे व विश्लेषण करणे.

स्त्रियांचे आत्मचरित्र लेखन

पुरुषांनी लिहिलेल्या आत्मचरित्रापेक्षा स्त्रियांनी लिहिलेल्या आत्मचरित्रामध्ये जिव्हाळा, प्रांजळपणा, स्त्रियांची स्थिती, गृहस्थिती, दबलेल्या भावना, मनाचे आकंदन व मूल्य, राहण्याची वृत्ती इ. चित्रण दिसते. तशी स्त्रियांची आत्मचरित्रे ही पति-चरित्रेच आहेत. पेशवे काळातील 'आनंदीबाईची दिनचर्या' हे आत्मकथनपर लेखन वगळले तर अब्बल इंग्रजी कालखंडात एकाही स्त्रिने आत्मचरित्र लिहिले नाही. पहिल्या स्त्रियांनी लिहिलेले आत्मचरित्र म्हणजे रमाबाई रानडे यांचे 'आमच्या आयुष्यातील काही आठवणी' हे होय. यानंतर यशोदाबाई जोशी - 'आमचा जीवन प्रवास', आनंदीबाई कर्वे - 'माझे पुराण', लक्ष्मीबाई टिळक - 'स्मृतिचित्रे', सत्यभामाबाई सुखात्मे - 'गेले ते दिवस', पार्वतीबाई आठवले - 'माझी कहाणी', कमलाबाई देशपांडे - 'स्मरण साखळी', लीलाबाई पटवर्धन - 'आमची अकरा वर्षे', आनंदीबाई शिर्के - 'सांजवत', गंगुताई पटवर्धन - 'चाकोरी बाहेर', सुधाताई अत्रे - 'गोदातरंग', सरोजिनी सारंगपाणी - 'दुर्देवाशी दोन हात', आनंदीबाई विजापुरे - 'अजुनि चालतेचि वाट', गिरिजाबाई केळकर - 'द्रौपदीची थाळी', हंसा वाडकर - 'सांगत्ये ऐका', स्नेहप्रभा प्रधान - 'स्नेहांकिता', उषाताई डांगे - 'पण ऐकतं कोण?' शीलावती केतकर - 'हे मीच सांगातला पाहिजे का?', सुमती शहा - 'हे गीत जीवनाचे' अशी अनेक समृद्ध व शैलीदार आत्मचरित्रे स्त्रियांनी मराठी साहित्यात दिली आहेत.

स्त्रियांनी लिहिलेल्या आत्मचरित्राचा आढावा

रमाबाई रानडे यांनी आपल्या 'आमच्या आयुष्यातील काही आठवणी' या आत्मचरित्रामध्ये पतीच्या सुख-दुःखाशी, त्यांच्या श्रेयाशी पूर्णपणे समरस झालेल्या स्त्रिचे दर्शन या लेखनातून घडते. स्त्री शिक्षणातील अडचणी, मानसिक त्रास, आपल्या लग्नाची हकीकत, दुसरे लग्न असणाऱ्या रानडेच्या पत्नी म्हणून रमाबाईचा समंजसपणा, रमाबाई व माधवराव यांच्या प्रेमाचे दर्शन यातून घडते. पतीला प्रेमाने जिकणाऱ्या व स्त्री सुख हे पती सुखातच आहे असे मानणाऱ्या रमाबाई आहेत. माधवरावाचे व्यक्तिमत्त्व, कर्तृत्व स्वभावाचे पैलू रमाबाईंनी आपल्या आत्मचरित्रातून चित्रित केले आहे.

लक्ष्मीबाई टिळक यांनी 'स्मृतिचित्रे' मधून आपल्या पतीच्या जीवनाची कहाणीच सांगितली आहे. हे कलात्मकदृष्ट्या उत्कृष्ट आत्मचरित्र बनले आहे. झाले गेले आता काय त्याचे, त्या आता गतगोष्टी याकडे लक्ष्मीबाई अलिप्त पहातात. आत्महत्या करण्याचा विचार वारंवार मन्यामध्ये येऊन ती केली नाही. दुःख सोसण्याची, संकटाला सामोरे जाण्याची वृत्ती त्यांच्या लेखनामागे आहे. रे.टिळकांचे मन, लक्ष्मीबाईंचे मत तत्कालीन जीवन त्यांची गुंतागुंत यामध्ये आहे. पत्नीने कृती करावे व डोळे झाकून पत्नीने त्याचे आचरण करावे इतका विश्वास व त्याचे चित्रण यामध्ये प्रांजळपणे येते. संसारामधील भांडणतंटा, ताण-तणाव, राग-द्वेष यांचे चित्रण या आत्मचरित्रामधून येते. तर पत्नी अभिमान, पतीचे कौतुक हा आत्मचरित्राचा महत्त्वपूर्ण भाग बनला आहे. टिळकांची आई, छळ करणारे मामंजी, भिकूताई, बालकवी, डॉ. ह्यूय, सखाराम भाऊजी इ. व्यक्तिचित्रे रेखाटली आहेत. स्मृतिचित्रांची शैली हा एक फार महत्त्वाचा विशेष आहे. छोटी छोटी वाक्ये व प्रवाही निवेदन यामुळे हे आत्मचरित्र वाचनीय झाले आहे.

श्रीमती पार्वतीबाई आठवले यांनी लिहिलेले 'माझी कहाणी' हे आत्मचरित्र म्ळणजे अनात बालिकाश्रमात प्रचारिका म्हणून केलेल्या कामाची हकीकत आहे. जुन्यात चांगले कायम ठेवून नव्याचा स्वीकार करणे हे कठिक काम पार्वतीबाईंनी केले. अर्ध नवऱ्याबरोबर वयाची वीस वर्षे होईतो संसार व नंतर वैधव्यदशेत आयुष्य कुठले ही पार्वतीबाईंची कहाणी आहे. केशवपनाच्या चालीविरुद्ध असलेल्या पार्वतीबाईंनी मुंडनस्थितीत २० वर्षे घालविली. पार्वतीबाईंच्या कहाणीत प्रेमविवाह नको असा विचारही मांडला आहे.

आनंदीबाई उर्फ बाया कर्वे यांचे 'माझे पुराण' हे आत्मचरित्र बायाच्या निःसंकोचपणाने आणि प्रांजळपणाने केलेल्या निवेदानामुळे चित्त वेधून घेते. आपल्या नवऱ्याच्या कर्तृत्वाची जाणीव व अहंकार ही होता. अनाथ व दरिद्री मुलांना सांभाळणे यातील व्यवहार व स्वार्थ प्रामाणिकपणे मांडला आहे. तरुणपणी आपल्याशी पापवृद्धीने कोणी कशी लगत केली हेही त्या निःसंकोचपणे सांगतात. आनंदीबाईंच्या पुराणामधून नवऱ्याचे कर्तृत्व मांडले असले तरी स्वतःचे आत्मचरित्र तितक्याच ताकदीने मांडले आहे, हे त्याचे महत्त्व मान्य करावे लागते.

कमलाबाई देशपांडे यांनी आपल्या 'स्मरण साखळी' या आत्मचरित्रात आत्मसमर्थन केल्यामुळे कंटाळवाणे बनले आहे. सामाजिक योगदान देण्याऐवजी 'मी' चा अहंकार 'मी' ने केलेल्या कृतीचे तपशीलवार समर्थन वाचण्याचे नशिबी येते. शिक्षण संस्था, स्त्रियांची दुःखे, स्त्रियांची स्वप्ने इ. गोष्टीकडे तटस्थपणे पहाताच आले नाही.

लीलाबाई पटवर्धन यांच्या आमची अकरा वर्षे या आत्मचरित्राचे स्वरूप निराळे आहे. रमाबाई किंवा लक्ष्मीबाई यांच्याप्रमाणे लीलाबाईंनी माधवरावांच्या बरोबर जो अकरा वर्षे संसार केला व या संसारामधील अनुभव, अपुरी स्वप्ने व माधवरावांबद्दल वाटणारी भिती, आदर या आत्मचरित्रातून प्रकट होताना दिसतात.

याप्रमाणे आनंदीबाई शिर्के, गंगुताई पटवर्धन, सुधाताई अत्रे, सरोजिनी सारंगपाणी, आनंदीबाई विजापुरे, गिरिजाबाई केळकर, हंसा वाडकर, अन्नपूर्णाबाई रानडे, इंदिरा भागवत, माधवी देसाई या आत्मचरित्र लेखिकांनी आपल्या वाट्याला आलेले जीवन सांगत असताना पती स्वभाव, प्रेम, आदर अधिक विस्ताराने विशद केलेला दिसतो.

निष्कर्ष

मराठी साहित्यातील स्त्रियांची आत्मचरित्रे : एक चिंतन या निबंधाच्या अभ्यासांती खालील निष्कर्ष मांडता येतील.

१. मराठी साहित्यातील स्त्रियांच्या आत्मचरित्रामधून 'स्व' बरोबर पतींचे चरित्र जास्त प्रमाणात आल्याचे दिसते.

२. स्त्रियांनी लिहिलेल्या आत्मचरित्रामध्ये संसार, नातेसंबंध, कौटुंबिक स्थितीचे वर्णन येते. परंतु पुरुषांनी लिहिलेल्या आत्मचरित्रामध्ये मात्र स्वकर्तृत्व, पराक्रम, शौर्य या गोष्टी येताना दिसतात.
३. स्त्रियांनी लिहिलेल्या आत्मचरित्रामधून जिव्हाळा, प्रांजळपणा, स्त्रियांची स्थिती, गृहस्थिती, दबलेल्या भावना, मनाचे आकंदन व मुक राहण्याची वृत्ती दिसते.

समारोप

आत्मचरित्र हा आत्मशोध असतो. 'स्व' रूपाकडे ज्याला तटस्थपणे पाहता येते तो आत्मचरित्र चांगला लिहू शकतो. या अर्थाने स्त्रियांनी लिहिलेली आत्मचरित्र एखादा अपवाद वगळता अतिशय छान व वाचनीय झाली आहे. या काळातील पुरुषांच्या तुलनेत स्त्रियांची आत्मचरित्र सरस आहेत, हे मान्य करावे लागते.

संदर्भ ग्रंथ

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बचत गटाच्या माध्यमातून महिलांचे आर्थिक सक्षमीकरण

प्रा. सौ. सरला गोपाळ तांबे

सहा. प्राध्यापक
विठ्ठलराव पाटील महाविद्यालय कळे

प्रस्तावना—

बचत गट आज प्रत्येकाला माहित असलेली ही संकल्पना म्हणावी लागले. 10 वर्षात गट ही संकल्पना खूप मोठ्या प्रमाणात महाराष्ट्राच्या काना – कोपऱ्यात पोहोचली असे म्हणायला हरकत नसावी. बचत गट ही संकल्पना सर्वसमावेशक आहे. परंतु बचत गट म्हटले की, महिला जणू समीकरणच झाले आहे. बचत गटाला मोठ करण्यात महिलांचा सर्वात मोठा वाटा आहे. कारण महाराष्ट्रात बचत गटांच्या माध्यमातून महिला आणि व्यवसाय यांची जणू एक चळवळच उभी राहिली. महाराष्ट्रातील प्रत्येक जिल्ह्यात अनेक छोटे – मोठे बचत गट आज कार्यरत आहेत. ज्याच्याद्वारे आज तळागाळातील भारतीय स्त्री आर्थिक स्वावलंबनाच्या दिशेने वाटचाल करत आहे.

महिला सक्षमीकरण ही एक प्रक्रिया असून या प्रक्रियेत सामील होणारी व्यक्ती वा महिला खऱ्या अर्थाने सक्षम झाली आहे. असे तेव्हाच म्हणता येईल जेव्हा सदर महिला वा व्यक्ती स्वतःसाठी किंवा कुटुंबासाठी स्वतः नियोजन करून त्यानुसार निर्णय घेऊन त्यांची अंमलबजावणी करून तिला अपेक्षित असलेले उद्दिष्ट साध्य करू शकेल.

महिला सक्षमीकरणाच्या प्रक्रियेची अनेक अंगे आहेत. उदा. आर्थिक, सामाजिक, शैक्षणिक, राजकीय इ. आणि म्हणूनच महिला सक्षमीकरणाची प्रक्रिया राबविताना या सर्व बाबींचा विचार करणे आवश्यक आहे. मुळातच या प्रक्रियेत संघटन हे अत्यंत महत्त्वाचे ठरते आणि म्हणूनच संघटनांचे मान्यताप्राप्त प्रभावी साधन म्हणून 'बचत गट' ही संकल्पना अंमलात आणली जात आहे.

उद्दिष्टे –

- 1) बचत गट ही संकल्पना पाहणे.
- 2) बचत गटाच्या माध्यमातून महिलांचे सक्षमीकरण झाले आहे का ते पाहणे.
- 3) बचत गटाच्या माध्यमातून स्त्रीयांच्या आर्थिक स्तरामध्ये काय बदल झाला हे पाहणे.
- 4) बचत गटाच्या माध्यमातून महिलांच्या आर्थिक विकासाबरोबरच व्यक्तीमत्त्व विकास साधता येतो का हे पाहणे.

बचत गटाची व्याख्या—

“परावलंबनाकडून स्वावलंबनाकडे, स्वावलंबनाकडून परस्परावलंबनाकडे जाण्यासाठी स्वच्छेने, सहमतीने, सामुदायिकपणे बचतीच्या निमित्ताने केलेला प्रवास म्हणजे बचत गट होय.”

विषय विवेचन –

डॉ. मोहम्मद युनूस यांनी बांगला देशात बचत गटांचे बीज रोवले. त्यांनी 'जाबेरा' या गावात गरिबांच्या बचतीतून ग्रामीण बँकेचा प्रकल्प सुरू केला. ग्रामीण बँकेकडे बांगला देशात आज 96 टक्के महिला सदस्य आहेत व 92 टक्के शेअर्स महिलांच्या मालकीचे आहेत. बांगलादेशातील गरिबी दूर करण्यासाठी व कुटुंब आत्मनिर्भर राहण्यासाठी डॉ. युनूस यांनी बचत गट हे माध्यम लोकांच्या हाती सोपविले आहे. याच धर्तीवर भारतामध्ये 1990 च्या दशकात नाबार्ड, राज्य सरकार आणि केंद्र सरकार यांच्या संयुक्त विद्यमाने ग्रामविकासाच्या योजना राबविल्या जातात.

समान प्रश्न, सारखे आचार – विचार, समान मते असणारे 'स्त्री' किंवा 'पुरुष' एकत्र येतात व नियमित बचतीच्या माध्यमातून आपल्या छोट्या – मोठ्या आर्थिक गरजा भागवून आपला सर्वांगीण विकास साधतात त्यास स्वयंसहाय्यता समुह अथवा स्वयंसहाय्यता गट म्हणतात. स्वयंसहाय्यत बचत गट ही कोणतीही योजना अथवा प्रकल्प नाही. महिलांनी संघटित करण्यासाठी, त्यांना विकासात्मक स्वरूपाचे शिक्षण देण्यासाठीचे माध्यम आहे. स्वयंसहाय्य बचत गट हे केवळ आर्थिक व्यवहारांपुरतेच मर्यादित नसावेत तर ज्या ठिकाणी ते गट स्थापना झाले आहेत. त्या विभागाचा सामाजिक विकास साधने हे सुध्दा बचत गटाचे एक अंग असावे. महिलांचे मानसिक, वैचारिक, परिवर्तन घडवून आणून त्यांना स्वबळावर उभे राहण्यास मदत करणे हा बचत गटाचा प्रमुख हेतू असावा. सर्वसाधारणपणे महिलेस या लहानपणी

पालकांवर तरुणपणी नव-व्यावर व म्हातारपणी मुलांवर अवलंबुन असतात. अर्थांजन करणाऱ्या महिलांनाही प्रत्यक्ष वा अप्रत्यक्षपणे मानसिक गुलामगिरीचे दडपण सहन करीत पारतंत्र्यामध्ये रहावे लागते. तरी अशा प्रकारच्या परावलंबित जगण्यामधून बाहेर पडण्यासाठी एक आशेचा किरण म्हणजे स्वयंसहाय्य बचत गट होय. ज्यामुळे मानसिक, आर्थिक स्वातंत्र्य उपभोगत महिला स्वतःचा विचार करू लागते आणि कालांतराने या विचाराची दिशा मी पासून आम्ही पर्यंत व्यापक होवू लागते.

स्वयंसहाय्यता बचत गट म्हणजे 15 ते 20 गरीब व गरजू एका आळीतल्या किंवा वस्तीतील महिलांचा समुह जो समान रक्कम ठराविक कालावधीत एकत्रितपणे बचत करून त्याचा उपभोग सर्वांसाठी लोकशाही मार्गाने करतो. गटाच्या माध्यमातून महिलांना मनमोकळेपणाने बोलण्याचे व्यासपीठ मिळते. ते माहितीचे केंद्र बनते. अनुभवात भर टाकते. त्यांचे आत्मभान जागृत करते व स्वतः बरोबर सोबतच्या सहकाऱ्यांचा व पर्यायाने गावाचा विकास सुरू होतो. बचत गटाच्या माध्यमातून महिलांना बचतीची सवय लागते. ज्यामधून त्यांच्या घरगुती व तात्काळ निकडीच्या कर्जाची गरज पूर्ण होते. गटाची बचत जसजशी वाढत जाते. त्यांच्या क्षमता विकसित घरगुती कर्ज ते व्यवसाय कर्ज असे कर्जाचे स्वरूप बदलत जाते.

नियमितपणे केलेल्या अल्पबचतीतून आर्थिक साहाय्य करण्यासाठी भांडवल उभे करण्यासाठी संघटनशक्ती वाढविण्यासाठी परस्परांच्या सहकार्याने सभासदांच्या नेतृत्वाने तयार झालेला गट अशीही बचत गटाची संकल्पना झाल्या आहेत. महिला सक्षमीकरणात बचतगटाच्या माध्यमातून महिलांना आर्थिक स्वावलंबनाच्या वाटेवरून जाण्यास साहाय्य झाले आहे. व त्यांना आत्मसन्मान मिळवून दिला आहे. स्थानिक स्वराज्य संस्थामध्ये महिलांचा वाढता सहभाग हे ही बचत गटाचे एक यश आहे.

महिलांचा वाढता सहभाग – ग्रामसभामध्ये सहभाग पाणी पुरवठ्यामध्ये निर्णय

ग्रामसभामध्ये महिलांचा सहभाग वाढला आहे. गावातील पाणीपुरवठ्यासंबंधी निर्णयही महिला बचत गटाच्या माध्यमातून होत आहे. तंटामुक्ती गाव मोहिमे अंतर्गत अनेक गावातून बचत गटाचा सकारात्मक दबाव गट दिसून येत आहे. दारूबंदी, दारूची दुकाने बंद करणे यामध्ये महिला सहभाग अधिक दिसून येत आहे. बचत गटामुळे महिलांमध्ये सहकाराची भावना वाढीस लागली असून काही बचत गट समुपदेशनाचे कार्यही करत आहे.

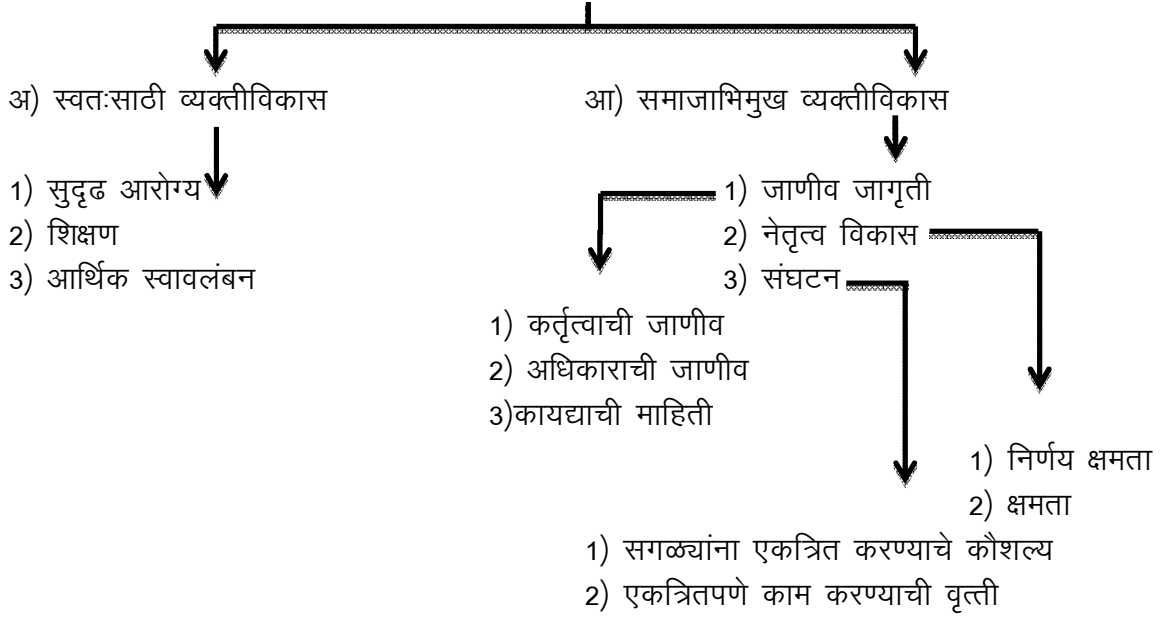
जिल्हातील वस्तूंचे जिजाऊ, सिंधू, सावित्री अशा विशिष्ट नावाने ब्रँडिंग केल जात आहे. दरवर्षी राज्य आणि केंद्र शासनातर्फे विविध विभागाच्या सरस प्रदर्शनामध्ये वस्तूंची विक्री केली जाते. अनेक ठिकाणी सरकारी कार्यालयाच्या आवारातील स्टॉल किंवा स्टेशनरी दुकान बचत गटातील महिला चालवितात. शालेय पोषण आहाराचे काम हिला बचत गटाकडे दिले गेले आहे. जिल्हा परिषदाच्या शाळांमधील गणवेषांची शिलाई बचत गटामधील महिलांकडून करून घेतली जाते. जेजूरी, अष्टविनायक, पंढरपू यासारख्या देवस्थानामध्ये पूजा साहित्य आणि प्रसादाच्या विक्रीचे स्टॉल महिला बचत गट चालवतात. रेशन दुकानाचे परवाने देताना महिला बचतगटांना प्राधान्य देण्याचे शासनाचे धोरण आहे.

महाराष्ट्रात अडीच लाखांपेक्षा अधिक बचत गट असून त्याद्वारे 36 लाख महिला संघटित झाल्या आहेत. कोकण विभागातील बचत गटांची संख्या 18 हजार पेक्षा जास्त आहे. कोकण विभागातील बचत गटासाठी आयोजित कोकण सरस प्रदर्शनातून बचत गटातील महिलांना वस्तू विक्रीसाठी व्यासपीठ मिळाले आहे. बचत गटातील वस्तूंच्या उत्पादनाला गावापासून मॉलपर्यंत बाजारपेठ उपलब्ध झाली आहे.

स्वयं सहाय्यता बचत गट फायदे :

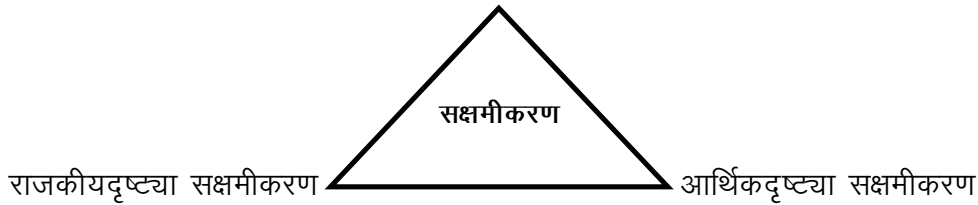
1. शैक्षणिक सहलीतून बचत गटाच्या सक्षमीकरणाची जाणीव.
2. बचत गटाने दिले जगण्याचे बळ.
3. बचत गटातून आरोग्य विकास.
4. स्वयंसहाय्यता बचत गटांना खेळते भांडवल.
5. आत्मविश्वास, जिद्द, कष्टांचे फळ मिळविण्याची धडपड वाढली.
6. गप्पा मारण्याची, जेवताना चर्चा करण्याची, विविध प्रात्यक्षिके, खेळ, स्पर्धा घेण्याची संधी मिळते.
7. चर्चा, माहिती, गोष्टी, विचार नवनवीन कर्तृत्ववान अनुभवी व्यक्तीकडून ऐकता येतात.

महिला सक्षमीकरणाचे घटक



महिलांचे तीन क्षेत्रात सक्षमीकरण होते.

सामाजिकदृष्ट्या सक्षमीकरण

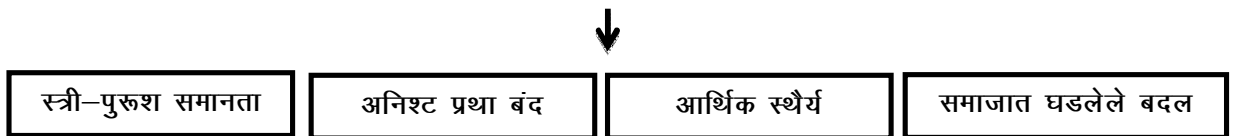


1) सामाजिकदृष्ट्या सक्षमीकरण :

‘अबला’ परंपरेचा भाग म्हणून हजारो वर्षांपासून स्त्रीयांवर वेगवेगळ्या प्रकारे बंधने लादली गेली. ही धार्मिक दृष्टिकोनातून आलेली होती किंवा लिंगभेदाच्या भ्रामक कल्पनेतून जन्मली होती. या आसाह्य बंधनामुळे स्त्री कायम दबलेली राहिली. रूढी, धर्म, आदि बेड्यांनी जखडलेल्या स्त्रीस कालांतराने या बेड्यांचे अलंकार वाटू लागल्या आणि येथेच स्त्रीचे सामाजिक खच्चीकरण सुरू झाले. शिक्षणाचा प्रसार, समाजसुधारकांचे प्रयत्न, राजकीय चळवळीतील सहभाग ह्यांतून ही बंधने शिथिल होण्यास सुरुवात झाली.

समाजातील स्त्रीचे बदलेत चित्र :

बदलते चित्र



2) राजकीयदृष्ट्या सक्षमीकरण :

राजकारण किंवा राजकीय क्रिया म्हणजे केवळ निवडणुकीचे राजकारण किंवा सत्ता संपादनासाठी संधीसाधूपणा हा खेळ नसून काही विचारासाठी जीवनमूल्यांसाठी, समाज परिवर्तनासाठी किंवा आर्थिक सामाजिक व राजकीय जीवनात न्या मिळविण्यासाठी ज्या ज्या चळवळी, लढे लढवले गेले या कार्यानासुद्धा राजकीय सहभाग म्हणता येईल.

“राजकारण म्हणजे राजकीय व्यवस्थेमध्ये निर्णय निर्धारण प्रक्रियेवर प्रभाव पाडणारी क्रिया होय”.
महाराष्ट्र शासनाने 33 टक्के जागा ग्रामपंचायत महिलांसाठी आरक्षिलेल्या आहेत. बचत गटाच्या मदतीने अनेक प्रश्न सोडविण्यात आले.
1) पिण्याच्या पाण्याचा प्रश्न. 2) मुलींचे शिक्षण. 3) लसीकरण. 4) हुंडाबंदी. 5) दारूबंदी

3) आर्थिकदृष्ट्या सक्षमीकरण :

स्त्रीचे काम हे अदृश्य काम असते. स्त्रिया किती तास काम करतात याची मोजदाद केली तेव्हा असे आढळले की, स्त्रीने उपजीविकेसाठी, शेती, उद्योगधंद्यासाठी केलेल्या सर्व प्रकारच्या कामांचा विचार करता एकूण कामाच्या 66 टक्के काम स्त्रीया करतात. तिचे बहुतांशी काम बिनमोबदल्याचे आहे. उद्योग करण्यासाठी कर्जरूपात भांडवलही मिळते. त्याचबरोबर उद्योग कसा करावा? विक्री व्यवस्था कशी करावी? कर्जाची परतफेड कशी करावी? या सान्यांचे मार्गदर्शन गटातल्या सभासदांकडून मिळते. त्यामध्ये विविध कार्याची क्षमता व व्यवस्थापन कौशल्ये विकसित होतात. यातून महिला स्वावलंबी झाल्या, उद्योगधंद्यातून येणारा पैसा स्वतःच्या आरोग्यासाठी, मुलींच्या शिक्षणासाठी वापरता येऊ लागला.

आर्थिक फायदे :

- 1) बचतीला सुरक्षितता.
- 2) कर्जपूरवट्याची सोय.
- 3) गरजेच्या वेळी आर्थिक साह्य
- 4) व्यक्ती महात्म्यापेक्षा संघटनेच्या ताकदीची जाण
- 5) राजकीय नेतृत्व

निष्कर्ष -

- 1) बचत गटामुळे महिलांना नियमित बचतीची सवय लागते.
- 2) बचतीचा दिर्घकालीन फायदा घेता येतो.
- 3) बचत गटामुळे महिला स्वावलंबी बनल्या.
- 4) बचत गटामुळे स्त्रीया सामर्थ्यशील, साहसशीलवृत्ती निर्माण झाली.
- 5) बचत गटामुळे महिला पैशांची देवघेव, उलाढालीसाठी सक्षम बनल्या.
- 6) बचत गटामुळे स्वताःचे निर्णय स्वताः घेवू लागल्या.
- 7) बचत गटामुळे महिलांना बँकिंग क्षेत्राबद्दल इतिभुत माहिती मिळाली.
- 8) बँकिंग खाते, पैशांचे व्यवहार करण्यास सक्षम झाल्या.
- 9) बचत गटामुळे महिलांना वेगवेगळ्या स्तरांवर रोजगार उपलब्ध झाला.
- 10) नेतृत्व गुण तयार झाले.
- 11) बचत गटामुळे आवश्यक वेळी कर्ज उपलब्ध होवू शकते.
- 12) गावाचा सामाजिक विकास साधला जातो.
- 13) महिलांच्या आर्थिक विकासाबरोबरच व्यक्तीमत्त्व विकासही साधता येतो.

संदर्भ ग्रंथ -

- 1) महिला आर्थिक विकास महामंडळ - (माविम) लोकसंचलित साधन केंद्र संकल्पनापुस्तिका
- 2) महिलांचे सक्षमीकरण दारिद्र्य निर्मुलन व स्वयंसाहाय्य गट - श्रीमती सोपा दासगुप्ता
- 3) सहयोगिनी-डॉ. कविता साळुंके
- 4) गटपूर्वतयारी व गटनिर्मिती - प्रा. लक्ष्मण दांडेकर, श्री. प्रमोद कुलकर्णी, श्री. प्रा. विजय कुलकर्णी
- 5) महाराणी ताराणाणी यशोगाथा विशेषांक - महिला आर्थिक विकास महामंडळ - श्रीमती प्रभा ओझा

महाराष्ट्रातील स्त्रीवादी चळवळीचा अभ्यास

श्री डी. एन. महाडिक

(सहा. प्राध्यापक डॉ. जे. पी. नाईक महाविद्यालय, उत्तूर.)

प्रस्तावना:

महाराष्ट्रातील स्त्रीवादी चळवळीचा अभ्यास करताना प्रथम 'स्त्रीवाद' ही संकल्पना समजून घेणे महत्त्वाचे वाटते. श्रमउपदपेउ म्हणजे स्त्रीवाद. स्त्रीवादी चळवळीला स्त्रीमुक्ती चळवळ, स्त्री स्वातंत्र्य चळवळ असेही म्हटले जाते. स्त्रीवादामध्ये स्त्रियांचा दर्जा, स्त्री-पुरुष असमानता, स्त्रियांचे हक्क, स्त्रियांना दिली जाणारी वागणूक, स्त्रियांचे प्रश्न, सबलीकरण इत्यादीविषयक चर्चा केली जाते. पुरुषांच्या बरोबरीने स्त्रियांना दर्जा, स्थान, अधिकार प्राप्त होण्यासाठी स्त्रीवादी चळवळ उभी केली जाते.

लिंगभेद, स्त्री-पुरुष असमानता, पुरुषप्रधान संस्कृती, निरक्षरता, प्रथा, परंपरा यामुळे समाजात प्राचीन काळापासून स्त्रियांना कनिष्ठ स्थान प्राप्त झाले आहे. स्त्रियांना समाजात पुरुषांच्या बरोबरीने वागणूक मिळत नाही, पुरुषांच्या बरोबरीने स्त्रियांना हक्क दिले जात नाहीत. त्यांच्यावर पुरुष वर्गाकडून अन्याय, अत्याचार होवू लागला. हा अन्याय, अत्याचाराविरुद्ध प्रतिकार, विरोध करण्यासाठी स्त्रिया संघटीतपणे प्रयत्न करू लागल्या. स्त्री हक्काची मागणी करू लागल्या. लिंगभेदावर आधारलेल्या पुरुषप्रधान संस्कृतीची सर्व बंधने झुगारून पुरुषांच्या बरोबरीने अधिकार प्राप्त झाले पाहिजेत अशी मागणी स्त्रीवादी चळवळीकडून होऊ लागली. १८ व्या शतकात स्त्रीहक्क चळवळीला खऱ्या अर्थाने सुरुवात झाली. स्त्रियांमध्ये स्वातंत्र्य, हक्क यांची जाणीव, जागृती होवू लागली. संघटीतपणे स्त्रीहक्काची मागणी केली तर आपल्यावर होणारा अन्याय, अत्याचार कमी होवून आपल्याला पुरुषांच्या बरोबरीने वागणूक व दर्जा प्राप्त होईल अशी वैचारीक धारणा स्त्रियांमध्ये होवू लागली.

उद्देश:

१. महाराष्ट्रातील स्त्रीवादी चळवळीचा अभ्यास करणे.
२. स्त्रियांवर होत असलेला अन्याय व शोषण यांचा अभ्यास करणे.
३. स्त्रीहक्काची जाणीव निर्माण करण्याचा प्रयत्न करणे.

संशोधन पद्धती:

सदर संशोधन लेख लिहिण्यासाठी दुय्यम साधनांचा वापर केला आहे. यामध्ये संदर्भ पुस्तके व क्रमिक पुस्तके यांचा वापर केला आहे.

महाराष्ट्रातील स्त्रीवादी चळवळ:

भारताप्रमाणेच महाराष्ट्रामध्ये देखील स्त्रियांना पुरुषांच्या तुलनेत दुय्यम, कनिष्ठ दर्जाचे स्थान होते. पुरुषप्रधान समाजव्यवस्थेमुळे महाराष्ट्रात स्त्रियांना सामाजिक, सांस्कृतिक, आर्थिक क्षेत्रात पुरुषांच्या बरोबरीने वागणूक दिली जात नव्हती. अगदी प्राचीन काळापासून महाराष्ट्रात स्त्रियांची स्थिती कनिष्ठ प्रतीची होती. कुटुंबात, धार्मिक आचारात आणि सामाजिक कार्यात स्त्रियांना हीन दर्जाची वागणूक दिली जात होती. स्त्री शिक्षणापासून, स्वातंत्र्यापासून वंचित होती. समाजातील कोणत्याही क्षेत्रात स्त्रियांना पुरुषांच्या बरोबरीने स्थान दिले जात नव्हते. आर्थिकदृष्ट्या स्त्री परावलंबी होती. प्राचीन समाजात स्त्रीला चूल आणि मूल यापलीकडे जाऊ दिले नाही. याशिवाय समाजातील परित्यक्ता, विधवा, निराधार स्त्रियांना अत्यंत हीन दर्जाची अमानुष वागणूक दिली जात होती. वास्तविक स्त्री पुरुषांप्रमाणेच सक्षम, कार्यक्षम असल्यामुळे तिला सामाजिक, आर्थिक दर्जा आणि वागणूक दिली पाहिजे. त्यासाठी तिला शिक्षण दिले पाहिजे, तिला समान अधिकार आणि स्वातंत्र्य दिले पाहिजे. महात्मा जोतीबा फुले यांनी (सत्सार भाग १ व २) या पुस्तिकांमधून स्त्रियांचा दर्जा आणि दुय्यम, कनिष्ठ दर्जा याविषयी विचार मांडले आहेत. त्यांच्या मते, 'हिंदू' समाजव्यवस्थेत स्त्री अबला, परावलंबी असून पुरुष हा लोभी, स्वार्थी, पक्षपाती आणि दगाबाज आहे. वास्तविक स्त्री ही प्रेमळ, त्यागी, सहनशील

आणि कष्टाळू, कर्तव्यदक्ष आहे. ती मातृत्वाची आणि संगोपनाची जबाबदारी स्वीकारते. तेव्हा स्त्रियांना विविध क्षेत्रात सेवा, संधी उपलब्ध करून दिली पाहिजे.

‘जिच्या हाती पाळण्याची दोरी, ती जग उद्धारी’ या तत्वाचे महात्मा फुले पाईक होते. मुलांना कर्तव्याचे मार्गदर्शन मातेकडून होत असते. कर्तव्याची जाणीव झाली तरच देशाची प्रगती होते या विचाराचे ते होते. सनातन्यांच्या मते स्त्रियांना शिक्षणाचा अधिकार नाही. त्यांना शिक्षण देणे म्हणजे देव, धर्म व समाज यांच्या विरुद्ध वर्तन करणे होय. स्त्रीने शिक्षण घेणे म्हणजे भ्रष्टाचार करणे असे मानले जात होते. स्त्रीला शिक्षण दिले तर स्त्री कुमार्गाला लागेल आणि घरच्या सुखात अडसर येईल. मुलींनी शिक्षण घेतले तर तिला अकाळी वैधव्य येईल, अशा खुळ्या समजुती समाजात रूढ होत्या. स्त्रियांना चपला, छत्री वापरण्यास मनाई होती. स्त्रियांना घराबाहेर पडणे शिष्टसंमत मानले जात नव्हते. चूल आणि मूल एवढेच त्यांचे कार्यक्षेत्र निश्चित केलेले होते. बालविवाह, जरठ-कुमार विवाह या प्रथा असल्यामुळे विधवांची स्थिती अत्यंत दयनीय होती. समाजाकडून त्यांना तुच्छतेची वागणूक दिली जात होती. केशवपन करून विद्रूप केले जाई. धार्मिक विधीपासून व उत्सवापासून वंचित केले होते. त्यांना अभागिणी मानले जात होते. स्त्री परतंत्र, अबला म्हणून ओळखली जात होती. एखाद्या विधवेकडून कुकर्म घडलेच तर तिला फार मोठे कठोर शासन समाज करीत असे. एकंदरीत त्या काळात समाजाच्या स्त्री बाबतच्या अपेक्षा, अन्यायी व पक्षपातीपणाच्याच होत्या. क्रूर व लज्जास्पद चालीरीतीमुळे स्त्रियांची अवस्था दयनीय झाली होती.

समाजाने अनेक बंधनांनी स्त्रियांना जखडून ठेवले होते. त्यांचे सर्व हक्क डावलले होते. समानता व मानवतेच्या भूमिकेतून त्यांच्याकडे पाहिले जात नव्हते. उपभोग्य वस्तू अशीच त्यांच्याकडे पाहण्याची वृत्ती होती. अशावेळी महात्मा फुल्यांनी स्त्रियांच्या उद्धाराचे कार्य हाती घेतले. त्यासाठी त्यांनी फार मोठे कष्ट सहन केले. स्त्री ही समाजाची मूळ आहे असे मानून जोतीबा फुल्यांनी स्त्रीशिक्षण, विधवा विवाह, बालहत्या प्रतिबंध, केशवपन यासारख्या स्त्री समस्येबाबत भरीव कार्य केले.

स्त्रीशिक्षण:

सनातन्यांच्या आक्षेपांना प्रत्युत्तर देण्यासाठी जोतीबांनी प्रथम स्त्रीशिक्षणाचे कार्य हाती घेतले. आपण जर एखाद्या पुरुषाला शिक्षण दिले तर ते एकट्याला दिल्यासारखे आहे. परंतु जर एखाद्या स्त्रीला शिक्षण दिले तर ते सर्व कुटुंबाला दिल्यासारखे आहे हे ओळखून महात्मा फुल्यांनी स्त्रीशिक्षणास प्रारंभ केला. त्याकाळी स्त्रियांच्या शिक्षणाची पुण्यात अजिबात सोय नव्हती. अशा प्रतिकूल परिस्थितीत महात्मा फुले यांनी पुण्यात इ.स. १८४८ मध्ये मुलींसाठी एक शाळा सुरू केली. अस्पृश्य समाजातील स्त्रियांना तेथे शिक्षण दिले जात होते. स्वतंत्रपणे मुलींसाठी शाळा काढणारे ते पहिले भारतीय होते. या शाळेत अस्पृश्यांच्या मुलींना शिकविण्यासाठी शिक्षिका मिळना. म्हणून जोतीबा फुल्यांनी प्रथम सावित्रीबाईंना शिकविले व शिक्षिका म्हणून नेमले. सनातन्यांना ही गोष्ट समाजद्रोही आणि धर्मद्रोही वाटली. त्यांच्याविरुद्ध प्रचंड संतापाची लाट उसळली. सनातन्यांनी सावित्रीबाईंना शाळेत जाता येता त्रास देण्यास सुरुवात केली. शेण, चिखलमाती फेकणे, घाण टाकणे, दगड मारणे, शिव्या देणे अशाप्रकारे त्रास दिला जात होता. मात्र सावित्रीबाईंनी निर्धाराने, निर्भीडपणे स्त्रीशिक्षणाचे कार्य चालू ठेवले. सनातन्यांनी चिडून गोविंदरावांचे कान फुंकले. कुलीन व घरंदाज स्त्रियांनी शाळेत जाऊन शिकविणे प्रशस्त नाही, असा सल्ला त्यांनी दिला. गोविंदरावांनी जोतीबांना एकतर घर सोडा किंवा सावित्रीबाईंना शिक्षिका म्हणून काम करण्यास बंदी करा अशी आज्ञा केली. जोतीबांनी घर सोडण्याचा निर्णय घेतला, परंतु आपला सुधारणेचा मार्ग सोडला नाही. त्यांनी आपले कार्य अत्यंत नेटाने चालू ठेवले.

महात्मा फुल्यांनी महाराष्ट्रामध्ये स्त्री शिक्षणाला एक चांगली दिशा लावून दिली त्यांची स्त्री शिक्षणाबाबतची लढाऊ प्रवृत्ती पुढील विधानावरून स्पष्ट होते.

“विद्येविना मति गेली; मतीविना नीती गेली; नीतीविना गति गेली!

गतीविना वित्त गेले, वित्ताविना शूद्र खचले, इतके अनर्थ एका अविद्येने केले.”

अज्ञान हे गरिबी व शोषणाचे मूळ कारण आहे, असे यातून स्पष्ट होते. मुलींना, स्त्रियांना शिक्षण दिले तर त्या धार्मिक फसवणुकीविषयी जागृत होणार, गरिबीला शह देण्यासाठी ताकदवान होणार व अन्याय-अत्याचारांविरुधी आवाज उठविणार असे त्यांना वाटत होते. परंतु जेव्हा कुटुंबातील व समाजातील स्त्रियांच्या गुलामगिरीची तीव्रता जास्त असल्याने स्त्रियांचे

गुलामगिरीविरूद्ध बंड, स्त्रियांचा मुक्ती लढा हा आपोआप होणार नाही, त्यासाठी खास कार्यक्रम घ्यावे लागणार हे त्यांच्या लक्षात आले.

स्त्रियांची दडपणूक जशी ब्राम्हण कुटुंबात होते तशीच ती बहुजन—दलित समाजातील कुटुंबामध्येही होते हे महात्मा फुल्यांच्या लक्षात आले. त्यासाठी त्यांनी या दडपणुकीचे वर्णन, विश्लेषण द्यायला सुरुवात केली. स्त्रियांसाठी व पुरुषांसाठी वेगळे नियम लागू आहेत. स्त्रियांनी 'पतिव्रता' म्हणून आयुष्यभर नवऱ्याची सर्व प्रकारची सेवा केली पाहिजे पण नवरा मात्र स्वतःच्या इच्छेप्रमाणे कसाही वागला तरी चालतो, या प्रकारावर त्यांनी जोरदार हल्ला करायला सुरुवात केली. ही पितृसत्ताक व पुरुषप्रधान शोषणाची जाणीव महात्मा फुल्यांना झाली त्यामुळे त्यांनी अशा शोषणांचे वर्णन करून त्यावर हल्ला चढवू लागले.

विधवा पुनर्विवाह:

जोतीबांनी विधवा पुनर्विवाहाचा पुरस्कार केला. त्यांनी इ.स. १८६४ मध्ये पुण्यातील गोखल्यांच्या बागेत एक विधवा पुनर्विवाह घडवून आणला. हिंदू समाजातील बालविवाह, जरठ—कुमारी विवाह, विधवांचे केशवपन अशा अनिष्ट प्रथा, पद्धती प्रचलित होत्या. समाजात विधवांना हीन प्रतीची अमानुष वागणूक दिली जात असे. त्यांना धार्मिक कार्यात, सामाजिक कार्यक्रमांत प्रवेश नाकारण्यात येतो. प्रजोत्पत्तीची 'वियोग' पद्धती वापरून विधवांकडून कुकर्म करवून घेतले जाते. त्यांचे केशवपन करून त्यांना विद्रूप केले जाते. तेव्हा विधवा स्त्रियांना या त्रासापासून मुक्त करण्यासाठी त्यांना पुनर्विवाहाची परवानगी दिली पाहिजे. पुरुष विधूर झाला की पुनर्विवाह करतो त्याचप्रमाणे विधवांना पुनर्विवाह करण्याचे स्वातंत्र्य दिले पाहिजे.

ब्राम्हणी कुटुंबामध्ये, खानदानाची जातीमध्ये नवऱ्याच्या मृत्यूनंतर स्त्रियांचे दुसरे लग्न होण्यावर बंदी होती. स्त्रियांचा दुसरा विवाह होवू शकत नव्हता. उच्च जातीमध्ये विधवांचे प्रमाण आणि विशेषतः बालविधवांचे प्रमाण फारच मोठे होते. विधवा म्हणून सासरी राहताना घरातल्या इतर पुरुषांकडून लैंगिक अत्याचार होत. म्हणून महात्मा फुल्यांनी विधवा पुनर्विवाहाचा धडाडीने पुरस्कार केला. त्यांनी विधवा स्त्रियांच्या केशवपनाच्या पद्धतीला बंदी घालण्यासाठी मुंबई येथे भरलेल्या नाभिक परिषदेत त्यांच्याकडून विधवांचे केशवपन न करण्याचा ठराव मंजूर करून घेतला. त्यांनी सतीप्रथेच्या चालीवर कडाडून टीका केली. पत्नीच्या मृत्यूनंतर पती का सती जात नाही? असा प्रतिसवाल करून स्त्रियांना न्याय देण्यासाठी आपले प्रयत्न चालू ठेवले.

बालहत्या प्रतिबंधक गृह:

विधवा पुनर्विवाहाची सुधारणा त्या काळी समाजाला पचनी पडणे कठीण होते. एखाद्या विधवेचे चुकून वाकडे पाऊल पडले तर तिची वाईट अवस्था होई. अशा विधवा पतितांना त्या काळी भुणहत्या, आत्महत्या याशिवाय गत्यंतर नव्हते. अशा आपत्तीतून विधवांची सुटका व्हावी म्हणून जोतीबांनी विधवांना गुप्तपणे येऊन बाळंत होण्यासाठी व आपले मूल तेथे ठेवण्यासाठी बालहत्या प्रतिबंधक गृह आपल्या घराशेजारी इ.स. १८६३ मध्ये उघडले. त्या संदर्भात सर्वत्र भित्तीपत्रके वाटण्यात आली. त्यात असे म्हटले होते की, 'विधवांनो, इथे येऊन गुप्तपणे आणि सुरक्षितपणे बाळंत व्हा. तुम्ही आपले मूल न्यावे किंवा ठेवावे हे तुमच्या खुशीवर असलं बून आहे. त्या मुलाची काळजी हा अनाथाश्रम घेईल.' जोतीबांनी सुरू केलेले बालहत्या प्रतिबंधक गृह हे भारतातील पहिलेच होते. या संस्थेची उपयुक्तता पटल्यावर पंढरपूर येथे बालहत्या प्रतिबंधक गृह उघडण्यात आले. जोतीबांनी मुलांसाठी दुसरे लग्न न करता काशीबाई या विधवेचा बालहत्या प्रतिबंधक गृहातील मुलगा दत्तक घेतला. अशाप्रकारे स्त्रियांसाठी जोतीबांनी केलेले कार्य सामाजिक जीवनातील पुढील पिढीसाठी मार्गदर्शक ठरले आहे.

स्त्रीवादी चळवळीमध्ये इतर व्यक्तींचे कार्य:

महात्मा फुले यांच्याप्रमाणेच महाराष्ट्रातील काही संत स्त्रियांनी पुरुषप्रधान संस्कृतीचा निषेध केला आहे. संत मुक्ताबाई, जनाबाई, बहिणाबाई, विठाबाई, वेणाबाई इ. संत स्त्रियांनी भक्तिमार्गाच्या आणि मोक्षप्राप्तीच्या उद्दीष्टांसाठी संसारत्याग करून पुरुषी वर्चस्वातून स्त्रियांची मुक्तता करण्याचे कार्य केले आहे. त्यांनी आपल्या अभंग, ओव्यातून हे कार्य केले. १८८२ साली ताराबाई शिंदे यांनी 'स्त्री—पुरुष तुलना' या निबंधातून पुरुषप्रधान समाजव्यवस्थेवर पहिली प्रखर

टीका केली. १९ व्या शतकाच्या उत्तरार्धात त्यांनी स्त्रियांवरील अन्याय, अत्याचाराबाबत विचार मांडले. पुरुषप्रधानतेमुळे स्त्रियांच्या स्वातंत्र्यावर आक्रमण होवून त्यांना समाजात कनिष्ठ स्थान कसे दिले याविषयीचे विचार त्यांनी या निबंधात मांडले. १८८२ साली पंडिता रमाबाई यांनी 'आर्य महिला समाज' ही स्त्रियांची पहिली संघटना स्थापन केली. पुरुषप्रधान समाजातील अनिष्ट, वाईट, रूढी, चालीरीती, परंपरा यामुळे स्त्रियांचे शोषण करणाऱ्या बालविवाह, विधवांचे केशवपन, बालहत्या इ. जाचक रूढींविरुद्ध प्रखर टीका केली. त्यांनी 'शारदासदन', 'मुक्तीसदन' या संस्थेद्वारे स्त्रियांना अर्थार्जन करण्याचे छोटे उद्योग, हस्तकला, कौशल्ये शिकविण्याचे कार्य केले. डॉ. आनंदीबाई गोपाळराव जोशी यांनी भारतातील पारंपारिक पुरुषप्रधान समाजव्यवस्थेवर टीका करून भारतात पुरूषी वर्चस्व संपुष्टात आणले पाहिजे, त्यासाठी निकराचे प्रयत्न केले पाहिजेत असे विचार मांडले. महाराष्ट्रातील स्त्री-सुधारणाविषयक चळवळीत बाळशास्त्री जांभेकर, विष्णुशास्त्री पंडीत, गोपाळ हरी देशमुख, न्या. महादेव गोविंद रानडे, डॉ. भांडारकर इ. समाजसुधारकांनी स्त्री स्वातंत्र्याविषयी आणि त्यांच्या सर्वांगीण विकासाविषयी विचार मांडले होते. लोकहितवादींनी आपल्या शतपत्रातून, बाळशास्त्री जांभेकरांनी दर्पण आणि प्रभाकर या वृत्तपत्रातून, विष्णुशास्त्री पंडीतांनी इंदूप्रकाशमधून, आगरकरांनी सुधारकांमधून स्त्री-स्वातंत्र्य व स्त्रीसुधारणाविषयक विचार मांडले. महात्मा फुले, छ. शाहू महाराज, डॉ. आंबेडकर, कर्मवीर भाऊराव पाटील, डॉ. पंजाबराव देशमुख, परमपूज्य बापूजी साळुंखे महर्षी कर्वे यांनी स्त्रियांच्या शिक्षणाची व्यवस्था करून स्त्री-शिक्षणप्रसाराचे, साक्षरतेचे आणि स्त्रीसमाजोद्धाराचे कार्य केलेले आहे.

महाराष्ट्रातील महिला संघटना:

भारतातील महिलांचे प्रश्न सोडविण्यासाठी, महिलांना न्याय व समतेची वागणूक मिळण्यासाठी, महिलांचा दर्जा सुधारण्यासाठी अनेक महिला संघटनांची स्थापना करण्यात आलेली आहे. अखिल भारतीय महिला परिषद, श्रमिक महिला संघटना, महिला दक्षता समिती, नारी अत्याचार विरोधी मंच, सावित्रीबाई फुले महिला मंडळ, भारतीय महिला फेडरेशन इ. महिला संघटना स्थापन झालेल्या आहेत. १९३७ साली पुणे येथे अखिल भारतीय महिला परिषदेची स्थापना झाली. याशिवाय नीलम गोऱ्हे यांची रिपब्लिकन महिला आघाडी, मृणाल गोरेंची श्रमजीवी महिला सभा, अहिल्याबाई रांगणेकर व प्रभा सावंत यांची श्रमिक महिला संघटना, तारा रेड्डी यांची भारतीय महिला फेडरेशन, सुधा कुलकर्णी यांची महिला दक्षता समिती, कुंदा कदम यांचा नारी अत्याचारविरोधी मंच, महिला हक्क संरक्षण समिती, मोलकरीण संघटना, विद्यापीठीय महिला संघटना इ. संघटना महाराष्ट्रभर अनेक कार्य करित आहेत. स्त्रियांवर होणारे अन्याय, अत्याचार दूर करण्यासाठी आणि त्यांना पुरुषांच्या बरोबरीने दर्जा प्राप्त करून देण्यासाठी महिला संघटना वेळोवेळी शासनावर दबाव आणताना दिसतात. महिलांवर होणारे अन्याय, अत्याचार, शोषण यांना प्रतिकार करण्याचे कार्य या महिला संघटना करत आहेत. याशिवाय विविध राजकीय पक्षांवर प्रभाव पाडून प्रसंगी दबाव आणून आपल्या मागण्या मंजूर करून घेत आहेत. अलीकडे खा. सुप्रिया सुळे यांनी महाराष्ट्रात स्त्री-भ्रुण हत्याबंदी विषयीची चळवळ सुरू केली आहे. तसेच शासकीय पातळीवरून स्त्रीभ्रुणहत्या प्रतिबंधक उपाय योजले जात आहेत. याचबरोबर राज्य महिला आयोग व महिला विकास मंडळाची स्थापना करण्यात आलेली आहे.

महाराष्ट्रातील महिलाविषयक विकास योजना -

- . महिला समृद्धी योजना (१९९३)
- . राष्ट्रीय महिला कोष (१९९३)
- . इंदिरा महिला योजना (१९९५)
- . महिला उद्योजक योजना.
- . वित्तीय योजना व बाजारपेठ योजना.

महाराष्ट्रातील कर्तबगार आणि कर्तृत्ववान स्त्रियांनी स्वातंत्र्य चळवळीत आणि सत्याग्रहात भाग घेतलेला होता. मुळशी सत्याग्रह, मुंबईतील गिरणी महिला कामगारांच्या चळवळी, मुंबई येथील चले जाव चळवळ इ. चळवळीमध्ये स्त्रियांचा सहभाग प्रचंड होता. याचप्रमाणे स्वातंत्र्यानंतरही स्त्रियांचा राजकारण, समाजकारण, शिक्षण यामध्ये सहभाग होता. या क्षेत्रामध्ये स्त्रियां पुरुषांच्या बरोबरीने कार्य करत आहेत. यामुळेच स्त्रियांना ७३व्या आणि ७४ व्या घटनादुरुस्तीनुसार

स्त्रियांना स्थानिक स्वराज्य संस्थांच्या राज्यकारभारात ३३:राखीव जागा, तर एप्रिल २०११ मध्ये महाराष्ट्र विधिमंडळाच्या अधिवेशनात महिलांना स्थानिक स्वराज्य संस्थात ५०: आरक्षण मंजूर केले. यामुळे महिलांची राजकारण, समाजकारण या क्षेत्रांमधील सहभाग प्रचंड असलेला दिसून येतो. याचे सर्व श्रेय स्त्रियांचे वेगवेगळ्या क्षेत्रातील कार्यत असणाऱ्या संघटनांना देणे क्रमप्राप्त ठरते.

वरील सर्व परिस्थितीमुळे आज स्त्री मुक्ती चळवळ ग्रामीण, दलित, आदिवासी स्त्रियांपर्यंत पोहोचून नवीन टप्प्यावर उभी राहत आहे. अत्याचार विरोधी लढ्यांच्या चौकटीत न राहता स्त्रियांचे वेगवेगळे प्रश्न हातात घेवू लागली आहे. स्त्रियांचा वारसा हक्क, मालमत्तेचा हक्क, राजकीय सत्तेत सहभाग, परित्यक्ता स्त्रियांचे हक्क असे प्रश्न लढ्यात घेतले जात आहेत. याशिवाय जुनी जातीयवादी पितृसत्ताक कुटूंबसंस्था नष्ट करून नवीन समताधिष्ठीत कुटूंबसंस्था प्रस्थापित करण्यासाठी प्रयत्न चालू आहेत.

सारांश:

महात्मा फुले यांनी स्त्री-मुक्तीची स्पष्ट भूमिका घेतली होती. ती केवळ स्त्रियांचा 'उद्धार' व्हावा किंवा स्त्रिया सुशिक्षित झाल्यास कुटूंबाला पुढे जायला बरे होईल, या पातळीवरची नव्हती. तर पुरुषांकडून स्त्रियांवर गुलामगिरी लादली गेली आहे आणि ती नष्ट होणे आवश्यक आहे, अशी त्यांची स्पष्ट भूमिका होती. म्हणून त्यांनी या सर्व प्रक्रियेत 'पितृसत्ताक' कुटूंब पद्धतीवर तीव्र हल्ला चढवला व या कार्यामध्ये स्वतःला वाहून घेतले. यासाठी त्यांनी स्त्री-शिक्षणावर भर दिला. या शिक्षणामुळे स्त्रियांना जागे करून जागृत केले. त्यामुळे स्त्रियां अन्यायाविरुद्ध दाद मागू लागल्या, स्वयंरोजगार करू लागल्या व आपले कुटूंब सांभाळू लागल्या. यासाठी त्यांनी काही खास उपक्रम हाती घेतले. आणि स्त्री समस्येबाबत भरीव कार्य केले. याशिवाय महाराष्ट्रातील अनेक, स्त्री-पुरुष सामाजिक सुधारणावाद्यांनी, संत स्त्रियांनी, महिला संघटनांनी वेगवेगळ्या उपक्रमांतून, वृत्तपत्रांतून, शिक्षणसंस्थांतून, अभंगांतून स्त्री-शिक्षण प्रसाराचे, साक्षरतेचे आणि स्त्रीसमाजोद्धाराचे, शासनावर दबाव आणण्याचे, महिलांवर होणारा अन्याय, अत्याचार, शोषण यांना प्रतिकार करण्याचे कार्य करून स्त्रीसबलीकरण व स्त्रियांचा सर्वांगीण विकास साधण्याचा प्रयत्न केलेला आहे.

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1990 नंतरच्या ग्रामीण मराठी कादंबरीतील स्त्री

प्रा. डॉ. एकनाथ आळवेकर
डी.के.ए.एससी.कॉलेज, इचलकरंजी

मराठी ग्रामीण साहित्यात स्त्रियांचे चित्रण पारंपरिकतेने आले आहे. चार भिंतीतील स्त्री प्रारंभीच्या काळात चित्रित झाली. पुढे काळ बदलला स्त्री शिकली, विचार करू लागली. त्यानंतरच्या मराठी साहित्यातील बदलत्या स्त्री जीवनाचे रूप पहायला मिळते. ग्रामीण भागातील कष्टकरी स्त्री ते नोकरी करणारी, संघटित झालेली, स्थानिक स्वराज्य संस्थेत अधिकार पदावर असलेली ही स्त्री ग्रामीण कादंबरीत पहायला मिळते.

1960 मधील उध्दव शेळके यांच्या 'धग' कादंबरीतील कौतिक ही नायिका आळशी नवऱ्याचा संसार सांभाळते. प्रतिमा इंगोले यांनी बदलत्या स्त्रीची अनेक रूपे चित्रित केली आहेत. त्यामध्ये शिकणारी स्त्री, नोकरी करणारी स्त्री दिसून येते. नोकरी करताना स्वत्वासाठी आणि स्त्रीत्वासाठी संघर्ष करणारी स्त्री दिसून येते.

पुढच्या काळात बदलत्या ग्रामीण जीवनाचा वेध अनेक लेखकांनी घेतला आहे. त्यामध्ये आनंद यादव, रा.रं.बोराडे, मधू मंगेश कर्णिक, डॉ.द.ता.भोसले, भास्कर चंदनशीव, राजन गवस, सदानंद देशमुख, कृष्णात खोत इत्यादी लेखकांचा समावेश होतो. या लेखकांच्या साहित्यातून बदलत्या ग्रामीण स्त्री जीवनाचे चित्रण आलेले पहायला मिळते. एकविसाव्या शतकातील या काळात स्त्रियांच्या विकासासंदर्भात आशावादी चित्र निर्माण झालेले पहायला मिळते. कोणत्याही क्षेत्रात ग्रामीण स्त्री मागे नाही. ग्रामीण स्त्री आज स्वावलंबी बनली आहे. बचतगटाच्या माध्यमातून आर्थिकदृष्ट्या सबळ बनण्याचा ध्यास घेत आहे. स्त्रियांच्या तेहतीसटक्के आरक्षणामुळे सर्व जाती-जमातींच्या, दुर्बल घटकांच्या स्त्रियांनादेखील स्थानिक स्वराज्य संस्थेत प्रतिनिधित्व मिळत आहे. स्त्रियांनी दारुबंदीविरुद्ध उभारलेला लढा, ग्रामसभेत मांडलेला दारुबंदीचा ठराव, संघटना, चळवळी यांमधील स्त्रियांचा लक्षणीय सहभाग. यांतून स्त्रियांच्याटिकाणी शिक्षणामुळे आलेला आत्मविश्वास पहायला मिळतो. प्रसंगी ती कुटुंबातील, समाजातील निर्णय प्रक्रियेतदेखील सहभागी होत आहे. स्त्रियांवर होणारे अत्याचाराविरुद्ध अनेक संघटनांनी स्त्रियांच्या हक्कासाठी लढा पुकारला आहे. त्याचा प्रचार ग्रामीण भागापर्यंत होत आहे. बचतगट, सामाजिक उपक्रम यानिमित्ताने स्त्री संघटित होत असून त्यांच्यात सौहार्दाचे नाते निर्माण झाले आहे.

ग्रामीण लेखकांनी लिहिलेल्या साहित्यातील स्त्री चित्रण परकायाप्रवेश स्वरूपाचे आहे. स्वतः स्त्रियांनीच स्त्रियांचे चित्रण केले तर ते अधिक, प्रभावी आणि वास्तव आहे याची जाणीव होते.

थोडक्यात आत्मनिर्भरतेसोबत आत्मभान आलेली ही ग्रामीण स्त्री सक्षम बनून पुढे आलेली आहे. कौटुंबिक, सामाजिक, आर्थिक, राजकीय अशा सर्वच क्षेत्रातील बदलत्या वातावरणाचा ग्रामीण स्त्रीजीवनावर मोठा परिणाम झाला आहे.

1990 नंतरच्या काही महत्त्वाच्या कादंबरीकारांच्या आधारे ग्रामीण कादंबरीतील स्त्री चित्रण नेमके कशाप्रकारे झाले आहे त्याचा धांडोळा घेण्याचा हा प्रयत्न आहे. यामध्ये सदानंद देशमुख, कृष्णात खोत, कैलास दौंड, सुरेद्र पाटील, द.तु.पाटील यांच्या कादंबऱ्यांचा समावेश केला आहे.

'चारीमेरा' या सदानंद देशमुख यांच्या कादंबरीतील भावनाताई ही जमीनदार उदेभानची पत्नी पण ती बुवाबाजीत अडकलेली, असल्याचे चित्रण येते. जागतिकीकरणाच्या विळख्यात सापडलेले उदेभाण आणि भावनाताई हे शेतकरी दांपत्य आहे. कृष्णात खोत यांच्या 'धुळमाती' या कादंबरीतील राजबाची आई जुन्या वळणाची, कष्टाळू, प्रामाणिक, सोज्ज्वळ अशी आहे. शेत खरेदीत दाजीन फसविल्याने तिचा संताप होतो. तसेच राजबाच्या वहिनीच्या वाटयाला सोशिकतेचे जीवन येते. वांझोटी म्हणून बोलणी खावी लागणाऱ्या वहिनीला राजबा डॉक्टरकडे घेऊन जायला सांगून नेमका दोष कोणाच्यात आहे ते पाहून घ्यायला सांगतो.

कृष्णात खोत यांच्या 'गावठाण' या कादंबरीतील आंदीच्या वाटयाला बालपणापासून कष्ट येते. लग्न झाल्यावर नवऱ्याच्या आजारपणाचे संकट समोर उभे राहते. वैधव्यानंतरही संकटे पाठ सोडत नाहीत. ग्रामीण स्त्रीच्या वाटयाला येणारी टोकाची वेदना कादंबरीत पहायला मिळते. कैलास दौंड यांच्या 'कापूसकाळ' या कादंबरीतील कापूस उत्पादक जगूची पत्नी सुशाबाई ही दारिद्र्याचा सामना करणारी स्त्री आहे. स्वतःच्या शेतात काम नसताना मोलमजुरी करते. सुशाबाईच्या वाटयाला गरिबी असली तरी कष्ट करून मिळवायचे हे तिच्या स्वभावात दिसते. लहान मुलाला ताप आलेला असताना पाच किलो कापूस घेवून किरकोळ विक्रीसाठी डोक्यावर कापसाचे बोचके आणि कडेवर मूल घेऊन रानावनात, गावापासून दूर असलेल्या गावात अनवाणी डॉक्टरकडे जाते. मुलीला शाळा बुडवून शेतात नेणे तिला बरे वाटत नाही. सुशाबाई अडाणी असूनही लेकीच्या शिक्षणाबद्दल तिच्या मनात ओढ आहे.

'झुलीच्या खाली' या सुरेंद्र पाटील यांच्या कादंबरीतील आई मुलांवर संस्कार करणारी तर पत्नी शिकलेली आहे. शिक्षक असलेला पती आपल्या भावाला, वडिलांना आर्थिक मदत करित असल्याचे तिला मान्य नसते. चौकोनी कुटुंबातच राहावे अशी तिची मानसिकता असते. 'चैत' या द.तु.पाटील यांच्या कादंबरीमध्ये मध्यमवर्गीय शेतकरी कुटुंबातील हौसाकाकू जुन्या वळणाची अशिक्षित स्त्री आहे. प्रामाणिकपणा, सोज्ज्वळता, कष्टाळू हे तिच्या व्यक्तिमत्त्वाचे विशेष आहेत. परंपरेचे अनुकरण करताना ती नाती सांभाळताना आढळते. चांगल्याला चांगल म्हणणारी हौसाकाकू आहे. कादंबरीतील प्राध्यापक असलेल्या जनकची बायको सासरच्या माणसांशी तोडून वागणारी आहे तिच्यावर शहरी प्रभाव आढळतो. गावंढळपणावर ती टीका करते.

थोडक्यात, 1990 नंतरच्या कादंबरीकारांचा विचार करताना त्यांच्या कादंबरीला स्त्री पात्रे विविध वयोगटातील, सुशिक्षित, अशिक्षित, शेतकरी, शेतमजूर, कष्टाळू, गरीबांची जाणीव असणारी, समंजस, चौकोनी कुटुंबात राहण्याची वृत्ती असलेली अशा विविध प्रकारात सामावणारी आहेत.

संदर्भ –

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भवभूतीच्या नाटकांतील स्त्रीभूमिका: एक अभ्यास

प्रा. श्रीमती मृणालिनी आबासाहेब शिंदे
वेणूताई चव्हाण कॉलेज, कराड

गोषवारा—

मानवी विषात स्त्री आणि पुरुष यांच्या भूमिका एक—दुसऱ्यांशी निगडीत आहेत. एकाशिवाय दुसरा अपूर्ण आहे. दोघांचाही स्वभाव आणि कृती वेगवेगळ्या असू शकतात. पण दोघांचे लक्ष्य, ध्येय वेगवेगळे असू शकत नाही. दोघांचे मार्गदेखील एकच असतात. मानवी विषाची लक्ष्यसिद्धीही दोघांमुळेच सफल होऊ शकते. सृष्टीची गतीही दोघांमुळेच सिद्धीस जाते. कोणा एकामुळे नाही.

भवभूतीच्या नाटकांत स्त्रियांविषयक दृष्टीकोन उदार आणि विशाल पहावयास मिळतो. या काळातील स्त्रियांची सभ्यता आणि सांस्कृतिक विकासातील सक्रिय योगदान लक्षात येण्यासारखे आहे. म्हणजेच एका बाजूला अंगाई गाणाऱ्या स्त्रियांच्या मधूर कंठात राष्ट्रनायकांना कर्तव्याची प्रेरणा देण्याची क्षमता आहे तर, दुसऱ्या बाजूला तिच्या पाळणा हलविण्याच्या हातात षासन करण्याची शक्तीदेखील आहे. थोडक्यात त्या काळात स्त्रियांच्या अस्तित्वाची दखल घेतली जात होती, हेच जाणवते. हेच दिग्दर्शित करणे प्रस्तुत विषयाचे प्रयोजन आहे.

भवभूतीच्या नाटकांतील स्त्री ही सुशीलता, तितिक्षा समर्पण, लज्जा आणि प्रेम यांची साक्षात मूर्तीच आहे.

स्त्री ही कन्या, गृहिणी, सहचरी, सहधर्मचारिणी, माता या रुपांत कुटुंब, समाज आणि राष्ट्र यांची मंगलनिर्माती आहे. पण तरीही तिची सामाजिक स्थिती प्रषंसनीय दिसत नाही.

पण मैत्री, दांपत्यप्रेम, पुत्रवात्सल्य इत्यादिकांबद्दल भवभूतीने उदार विचार आपल्या नाटकांतून मांडलेले आहेत, ते अत्यंत दर्जेदार आहेत. भवभूतीच्या काळात विद्यापीठांतून स्त्रियांना पुरुषांबरोबर शिक्षण दिले जात असावे, असे दिसते. अर्थात त्याकाळी सर्वच स्त्रिया बहुश्रुत होत्या, असे जरी यावरून निष्पन्न होत नसले, तरी भवभूतीचे विचार उदात्त होते, असे आपणास म्हणता येईल.

प्रस्तावना—

भारतीय स्त्रियांचा इतिहास आपल्या संस्कृतीच्या इतिहासाचे अभिन्न अंग आहे. स्त्रियांची स्थिती आणि परिस्थिती यांनी अनेक सामाजिक स्थित्यंतरांत सांस्कृतिक इतिहासाच्या अनेक अध्यायांची निर्मिती केलेली आहे. भवभूतीच्या नाटकांतील स्त्री अशाच एका अध्यायाचे सादरीकरण करीत आहे.

मानवी विषात स्त्री आणि पुरुष यांच्या भूमिका एक—दुसऱ्यांशी निगडीत आहेत. एकाशिवाय दुसरा अपूर्ण आहे. दोघांचाही स्वभाव आणि कृती वेगवेगळ्या असू शकतात. पण दोघांचे लक्ष्य, ध्येय वेगवेगळे असू शकत नाही. दोघांचे मार्गदेखील एकच असतात. मानवी विषाची लक्ष्यसिद्धीही दोघांमुळेच सफल होऊ शकते. सृष्टीची गतीही दोघांमुळेच सिद्धीस जाते. कोणा एकामुळे नाही.

भवभूतीच्या नाटकांत स्त्रियांविषयक दृष्टीकोन उदार आणि विशाल पहावयास मिळतो. या काळातील स्त्रियांची सभ्यता आणि सांस्कृतिक विकासातील सक्रिय योगदान लक्षात येण्यासारखे आहे. म्हणजेच एका बाजूला अंगाई गाणाऱ्या स्त्रियांच्या मधूर कंठात राष्ट्रनायकांना कर्तव्याची प्रेरणा देण्याची क्षमता आहे तर, दुसऱ्या बाजूला तिच्या पाळणा हलविण्याच्या हातात षासन करण्याची शक्तीदेखील आहे. थोडक्यात त्या काळात स्त्रियांच्या अस्तित्वाची दखल घेतली जात होती, हेच जाणवते. हेच दिग्दर्शित करणे प्रस्तुत विषयाचे प्रयोजन आहे.

उद्दिष्टे:

1. भवभूतीच्या नाटकांचा परिचय करून देणे.
2. भवभूतीच्या नाटकांतील स्त्रियांच्या भूमिकांचा आढावा घेणे.
3. भवभूतीच्या नाटकांतील स्त्रियांचे स्थान व भूमिका स्पष्ट करणे.

व्याप्ती:

प्रस्तुत विषयाची व्याप्ती भवभूतीच्या उत्तररामचरितम्, महावीरचरितम्, मालतीमाधवम्' या तीन नाटकांपुरतीच मर्यादित आहे.

विषयाचे महत्त्व—

भवभूतीने आपल्या नाटकांत स्त्रीला महत्त्वाचे स्थान दिलेले आहे. विविध प्रकारच्या सामाजिक परिस्थितीत आणि वेगवेगळ्या मानसिक अवस्थांमध्ये स्त्रीपात्र विविधप्रकारे आचरण करताना पहावयास मिळते. पण त्यांच्या वागणूकीत वेगवेगळी वागणूक दिल्यामुळे फरक जाणवत नाही. त्या स्त्रिया आपआपल्या भूमिका ठामपणे पार पाडताना दिसतात, हेच या विषयाचे महत्त्व होय.

संशोधनपद्धती—

प्रस्तुत विषय ग्रंथालयातील ग्रंथांच्या सहाय्याने विशद केलेला आहे. म्हणून संशोधन पद्धती विवेचनात्मक आहे.

विषयविवेचन—

भवभूतीने आपल्या नाटकांत कन्येला दुसऱ्याचे धन मानलेले आहे. ते धन कोणीतरी कोणाला तरी देणार आहे.

कन्यारत्नमयोनिजन्म भवतामस्ते वयं चार्थिनो
रत्नं चेत्क्वचिदस्ति ततपरिणमत्यस्मासु शक्नादपि।
कन्यायाश्च परार्थतैव हि मता तस्याः प्रदानादहं
बन्धुर्वो भविता पुलस्त्यपुलहप्रष्ठाश्च सम्बन्धिनः।¹

म्हणजे आज जी स्थिती स्त्रियांची आहे. तीच स्थिती तत्कालीन होती, असे वरील उदाहरणावरून लक्षात येते।

कन्या ही दुसऱ्याचे धन मानल्यामुळे तिची मागणी कोणीही करू शकत होता. मागणीनुसार कन्येला प्रदान केले जात होते. त्यामुळे मोठ्या लोकांशी चांगले संबंध प्रस्थापित होऊन मैत्रीपूर्ण संबंध निर्माण करता येत होते. हे पुढील श्लोकातून दिसून येते.

साधारण्यान्निरातङ्कः कन्यामन्योऽपि याचते।
किं पुनर्जगतां जेता प्रपौत्रः परमेष्ठिनः।²

भवभूतीने आपल्या नाटकांत उद्धृत केले आहे की, कन्यादान करणारा स्नेहबंधाचा निर्माता आहे. कन्यादानाचा अधिकार वडिलांनाच आहे. नाटकातील कन्या सुशील आहे. ती सर्वप्रकारची दुःखे सहन करणारी आहे. पण आई—वडिलांना होणारे दुःख सहन करू शकत नाही.

गुणापेक्षाशून्यं कथमिदमुपकान्तमथवा
कुतोऽपत्यस्नेहः कुटिलनयनिष्णातमनसाम्।
इदं त्वैदपर्यं यदुत नृपतेर्नर्मसचिवः
सुतादातान्मित्रं भवतु स हि नो नन्दन इति।³

कुमारावस्थेत कन्या कोणत्याही पुरुषाबरोबर कोणताही संबंध ठेवण्यास पाप समजते. म्हणजेच तत्कालीन स्त्री योनीशुचितेला अत्यंत महत्त्व देत होती, हे लक्षात येते.

भवभूतीची स्त्री कोमल, असहनशील आणि फुलाप्रमाणे नाजूक आहे.

भवभूतीला स्त्रियांबद्दल किती आदर होता, हे पुढील उदाहरणावरून स्पष्ट होते.

‘शिशुर्वा शिष्या वा यदसि मम तत्तिष्ठतु यथा
विशुद्धेरूत्कर्षस्त्वयि तु मम भक्तिं द्रढयति।
शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां
गुणाः पुजास्थानं गुणिषु न च लिङ्गं न च वयः।⁴

स्त्रीच्या पत्नीरूपाचेही भवभूतीने अत्यंत मनोहर व ज्वलंत स्वरूप रेखाटलेले आहे. ती पतीसाठी गृहलक्ष्मी आणि आनंददायिनी आहे तसेच तिचे हात जणू त्याच्या गळ्यातील हाराप्रमाणे आहेत.

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो—
रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः।

अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः
किमस्या न प्रेयो यदि परमसहस्तु विरहः॥^४

जनकराजादेखील कौसल्येला दशरथराजाच्या घराची लक्ष्मी आहे, असे सांगत आहेत.

आसीदियं दशरतस्य गृहे यथा
श्रीः श्रीरेव वा किमुपमानपदेन सैषा।
कष्टं बतान्यदिव दैववशेन जाता
दुःखात्मकं किमपि भूतमहो विपाकः॥^५

स्त्रीशिवाय संपूर्ण संसार जीर्णारण्यासारखा होऊन जातो. पत्नीशिवाय तो संसार निरस आणि निरर्थक ठरतो.

चिरं ध्यात्वा प्यात्वा निहित इव निर्माय पुरतः
प्रवासेऽप्याश्वासं न खलु न करोति प्रियजनः।
जगज्जीर्णारण्यं भवति च विकल्पव्युपरमे
कुकूलानां राशौ तदनु हृदयं पच्यत इव॥^६

शून्यमधुना जीर्णारण्यं जगत्। असारः संसारः। कष्टप्रायं शरीरम्॥^७
पत्नी ही पतीचे जीवन व हृदय आणि नेत्रातील चमक मानलेली आहे.

त्वं जीवितं त्वमसि मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरमृतं त्वमङ्गो॥^८

पती—पत्नी परस्परांचे मित्र, बांधव आणि वैभव आहेत. अशाप्रकारची उदात्त कल्पना आणि आदर्श भवभूतीने आपल्या नाटकात नमूद केलेला आहे. दापत्यांसंबंधी इतकी उदात्तता इतर नाटकांत सापडणे दुर्मीळच होय.

प्रेयो मित्रं बन्धुता वा समग्रा
सर्व कामाः शेवधिर्जीवितं वा।
स्त्रीणां भर्ता धर्मदाराश्च पुंसा—
मित्यन्योन्यं वत्सयोर्जातमस्तु॥^९

स्त्री ही आपल्या पतीची सहधर्मचारिणी असून ती त्याच्या दैनंदिन कार्यातील योग्य सल्लागारदेखील आहे. जटील आणि उचित—अनुचित कार्यांत ती त्याच्यासाठी सम्यक् मार्गदर्शक ठरते.

मन्दोदरी पुनःपुन्हा रावणाला हितकारक कार्य करण्याचा उपदेश देत होती.
तसेच, उत्तररामचरितात सीतादेखील पतीला कर्तव्यपराङ्मुख पाहू इच्छित नाही.
दिष्टया अपरिहीनधर्मः स राजा।

पत्नी सुख—दुःख, भोग—विलास, गरीबी—श्रीमंती या सर्व परिस्थितींमध्ये पतीच्या—बरोबर असते. म्हणून तिला सहधर्मचारिणी असे म्हटले जाते. धार्मिक कृत्यांमध्येही तिला अत्यंत महत्त्वाचे व मानाचे स्थान असते.

श्रुतीवचनदेखील तेच आहे.

अर्धो ह वा एष आत्मनो यज्जाया। यावत्
जायां न विन्दते असर्वो हि तावत् भवति।

म्हणजेच स्त्री ही पुरूषाचे अर्धांग आहे. म्हणून तिला पतीची अर्धांगिनी म्हटले जाते. पुरूष तिच्याशिवाय अपूर्ण आहे.

‘उत्तररामचरितम्’ नाटकातील मुख्य नायक प्रभू रामचंद्रदेखील धार्मिक कृत्याच्या पूर्तीसाठी या आदर्शानुसारच सीतेच्या सुवर्णमयी मूर्तीची प्रतिष्ठापना करतात. हे पुढील उदाहरणातून समजते.

नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम्।
हिरण्मय्याः प्रतिकृतेः पुण्यं प्रकृतिमध्वरे॥^{१०}

भवभूतीच्या नाटकांतील स्त्री सहधर्मचारिणी आहे. ती पतीमध्ये प्राणशक्ती म्हणून वावरत असते. तिचे गोड बोलणे थकलेल्या, भागलेल्या, कोमजलेल्यांसाठी जीवनरूपी फुलाप्रमाणे विकसित करणारे असते आणि संपूर्ण इंद्रियांना मंत्रमुग्ध करणारे असते. कानाला अमृताप्रमाणे व मनाला रसायनाप्रमाणे असते.

म्लानस्य जीवकुसुमस्य विकासनानि

संतर्पणानि सकलेन्द्रियमोहनानि।
एतानि ते सुवचनानि सरोरुहाक्षि
कर्णामृतानि मनसश्च रसायनानि॥^{१२}

स्त्रीयांसाठी अत्यंत दुःखाची गोष्ट म्हणजे तिचा पतीपासून होणारा वियोग होय. यात तिच्या सर्व सुखस्वप्नांचा चुराडा होतो. त्यामुळे ती अत्यंत दुःखी होते. सीतेचे संपूर्ण आयुष्य वियोगपूर्णच आहे. वास्तविक 'उत्तररामचरितम्' दुःखाची करुण कहाणी म्हटली, तर वावगे होणार नाही.

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः।
ग्लपयति परिपाण्डु ज्ञानमस्याः शरीरं
शरदिज इव धर्मः केतकीगर्भपत्रम्॥^{१३}

परंतु दीर्घकालीन विरहानंतर पतीचे दर्शन झाले असता तिच्या आनंदाला पारावार उरत नाही. हेही तितकेच खरे. हे पुढील श्लोकातून दिसते.

तटस्थं नैराश्यादपि च कलुषं विप्रियवशा द्वियोगे
दीर्घऽस्मिन् झटिति घटनात्स्तम्भितमिव।
प्रसन्नं सौजन्याद् दयितकरुणैर्गाढकरुणं
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन् क्षण इव॥^{१४}

भवभूतीच्या नाटकांतील स्त्री सुशिक्षित सर्व शास्त्रांत पारंगत, कलांची जाण असणारी आणि सुसंस्कृत आहे. कामंदकी सर्व शास्त्रांत पारंगत आहे. ती अध्ययनासाठी परदेशात जाते. मालती चित्रकलेत प्रवीण आहे. मन रमविण्यासाठी आणि विरहवेदनांच्या शांतीसाठी माधवाचे चित्र रेखाटते. कामंदकी एकीकडे नीतीचे पाठ शकविते, तर दुसरीकडे धर्मशास्त्रांचे ज्ञान प्रदान करते. भवभूतीच्या नाटकांतील स्त्री कामकलेतही प्रवीण आहे. कामोद्दीपनात मैत्रिणीचे स्थान 'मालतीमाधवम्' मध्ये अत्यंत महत्त्वाचे आहे. आत्रेयी वेदांत शिकण्यासाठी दण्डकारण्यात जाते. याचा आशय असा की, त्या काळी स्त्रीयांना शिक्षणासाठी परदेशी जाण्याची परवानगी होती व शिक्षण स्वातंत्र्यही होते.

संततीसाठी भवभूतीच्या नाटकातील स्त्री अत्यंत चिंतीत आहे. कारण अपत्यप्राप्ती स्त्री—पुरुषांच्या हृदयग्रंथीना अत्यंत दृढतापूर्वक स्नेहाने बांधून ठेवते. याबाबतीत तत्कालीन स्थिती व आजची स्थिती सारखीच असल्याचे दिसून येते.

भवभूतीची स्त्री अत्यंत स्वाभिमानी असल्याचे जाणवते. लोकांकडून झालेला अपमान अवहेलना, अव्हेर व आरोप ती कधीही स्वीकारत नाही. तसेच सहनदेखील करीत नाही. किंवा मान्यही करीत नाही. त्यापेक्षा अग्निपरिक्षा देणे स्वीकारते. सीता म्हणते—

नयतु मामात्मनोऽङ्के निलयमम्ब।

न सहिष्याम्यामीदृशं जीवलोकस्य परिभवमनुभवितुम्॥^{१५}

भवभूतीच्या नाटकातील स्त्री फक्त स्वतःच पवित्र नाही, तर इतरांनाही पवित्र करणारी आहे. कवी म्हणतो, तिच्यामुळेच संपूर्ण विश्व सनाथ आहे. परंतु दुर्दैवाने तिला लोकनिदेचे स्थान व्हावे लागते. कारण जगाची रीतच विचित्र आहे.

यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो वचः।

सीतेची अग्निपरिक्षा वास्तविक जगासाठी प्रचिती. परंतु तिची इच्छा नाही.

उत्पत्तिपरिपूतायाः किमस्या पावनान्तरैः।

तीर्थोदकं च वह्निश्च नान्यतः शुद्धिर्मर्हतः॥^{१६}

जो कोणी सीतेची निंदा करतो. त्याचेच बोलणे त्याच्यासाठी पापकारक मानलेले आहे. कारण भवभूती म्हणतो, सीतेमुळेच संपूर्ण विश्व सनाथ व पुण्यात्मा आहे. किती उदात्त विचार आहेत स्त्रियांबद्दल!

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः।

नाथवन्तस्त्वया लोकास्त्वमनाथा विपत्स्यसे॥^{१७}

भवभूतीच्या नाटकातील स्त्री अपत्यांच्या बाबतीत अत्यंत हळवी व दयाळू आहे. आदणीय पृथ्वी सीतेच्या सुखासाठी आणि कल्याणसाठी नेहमी चिंतित दिसते. पशुपक्षी, गवत, फुलांचे गुच्छ यांच्याबाबतीतही ही स्त्री अपत्यसंबंध प्रस्थापित करते आणि त्यांच्या सुखसुविधांकडे तेवढेच लक्ष केंद्रित करते. म्हतारपणी त्यांचा दयाळूपणा व हळवेपणा अधिकच वृद्धिंगत होतो.

उदा. कौसल्या, अरुंधती आपल्या मुलांच्या कल्याणासाठी नित्य सर्वप्रकारे सजग असलेल्या पहावयास मिळतात.

निष्कर्ष—

वरील विवेचनावरून असे ज्ञात होते की, भवभूतीच्या नाटकांतील स्त्री ही सुशीलता, तितीक्षा समर्पण, लज्जा आणि प्रेम यांची साक्षात मूर्तीच आहे.

स्त्री ही कन्या, गृहिणी, सहचरी, सहधर्मचारिणी, माता या रूपांत कुटुंब, समाज आणि राष्ट्र यांची मंगलनिर्माती आहे.

पण तरीही तिची सामाजिक स्थिती प्रशंसनीय दिसत नाही.

पण मैत्री, दांपत्यप्रेम, पुत्रवात्सल्य इत्यादिकांबद्दल भवभूतीने उदार विचार आपल्या नाटकांतून मांडलेले आहेत, ते अत्यंत दर्जेदार आहेत. भवभूतीच्या काळात विद्यापीठांतून स्त्रियांना पुरुषांबरोबर शिक्षण दिले जात असावे, असे दिसते. अर्थात त्याकाळी सर्वच स्त्रिया बहुश्रुत होत्या, असे जरी यावरून निष्पन्न होत नसले, तरी भवभूतीचे विचार उदात्त होते, असे आपणास म्हणता येईल...

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भारतीय चित्रपट सृष्टीतील अभिनेत्री म्हणून स्मिता पाटील यांचे योगदान

कु. नम्रता देविदास ढाळे
संशोधक विद्यार्थीनी, इतिहास विभाग,
शिवाजी विद्यापीठ, कोल्हापूर

प्रस्तावना:—

जागतिक स्तरावर चित्रपट निर्मिती आणि त्यास उपयुक्त तंत्रज्ञानाचा विकास टप्प्याटप्प्याने झालेला दिसून येतो. २८ डिसेंबर १८९५ ला ल्युमेर बंधूनी 'लंच अवर अँट दि ल्युमेअर फॅक्टरी' हे चलित चित्र प्रदर्शित केले.^१ भारताच्या दृष्टिकोनामधून चित्रपट निर्मितीच्या क्षेत्रामध्ये सुरुवात पहायची झाली. तर भारतीय चित्रपटाचे जनक दादासाहेब उर्फ धुंडिराज गोविंद फाळके हे होय. यांनी लंडन येथे राहून चित्रपट निर्मितीचे तंत्र आत्मसात केले. १९१३ ला 'राजा हरिशचंद्र' हा पौराणिक चित्रपटाची निर्मिती होवून भारतीय चित्रपट कलेचा उदय झाला.^२

१९३१ पर्यंत भारतामध्ये मुकचित्रपटाची निर्मिती होत होती. भारतातील पहिला 'आलमआरा' हिंदी बोलपट मुहूर्तमेढ रोवली. तर मराठी भाषेतील पहिला बोलपट १९३२ ला 'अयोध्येचा राजा' हा होय.^३ २० व्या शतकात चित्रपट निर्मितीला चालना मिळाली. चित्रपटामध्ये पहिल्यांदा स्त्रीच्या भूमिकेमध्ये 'दुर्गाबाई कामत' या मराठी स्त्रीने काम केले.^४ सुरुवातीला स्त्रीया काम करण्यास तयार होत नव्हत्या. नंतर काही स्त्रीया यामध्ये दुर्गा खोटे, लिला पेंढारकर आर्थिक गरजेपोटी काम करू लागल्या. पुढे सुशिक्षित महिला पुढे येऊ लागल्या यामध्ये जयश्री गडकरी, उषा किरण यासारख्या अभिनेत्रींचा वाटा चित्रपटसृष्टीला मिळाला. काही अभिनेत्री कुटूंबातील आधारामुळे येऊ लागल्या चित्रा पालेकर, स्मिता पाटील, मिनाक्षी शिरोडकर या सारख्या महिला नायिका म्हणून सन्मानपूर्वक काम करू लागल्या. स्मिता पाटील यांनी वटवलेली भूमिका खूप मोलाची ठरू शकते.

उद्दिष्ट्ये:—

- १) स्मिता पाटील यांच्या जीवनाचा परिचय करून घेणे.
- २) स्मिता पाटील यांनी बजावलेल्या स्त्रीप्रधान भूमिकांचा अभ्यास करणे.
- ३) स्मिता पाटील यांच्या एकूण अभिनयांचे योगदान अभ्यासणे.
- ४) समाजामधील प्रतिबिंब चित्रपटाच्या माध्यमातून अभ्यासणे.

संशोधनाची पध्दती:—

सदर संशोधनपेपरकरिता उपलब्ध दुय्यम साधनांचा वापर करून ऐतिहासिक संशोधन पध्दतीच्या अनुषंगाने करण्यात आला आहे. संशोधनासंबंधीत प्राथमिक साधन म्हणून चित्रपटांचा वापर करण्यात आलेला आहे. सदर संशोधनामध्ये मराठी तीन चित्रपट व हिंदी सहा चित्रपटांचा आढावा घेतला आहे.

गृहीतके:—

- १) स्त्रीप्रधान भूमिकांचा परिणाम समाज परिवर्तनावर झाला.
- २) स्त्रीप्रधान चित्रपटाच्या निर्मितीचे युग सुरु झाले.

स्मिता पाटील जीवन परिचय :-

स्मिता पाटील यांचा जन्म १७ ऑक्टोबर १९५५ ला पुण्यामध्ये झाला. त्यांचे शिक्षण पुण्यामध्ये रेणुका स्वरूप मेमोरियल हायस्कूलमध्ये झाले. स्मिता पाटील यांचे वडिल शिवाजीराव गिरधर पाटील राजकारणी होते. आई विद्याताई पाटील सामाजिक कार्यकर्त्या होत्या. घरातून चित्रपटांमध्ये काम करण्यासाठी प्रोत्साहन मिळाले होते. 'Film and Television Institute of India' त्यांनी पदवी प्राप्त केली. १९७० च्या दशकात सुरुवातीला कॅमेरा समोर त्यांनी प्रथमच दूरदर्शनवर 'न्यूजरिडर' म्हणून मुंबई दूरदर्शनवर समावलोचक म्हणून काम करू लागल्या. त्यांचा विवाह राज बब्बर यांच्याशी झाला होता.^५

स्मिता पाटील यांचे चित्रपट:—

स्मिता पाटील यांनी मराठी चित्रपट ३, हिंदी ६६, पंजाबी १, तेलगु १, गुजराती १, कन्नड, १, मल्याळम १, बंगाली १ चित्रपटामध्ये भूमिका बजावल्या होत्या. स्मिता पाटील यांनी चित्रपटाची सुरुवात १९७४ ला केली. त्यांनी त्यांच्या

चित्रपटामध्ये वेगवेगळ्या स्वरूपात आपले व्यक्तीमत्व उमटवले होते. त्यांच्या अभिनयातून कनखरपणा, धडाडी स्त्रीचे व्यक्तीमत्व दिसून येते. मराठी चित्रपटामधून त्यांना प्रतिसाद मिळालाचं परंतु हिंदी चित्रपटामधून त्यांचे मोठे योगदान त्यांनी आपल्या अभिनयातून दाखवून दिले. १९७४ ला त्यांचा पहिला चित्रपट 'मेरे साथ चल' हा होता. या चित्रपटात गीता या पात्राची भूमिका निभावलेली दिसून येते.

'सामना' १९७४ ला चित्रपटामध्ये स्मिता पाटील यांची 'कमल' ची भूमिका होती. या मराठी चित्रपटामध्ये महाराष्ट्राच्या पुरोगामीत्वावर प्रश्नचिन्ह ठेवणारा त्या काळात चर्चेत झालेला 'मानवता हत्याकांडांचा' विषय हाताळला गेला होता. त्यांनी साक्षीपुराव्याच्या भूमिका पार पाडल्या व या चित्रपटामध्ये त्यांनी न्याय मिळवून दिला.

'भूमिका' १९७७ ला चित्रपटामध्ये स्मिता पाटील यांची 'उषा' ची भूमिका होती. हंसा वाडकर यांची आत्मकथा 'सांगते ऐका' या आत्मकथेवर हा चित्रपट आधारित आहे. हंसा वाडकरांच्या जीवनावर आधारित असून चित्रपटामध्ये येण्यासाठी भरपूर समस्यांना सामोरे जावे लागले. या चित्रपटामध्ये स्मिता पाटील यांनी स्त्री संघर्ष आणि पुरुषसत्ताक पध्दती विरुद्ध स्त्री संघर्ष या चित्रपटातून दिसून येतो. घरातून होणारा विरोध यांना झुगारून स्मिता पाटील यांनी मोठया परिश्रमातून सामोरे जाणारी स्त्रीची भूमिका दाखवली आहे.^६ याच चित्रपटामध्ये सर्वोत्कृष्ट राष्ट्रीय चित्रपट पुरस्कार मिळाला. आणि सर्वोत्कृष्ट अभिनेत्री म्हणून ही त्यांना पुरस्कार मिळालेला होता.

'जैत रे जैत' १९७७ ला या चित्रपटामध्ये स्मिता पाटील यांनी 'चिंधी' ची भूमिका पार पाडली. स्मिता पाटील यांनी ठाकर जमातीची स्त्री भूमिका पार पाडली. स्मिता पाटील हया उच्च व सदन कुटूंबातील असून देखील सर्वसामान्य लोकांपर्यंतच्या जनजीवनावर त्यांचा चित्रपटाच्या माध्यमातून प्रकाश टाकलेला दिसून येतो.

'उंबरठा' १९८२ चित्रपट हा शांता निसळ यांच्या 'बेघर' कादंबरीवर आधारित घेतला आहे. सत्तरीच्या दशकात स्त्रीवादी चळवळीने जोर धरला. उंबरठा चित्रपटामध्ये सुलभा महाजन ची भूमिका निभावली. सुसंस्कृत सदन सुशिक्षित, कुटूंबातील, दडपणाखाली जगणारी स्त्री दाखवली आहे. समाज कार्यातील पदव्युत्तर कार्य करण्यासाठी घराबाहेर पडते. महिला सुधारगृहाची संचालिका म्हणून काम पाहते. तिला संस्थानाच्या पातळीवरच्या राजकारणाशी, भ्रष्टाचाराशी आणि घरातील संसारातील कधीही न संपणारे वास्तव त्यांनी उंबरठा चित्रपटामधून भूमिका साकारली. उंबरठा चित्रपटामध्ये करारीपणा, धाडसी, कनखरपणा, स्त्रियांची कार्यक्षमता, निर्णय क्षमता, मानसिक प्रगल्भता अशी अनेक प्रतिमा दिसून आल्या.^७ याच चित्रपटाला सर्वोत्कृष्ट अभिनेत्री पुरस्कारांनी सन्मानित केले. याच चित्रपटाला १९ व्या राज्य मराठी चित्रपट महोत्सवात प्रथम पुरस्कार मिळाला होता.

'सुबह' १९८२ या चित्रपटामधून त्यांनी सुविधा संपन्न घरातील स्त्री दाखविली आहे. आयुष्याला नवीन वळण देण्यासाठी घर सोडून निघाली आहे. शिक्षणामुळे समाजपरिवर्तनासाठी 'स्त्रीसुधार गृह' मध्ये काम करते. पीडीत महिलांवरिल अन्यायावर ती उभी राहिलेली भूमिका दाखविली आहे. त्याकाळातील समाजावरील महिलांना होणा-या अन्यायाला वाचा फोडण्याचे काम स्मिता पाटील यांनी केलेले दिसून येते. तसेच त्यांनी चित्रपटाच्या माध्यमातून बजावलेली भूमिका हा समाजप्रबोधनाच्या मार्गतर होताच परंतु समाजातील सत्य प्रश्नावर त्यांनी पाऊल उचललेले दिसून येते. उंबरठा या मराठी चित्रपटावरून हा चित्रपट हिंदीमध्ये तयार केलेला होता.^८

'बाजार' १९८२ चित्रपटामधून त्यांनी कुटूंबासाठी आपले जीवन दान करणारी स्त्रीची भूमिका बजावली. स्त्रीधर्म, परंपरा, रितीरिवाज, जाती, त्यागमय जीवन साकारल्यामुळे जीवनात सुख आणि प्रगति बलिदान दिले आहे. नव-याला सोडून देऊन मुलाला उच्च शिक्षण देणे त्याला मोठं करणे. मुलाच्या सुखात आपलं सुख मानणे. या सगळ्यामध्ये आपले जीवन त्याग करणे असे या चित्रपटामधून भूमिका दाखविली आहे.^९

'घुंगरु' १९८३ हिंदी चित्रपटामध्ये स्मिता पाटीलची भूमिका 'केसरबाई' होती. स्मिता पाटील यांचा चित्रपटामध्ये विवाह होतो. नंतर त्यांना मुलं होत व नव-यांनी सोडून दिलेले आणि त्या संकटात सापडतात. तेव्हा त्यांना गरिबी आणि संकट एक-एक घुंगरु सारखी आहे. असे त्यांनी त्यामधून सांगितलेले आहे. समाजातील सत्य परिस्थिती त्यांनी रेखाटली असून समाज प्रबोधनाच्या माध्यमातून चित्रपटाचे महत्व दिसून येते.^{१०} मनोरंजनातून चित्रपट पाहिला जातो. परंतु समाजातील सत्य परिस्थिती पडद्यावर उमठलेली जाते. चित्रपटामुळे समाज प्रबोधनाचे माध्यम म्हणून पाहिले जाते. तसेच वेगवेगळ्या प्रश्न हाताळले जातात.

‘अर्थ’ १९८३ या चित्रपटामध्ये स्मिता पाटील यांनी ‘कवीता सनाल’ यांची भूमिका पार पाडली. पत्नीने पतीच्या पुरुषसत्ताक मानसिकतेला विरोध केला पाहिजे. स्वतःच्या बळावर हिंमतीवर जगले पाहिजे. पुरुषांच्या दहशतीला विरोध केला पाहिजे. पत्नीने आर्थिकदृष्ट्या सक्षम झाल पाहिजे. नव—यांची चुक माफ करायची नाही. खोट प्रेम, स्नेह, दिलासा यांच्यावर विश्वास ठेवायचा नाही. परंपराच्यामध्ये बंद करून आपले जीवन व मुक्तछंद नष्ट करायचं नाही. असे त्यांच्या भूमिकेमधून दिसून येते.^{११} भूमिकेमध्ये त्यांचे वडील नबाब असून ती न जुमानता ती परिस्थितीला सामोरी गेलेली आहे. स्त्रीचा धाडसी व करारीपणा दाखवून दिला आहे.

‘मिर्चमसाला’ १९८६ चा हिंदी चित्रपटामध्ये स्मिता पाटील यांची ‘सोनाबाई’ ही भूमिका पार पाडली. स्मिता पाटील यांनी स्त्रीयांवर होणारा अन्याय व त्यांना तोंड देण्यासाठी कणखरपणाने पाऊले उचललेली स्त्री दाखवली आहे. पुरुषांच्या अन्यायाला निर्भयतेने सामना करताना दिसून येते. पुरुषांच्या शोषणापासून मुक्त करून देणारी भूमिका या चित्रपटामधून दाखवून दिले आहे.^{१२}

एकूण चित्रपटाच्या भूमिकेतून स्मिता पाटील यांचे वेगळेपण दिसून येते. १९७७ साली ‘सोलवा चढाया’ पंजाबी चित्रपटामध्ये पिंकीची भूमिका केलेली दिसून येते. १९७८ मध्ये ‘कोदुंरा’ हा तेलगू चित्रपटामध्ये त्यांनी काम केले. १९८० चा ‘भवानी भवाई’ या गुजराती चित्रपटामध्ये काम केले. १९८० ‘अनवेशन’ कन्नड चित्रपटामध्ये काम केले आहे. १९८५ चा ‘चिदंबरम’ हा मल्याळम चित्रपटामध्ये भूमिका बजावली. तसेच ‘देशेशू’ १९८५ चा बंगाली चित्रपट अशा चित्रपटामध्ये त्यांनी काम केले. १९८६ ला त्यांचा मृत्यू झाला. परंतु मृत्यूनंतर त्याची दहा चित्रपट प्रदर्शित झालेले दिसून येतात.

चित्रपटाकडे केवळ व्यावसायिक क्षेत्र म्हणून पाहिले जात नसून समाज परिवर्तनाचे प्रभावी माध्यम आहे. तरी देखील चित्रपट निर्मिती आणि उदयाच्या कालखंडामध्ये सामाजिक प्रश्न, कौटुंबिक दडपण, अडथळे, निर्बंध यामुळे महिला चित्रपटांमध्ये काम करू शकत नव्हत्या. सुरुवातीच्या काळात चित्रपटामध्ये काम करताना आलेल्या अडचणी व त्यावर त्यांनी केलेली मात. चित्रपटामध्ये स्त्रीयांच्या भूमिका पार पाडण्यासाठी अडथळे येऊ लागले. परंतु नंतर स्त्री नायिका स्वरूपात दिसू लागली आज सेलिब्रेटीच्या भूमिकेत पाहत आहोत.

भारतीय चित्रपटामध्ये स्मिता पाटील यांनी हाताळले गेलेले विषय व सामाजिक महत्त्व आलेले दिसून येते. समाजपरिवर्तनाचे चित्रपट महत्वाचे साधन मानले जाते. तत्कालीन चित्रपटामध्ये काम करणा—या महिलांकडे पाहण्याचा दृष्टीकोन हा महत्वाचा दिसून येतो. स्मिता पाटील यांनी चित्रपटामध्ये अभिनयाच्या मुळ रुपामध्ये त्यांनी तत्कालीन प्रश्न हाताळलेले दिसून येतात. स्मिता पाटील यांच्या चित्रपटाचे विषय व त्यांनी निभावलेली भूमिका चित्रपटामध्ये दाखवून दिली आहे. स्त्री समस्या हाताळणारे चित्रपट त्यांनी त्यांच्या अभिनयातून दाखवून दिले आहे. पडद्यावरील स्मिता पाटील यांची प्रतिमा व समाजातील स्त्रीयांचा बदलता दृष्टीकोन त्यांनी दाखवून दिलेला दिसून येतो. सत्तरीच्या दशकामध्ये अनेक स्त्री चळवळी यांचा दृष्टीक्षेप पडलेला दिसून येतो. त्यानुसार तत्कालीन हाताळले गेलेले प्रश्न स्मिता पाटील यांच्या चित्रपटांमधून दिसून येतो.

निष्कर्ष:—

स्मिता पाटील यांच्या भूमिकांची प्रस्तुतता त्या चित्रपटामधून दिसून येते. १९८५ ला भारत सरकारने ‘पद्मश्री’ पुरस्काराने गौरवण्यात आले होते. स्मिता पाटील यांची ओळख चित्रपटाव्यतिरिक्त सामाजिक कार्यातून आपल्याला दिसून येते. सक्रिय नारीवादी व मुंबईतील महिला केंद्राचे सदस्य होते. त्या महिलांच्या समस्यांवरील वचनबद्ध होत्या. पारंपारिक भारतीय समाजातील महिलांची भूमिका त्यांची शहरी परीवारातील मध्यमवर्गीय स्त्रीच्या भूमिकेत बदल घडवून आणण्याचा प्रयत्न केला. त्यांच्या स्त्रीप्रधान भूमिकांचा परिणाम समाज परिवर्तनामधून झाला. स्त्रीया घराबाहेर पडून संकटाला सामोरे जाण्यास तयार होऊ लागल्या. स्त्रीप्रधान चित्रपटाच्या निर्मितीच्या युगामुळे स्त्रीयांना स्वतःच्या अस्तित्वाची जाणीव व कार्यक्षम तसेच स्वतःच्या बळावर लढण्यास समर्थन करू लागली. भूमिका व चक्र या चित्रपटांसाठी सर्वोत्कृष्ट अभिनेत्रीसाठी राष्ट्रीय चित्रपट पुरस्कार तसेच जैत रे जैत, उंबरठा, भूमिका, चक्र, बाजार चित्रपटाला सर्वोत्कृष्ट अभिनेत्रीसाठी फिल्मफेअर अवॉर्ड सन्मानित केले. अर्थ या चित्रपटाला सर्वोत्कृष्ट सहाय्यक अभिनेत्रीसाठी फिल्मफेअर अवॉर्ड ने सन्मानित केले. स्त्री अभियानातून आपली मजल गाठली. मराठी पार्श्वभूमी असलेली एक स्त्री अभिनेत्रीने मराठीपेक्षा हिंदी चित्रपटामध्ये आपला ठसा प्राप्त करून घेतलेला दिसून येतो. स्मिता पाटील यांनी सामाजिक परिस्थिती, आर्थिक व ग्रामीण परिस्थिती आपल्या चित्रपटातून त्यांच्या अभिनयातून दिसून येते. तत्कालीन समाजातील परिस्थिती त्यांच्या चित्रपटातून दिसून येते. सत्तरीच्या

दशकात स्त्रीवादी चळवळी आणि स्मिता पाटील यांचे चित्रपटातील योगदान महत्वाचे दिसून येते. स्त्री विद्रोहाचाच भूमिकांचा अभ्यास केलेला आहे, परंतु याचबरोबर त्यांच्या स्त्रीसंबंधीत चित्रपटातील इतरही भूमिका न्यायपूर्णपणे सादर केलेल्या दिसून येतात.

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महिला सक्षमीकरणातील बचतगटाची भूमिका

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प्रास्ताविक:

भारतीय महिलांना आजही अबला म्हणूनच पाहिले जाते. ज्यामुळे आपण तिला सबला बनवण्याचा प्रयत्न असतो. त्या प्रयत्नामुळे महिलांचे सबलीकरण होते का? आज त्याचा शोध घ्यायला हवा. पूर्ण जगात भारतीय संस्कृतीत परंपरा, अध्यात्म यांचा पगडा स्त्रियांच्या मनावर आहे. तसेच आपला देश पुरुषप्रधान संस्कृतीसाठीही प्रसिद्ध आहे. त्यामुळेच देशात महिला घरात आणि समाजात बंधनामध्ये अडकून पडल्या आहेत. त्यांना दुय्यम स्थान दिले जाते. त्यांचे अधिकार व विकास यापासून दूर केले जाते. तरीही स्त्री-पुरुष समानतेच्या गोष्टी बोलल्या जातात. असे असतानाही निर्भयाकांड अत्याचाराच्या घटना घडतात आणि अशावेळी आपल्यासमोर महत्त्वाचे प्रश्न बिकट समस्या बनून उभ्या राहतात. त्यावर उपचार म्हणून समाजात महिलांना स्वायत्तता, सुरक्षा व संरक्षण देण्यासाठी सबलीकरणाचे अभियान राबविण्यास सुरुवात होते. परंतु खरच भारतातील महिला अबला आहेत का? खरे महिलांचे सबलीकरण होते का? हा एक नवा प्रश्नच आहे. प्रत्येक यशस्वी पुरुषाच्या मागे एका स्त्रीचा सहभाग असतो, असे म्हटले जाते. किंबहुना या समाजात घडलेले अनेक महापुरुष स्त्रीमुळे घडले. यामध्ये राजमाता जिजाऊ, राणी लक्ष्मीबाई, अहिल्यादेवी होळकर, सावित्रीबाई फुले, रमाबाई आंबेडकर, मदर तेरेसा, इंदिरा गांधी, कल्पना चावला, सुनिता विल्यम, पी.टी.उषा आणि इतरही अनेक कर्तृत्ववान महिलांनी या देशाचा नावलौकिक उंचावला आहे. स्त्री मुळातच सबला आहे. जरी संविधानाने स्त्री व पुरुष यांना समान अधिकार दिले असले तरीही भारताच्या पुरुषप्रधान संस्कृतीमुळे स्त्री आज समाजात कुटुंबाच्या बंधनात अडकून आहे. त्यांना त्यांची क्षमता सिद्ध करण्यासाठी संधी दिली पाहिजे. प्रत्येक क्षेत्रात महिला पुरुषाच्या खांद्याला खांदा लावून काम करताना दिसत आहेत. त्या देशाचे भविष्य ठरवणारी शक्ती आहे. त्यामुळे त्या स्त्री शक्तीला सदृढ व सक्षम बनविणे ही समाजाची जबाबदारी आहे. यामध्ये बचतगटाची भूमिका अत्यंत महत्त्वाची आहे.

उद्दिष्ट्ये:-

- 1) भारतीय महिलांची वस्तुस्थिती जाणून घेणे.
- 2) बचतगटाच्या माध्यमातून महिलांचे आर्थिक सक्षमीकरणाचा अभ्यास करणे.

गृहीतके :-

- 1) बचतगटाच्या माध्यमातून महिलांची आर्थिक प्रगती होत आहे.
- 2) महिलांच्या संख्येच्या तुलनेत बचत गटातील महिलांचा सहभाग कमी आहे.

संशोधन पध्दती :-

प्रस्तुत शोध निबंध, दुय्यम तथ्य संकलन पद्धतीवर आधारित आहे. यामध्ये संबंधित संदर्भग्रंथ, नियतकालीके, मासिके, साप्ताहिके व इंटरनेटचा वापर केला आहे.

बचतगट – कार्यप्रणाली :-

संकल्पना –

बचतगट हा सामाजिक, आर्थिक उपक्रम आहे. ही प्रक्रिया संघटितपणे एकमेकांना समजून घेत असल्याने या रचनेला स्वयंसहाय्यता गट म्हटले जाते. या गटाला विशिष्ट नाव दिले जाते. उदा. जागृती बचतगट, अस्मिता बचतगट इ.

आवश्यक अटी –

- बचतगटाचे सदस्य केवळ महिला, केवळ पुरुष किंवा एकत्रित महिला व पुरुष असेही असू शकते. ही संख्या 20 किंवा त्यापेक्षा कमी हवी.

- गटातील प्रत्येक सदस्य ठरलेल्या कालावधीने एकत्र येऊन बचत म्हणून ठराविक रक्कम गटास जमा करतो. हा कालावधी आठवड्यातून एकदा किंवा महिन्यातून एकदा असतो.
- ही बचत केलेली रक्कम बचत गटातील सदस्यांनाच कर्ज म्हणून मिळते.
- कर्ज सभासदाने हप्त्याने बचतगटाला परत करणे अपेक्षित असते.

आदर्श गट कसा बनवावा –

- गटाची संकल्पना व उद्दिष्टे निश्चित करणे.
- संभाव्य सदस्यांची यादी बनविणे.
- आपली संकल्पना संभाव्य सदस्यांना समजावून सांगणे.
- स्वेच्छेने सहभागी होणाऱ्या सदस्यांना सहभागी करून घ्यावे.
- पहिली बैठक घेणे, गटास नाव देणे.
- गटासाठीचे नियम बनवणे.
- अल्पकालीन व दीर्घकालीन उद्दिष्टे निश्चित करणे.
- पुढील बैठकीची तारीख, वेळ, स्थळ निश्चित करणे.
- बैठकीचे कामकाज व्यवस्थित करणे.

बचतगटाची महाराष्ट्रातील चळवळ –

1992 मध्ये नाबार्ड ने पुढाकार घेऊन बचतगट चालू केला. आज स्वयंसहाय्यता समूह बँक संलग्नता कार्यक्रमाने महाराष्ट्रात चांगलीच प्रगती केली आहे. आमची महाराष्ट्राची स्थिती पाहिली तर राज्यात एक लाखाहून अधिक बचत गटांच्या माध्यमातून सुमारे 267 कोटी रुपयाचा पतपुरवठा सामान्य नागरिकांना करण्यात आला आहे. राज्यातील सर्व जिल्ह्यात, विशेषतः चंद्रपूर जिल्ह्यात सर्वाधिक म्हणजे 18000 बचत गट स्थापन झालेले आहेत. ही बाब कौतुकाची आहे. या बरोबरच बँकाही महत्त्वाची भूमिका पार पाडित आहेत. राष्ट्रीयकृत बँकांमध्ये सुद्धा आता बचत गट जोडण्याची स्पर्धा सुरू झाली आहे. स्टेट बँक ऑफ इंडिया बचत गट स्थापनेत अग्रेसर असून त्यांनी 46000 बचत गट स्थापन केले आहेत. तर त्यापाठोपाठ बँक ऑफ महाराष्ट्रने 24000 बचत गट जोडले आहेत. राष्ट्रीयकृत बँकाकडून 8.5 व्याजदराने बचतगटांना कर्ज पुरवठा केला जातो. हा व्याज दर कमी असल्याने बचत गटांना दिलेल्या कर्जाची 100 वसूली होते. त्यामुळे बँकाचा बचत गटाकडे पाहण्याचा दृष्टीकोन बदलला असून आज महाराष्ट्रात बचत गटामुळे महिलांचे कुटुंबात आणि समाजात चांगले स्थान निर्माण झाले आहे.

बचत गट व महिला सबलीकरण :-

बचत गटाचा महिला सक्षमीकरणात मोठा हिस्सा आहे. बचत गटामुळे गावातच रोजगाराच्या संधी उपलब्ध झाल्या आहेत. महिलांना आर्थिक स्वावलंबनाच्या वाटेवरून जाण्यास मदत झाली आहे. त्यांना आत्मसन्मान मिळवून दिला आहे. स्थानिक स्वराज्य संस्थांमध्ये महिलांचा वाढता सहभाग हेही बचत गटाचे एक यश आहे. ग्राम पंचायतमध्ये महिलांचा सहभाग वाढत आहे. गावातील पाणी पुरवठ्यासंबंधी निर्णयही महिला बचत गटांच्या माध्यमातून घेत आहेत. तंटामुक्ती गाव मोहिमेअंतर्गत अनेक गावातून बचतगटांचा सकारात्मक दबाव दिसून येत आहे. दारूची दुकाने बंद करणे यामध्ये महिलांचा सहभाग वाढत आहे. बचत गटामुळे महिलांच्या मध्ये सहकाराची भावना वाढीस लागली असून काही बचतगट समुपदेशनाचे कार्यही करीत आहेत. जिल्ह्यातील बचतगटांनी तयार केलेल्या वस्तुचे जिजाऊ, सिंधू, सावित्री अशा विशिष्ट नावाने ब्रँडींग केले जात आहे. दरवर्षी राज्य आणि केंद्र शासनातर्फे विविध विभागामार्फत आयोजित प्रदर्शनामध्ये वस्तुची विक्री केली जाते. अनेक ठिकाणी सरकारी कार्यालयाच्या आवारातील स्टॉल किंवा स्टेशनरी दुकान बचत गटातील महिला चालवतात. शालेय पोषण आहाराचे काम महिला बचत गटाकडे दिले आहे. जिल्हा परिषदामधील शाळांमधील गणवेशाची शिलाई, बचतगटातील महिलांकडून करून घेतली जात आहे. विविध पर्यटन स्थळे, यात्रा, प्रदर्शने या ठिकाणी खाद्यपदार्थ, कला-कौशल्यांच्या वस्तू विक्रीचे स्टॉल महिला बचत गट चालवतात. या माध्यमातून त्यांना आर्थिक प्राप्ती होते. रेशन दुकानाचे परवाने देताना महिला बचत गटांना प्राधान्य देण्याचे शासनाचे धोरण आहे.

महाराष्ट्रात अडीच लाखापेक्षा अधिक बचतगट असून त्यामार्फत 36 लाख महिला संघटीत झाल्या आहेत. कोकण विभागातील बचतगटाची संख्या अठरा हजारपेक्षा जास्त आहे. कोकण विभागातील बचत गटासाठी आयोजित कोकण प्रदर्शनातून बचतगटातील महिलांना वस्तू विक्रीसाठी व्यासपीठ मिळाले आहे. बचतगटातील वस्तूच्या उत्पादनाला गावापासून मॉलपर्यंत बाजारपेठ उपलब्ध झाली आहे.

बचत गटाद्वारे निर्माण झालेली उद्योजकता –

संघटित ताकद आणि पारदर्शक सहकाराची प्रक्रिया जर एकत्र आली तर विविध प्रकारची उद्योजकता निर्माण होते आणि समाजाच्या प्रगतीला हातभार लावते. या चळवळीतून अनेक प्रकारे उद्योग जन्माला आहेत. त्यापैकी काही यशस्वी उद्योग खालीलप्रमाणे –

सामुहिक दुग्ध व्यवसाय –

कोल्हापूर जिल्ह्यातील दुर्गम अशा शाहुवाडी तालुक्यातील मानकरवाडीच्या सरस्वती महिला बचत गटाने दुग्ध व्यवसायाच्या माध्यमातून केवळ 400 लोकसंख्या असलेल्या या गावाचा कायापालट केला आहे.

सॅनिटरी नॅपकिन उद्योग –

सोलापूर जिल्ह्यातील अक्कलकोट जवळच्या जेऊर येथील श्री जीवनज्योती महिला विकास बचत गट हा सॅनिटरी नॅपकिन बनवणारा महाराष्ट्रातील पहिला बचत गट आहे आणि आज महाराष्ट्रात 25 जिल्ह्यात सॅनिटरी नॅपकिन निर्मितीची युनिट्स स्थापन झाली आहेत. शिवाय कर्नाटकमध्ये अफजलपुरम गंगाटोक येथे बग्गी (हिमाचल प्रदेश), बिहार मधील कर्मातेपुरम, छत्तीसगडमधील विलासपूर अशा अनेक ठिकाणी ही युनिट्स आकार घेत आहेत.

बचतगटासंबंधी कार्य करणाऱ्या संस्था –

ज्ञानप्रबोधिनी पुणे, चैतन्य पुणे, संपूर्ण बांबू केंद्र अमरावती, आम्ही आमच्या आरोग्यासाठी गडचिरोली, माता व बालक उत्कर्ष प्रतिष्ठान सोलापूर, स्वरूप वर्धिनी पुणे या कार्यरत आहेत. बहुतेक बचत गट कर्जावर महिना 2 व्याज आकारणी करतात. माहिती तंत्रज्ञान व डिजीटल युगातील अनेक साधनांचा या चळवळीला हातभार लागत आहे. नाबार्डने याकरिता ई-शक्ती हा कार्यक्रम विकसित केला आहे. यशस्विनी अभियानाच्या माध्यमातून अलिकडे माहिती तंत्रज्ञान क्षेत्रातही महिला बचत गटाची वाटचाल चालू आहे.

बचत गटासाठी शासनाच्या योजना –

ग्रामीण आणि शहरी भागातील महिलांचा आर्थिक आणि सामाजिक विकास व्हावा. म्हणून महिला बचतगटासाठी शासनाने पुढील काही योजना तयार केल्या आहेत.

ग्रामीण भागातील दारिद्र्य रेषेखालील व्यक्तीच्या बचत गटास ग्रामविकास विभागाच्या ग्राम स्वयंरोजगार योजनेअंतर्गत स्वयंरोजगारासाठी 10,000 अनुदान व त्यावर बँकेकडून 15000 कर्ज असे एकूण 25000 खेळते भांडवल मिळते.

तर शहरी भागातील बचतगटास आयुक्त, महापालिका, प्रशासन यांच्या सुवर्ण जयंती, शहरी रोजगार योजनेत उपयुक्त स्वयंरोजगारासाठी रु.1.25 लाख अनुदान दिले जाते आणि 1.25 लाख राष्ट्रीयकृत बँकेमार्फत कर्जरूपाने मिळते. तसेच शहरी भागातील दारिद्र्य रेषेखालील लाभार्थ्यास महानगरपालिका प्रशासन यांचेकडून स्वयंरोजगारासाठी कर्ज रक्कमेच्या 15 परंतु कमाल रु.75000/- इतके अनुदान दिले जाते. हे अनुदान जास्तीत जास्त कर्ज रु.50,000 रक्कमेवर दिले जाते. त्याचप्रमाणे राष्ट्रीयकृत बँका बचत गटांना कर्ज देताना गटांच्या बचतीच्या प्रमाणावर 1:2 ते 1:4 या प्रमाणात टप्प्याटप्प्याने गटास कर्ज देतात. तर सहकारी बँका बचत गटांच्या बचतीच्या प्रमाणात म्हणजेच 1:1 ते 1:4 या प्रमाणात व्यवसायासाठी कर्ज देतात. घर बांधणीचाही या योजनेत समावेश आहे. स्टेट बँक ऑफ इंडिया बचत गटातील सदस्यांना घर बांधणीसाठी रु.50,000 व भूखंड खरेदीसाठी रु.25,000 कर्ज 7.75 व्याजदाराने देते. यामुळे ग्रामीण आणि शहरी भागातही महिला बचत गटांना याचा मोठा लाभ झाला आहे. त्यामुळे आर्थिक उलाढाल वाढण्यास मदत झाली आहे.

समारोप –

स्त्रिने स्वतःच्या क्षमतांची ओळख करून घेणे, त्यांचा विकास करणे आणि स्वतःही संबंधित असणाऱ्या घरगुती आणि सामाजिक निर्णयाच्या प्रक्रियेत सहभागी होण्याच्या प्रयत्न करणे म्हणजे महिला सबलीकरण होय. समाजातील सर्व महिलांनी या प्रक्रियेत सहभागी होणे गरजेचे आहे. परंतु असे होताना दिसत नाही.

अजूनही भारतीय समाजात स्त्रिला अबला म्हणूनच पहात असल्याचे स्पष्टपणे दिसते आहे. कारण घरातील तिची भूमिका, आणि तिचे स्थान कायम ठेवूनच तिला सबला बनविण्याचा प्रयत्न केला जात आहे. यामध्ये सरकारचेही प्रयत्न चालू आहेत. यासाठी नवनवीन योजना आणल्या जात आहेत. हे जरी वास्तव असले तरी यामुळे खरोखरच महिलांचे सबलीकरण होत आहे का? याकडे उघड्या डोळ्यांनी पहावे लागेल. यामध्ये स्वतः स्त्रियांनी पुढाकार घ्यावयास हवा. आता त्यांना मागे राहून चालणार नाही.

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सैन्य दलातील स्त्रियांची भूमिका: एक समाजशास्त्रीय अध्ययन

श्रीमती रिना रामचंद्र कांबळे

संशोधक विद्यार्थिनी

समाजशास्त्र विभाग शिवाजी विद्यापीठ कोल्हापूर

गोषवरा:-

पुरुष प्रधान समाज व्यवस्थेतील स्त्रियांच्या भूमिकांचा आढावा घेत असताना, पुरुष प्रधान वर्चस्व असणाऱ्या सैन्य दलातील स्त्रियांच्या भूमिका कडे लक्ष केंद्रीत करणे आवश्यक बनते कारण स्त्रियांनी प्रत्यक्ष व अप्रत्यक्ष युद्धात, सैन्य दलात जी भूमिका वठवली आहे. ती मानव समाजाला गौरव बहाल करणारी ठरते १८८८ मध्ये परिचारीका म्हणून सैन्यात दाखल झालेल्या स्त्रिया आज सैन्य दलाच्या विविध विभागात विशेष कार्य करत आहे. यात नौसेनेत २.८%, हवाई दलात ८.५%, इतर विभागात ३: स्त्रिया आपली देशसेवेची भूमिका बजावत आहेत. याच कार्याचा आढावा प्रस्तुत शोध निबंधात घेतला आहे.

शिर्षक शब्द:-युद्ध, सैन्यदल, परिचारीका

प्रस्तावना:-

सीताबाई सावंत यांनी १९१९ मध्ये गृहिणी रत्नमाला या मासिकात “महायुद्ध आणि महिला वर्ग” या शिर्षकाखाली जो लेख लिहीला होता. त्या लेखाचा त्यातील उदाहरणाचा विचार करता स्त्रिया जरी प्रत्यक्ष रणांगणांवर युद्ध लढत नसल्या तरी त्याची आपल्या सैनिक पतीला, समाजाला जी मदत होत होती ती एका रणांगणांवर लढणाऱ्या सम तिचे शौर्य, धाडस होते. हे शौर्य, धाडस देखील युद्ध विजयाला संजिवनी ठरणारे असे होते.. राष्ट्रातील पुरुष जेव्हा युद्धात गुंतलेले असतात तेव्हा त्यांच्या स्त्रिया घरात राहून त्यांना हरतऱ्हेची मदत करत असतात. स्वातंत्र्यकरिता हातावर शीर घेऊन पुरुष लढण्यास जातात तेव्हा त्यांच्या मागे आपल्या सहचारिणीत्वाची कर्तव्ये त्या बिनचुक बजावत असतात.

प्राचिन श्रमविभागणी प्रमाणे पुरुष बळकट बलवान असल्याने त्यांनी कष्टाची कामे करावी तर स्त्रिया दुबळ्या, कमजोर असल्याने त्यांनी घरातील हलकी कामे करावी अशी श्रमविभागणी झाली असली तरी स्त्री ही शारिरिक दृष्ट्या प्रबळ आहे हे तिच्या प्रजनन क्षमतेवरून सिद्ध होते. जेव्हा समाज टोळ्यांच्या अवस्थेत राहत होता तेव्हा स्त्री टोळीची नायिका होती कारण त्यावेळी जनावराशी सामना, टोळ्यातील संघर्ष, निसर्गाचा कोप यामुळे माणसाचे बळी जाण्याचे प्रमाण जास्त होते अशा वेळी नवीन माणुस निर्माण करण्याची स्त्रिची शक्ती त्या काळात मानवाला आश्चर्यकारक, अदभूत वाटत होती. या निर्मिती मुळे तिला समाजात टोळीची नायिका हा मान होता. पण पुढे शेतीचा शोध लागला मानव जसा स्थिर होऊ लागला तसा स्त्री जीवनात बदल होत गेला. स्त्री घरच्या व्यवस्थेला लागली, भिंती आड गेली. त्यातच आयुषी आक्रमण, इस्लाम राजवट या काळात स्त्री अत्यंत दुबळी दिन बनवली गेली. हा इतिहास आपणांस माहित आहे पण ही स्त्रियांची एक बाजू आहे. तर दुसरी बाजू अशी होती की, त्या काळात संघर्ष, युद्ध सतत होत होती. या संघर्ष युद्धात स्त्रियांनी वटवलेली भूमिका एक नविन इतिहास रचणारा होता. पण याकडे फारसे लक्ष दिले गेले नाही ही शोकांतिका आहे. प्रस्तुत शोध निबंधामध्ये स्त्रियांनी प्रत्यक्ष व अप्रत्यक्षपणे सैन्य दलात, युद्धकाळात, जी भूमिका पार पाडली त्याचा आढावा घेण्याचा प्रयत्न केला गेला आहे.

अभ्यासाची उद्दिष्टे:-

- १) भारतीय सैन्यदलाचा आढावा घेणे.
- २) स्त्रियांची अप्रत्यक्ष सैन्य दलातील भूमिका अभ्यासणे.
- ३) स्त्रियांची प्रत्यक्ष सैन्य दलातील भूमिका अभ्यासणे.

गृहितके:-प्रत्यक्ष, अप्रत्यक्षरित्या स्त्रियांना देखील समाजात राहून सैनिका सम भूमिका पार पाडावी लागते.

संशोधन आराखडा:-प्रस्तुत शोधनिबंधासाठी वर्णनात्मक संशोधन आराखड्याचा वापर करण्यात आला आहे.

तथ्य संकलन:-

प्रस्तुत शोध निबंधासाठी दुय्यम तथ्य संकलन तंत्राचा वापर केला गेला आहे. यात संदर्भ पुस्तके, मासिके, नेट, इंटरनेट याचा समावेश होतो.

भारतीय सैन्यदल:-

संघर्ष मानवी स्वभावाचा स्थायीभाव असल्याने मानव आपापसात संघर्ष करू लागला. संघर्ष लहान होता तोपर्यंत ठिक होते पण जेव्हा हा संघर्ष मोठा झाला. तेव्हा संघर्ष सोडविण्यासाठी न्यायनिवाडा करण्यासाठी एका व्यक्तीची गरज भासू लागली. जी व्यक्ती निवडली गेली ती राजा म्हणून पुढे आली. त्यांच्या आदेशाचे पालन करण्यासाठी मानवी शक्ती उभी केली गेली त्याला **सैन्य** म्हटले जाऊ लागले. या सैन्यदलात पायदल, घोडदल, हत्तीदल, रथदल अशी व्यवस्था निर्माण केली गेली. राज्यात, राष्ट्रात संघर्ष सुरू झाला. या संघर्षांना **युद्ध** म्हणत. या युद्धात महत्त्वाचा घटक होता तो **सैनिक**. भारताची युद्धविद्या वेदाइतकी प्राचीन आहे. स्पर्धा, संघर्ष, युद्ध हे अलेक्झांडर प्लेमिंग या महत्त्वाकांक्षी राजापासून अस्तित्वात असल्याचे दिसून येते.

राजा आपली प्रतिष्ठा पणाला लावून आपल्या राज्याच्या सिमाचे रक्षण करत असे. पहिल्या सम्राट चंद्रगुप्त मौर्यापासून हर्षवर्धन पर्यंत अनेक सम्राटांनी आपली प्रतिष्ठा टिकविण्यासाठी सैन्य बळाचा आधार घेतला होता. कुतुबुद्दीन ऐबक पासून इब्राहिम लोदी पर्यंत पहिला मोगल बादशाह बाबर पासून बहादुरशाह जाफर पर्यंत तर छ. शिवाजी महाराजा पासून ते छत्रपती शाहू महाराजा पर्यंत सर्वांनी आपली सत्ता टिकवून बळकट करणे. सत्तेचा विस्तार करणे यासाठी डावपेच कुटिर नितीचा वापर केला यात सैन्यदलाची भूमिका महत्त्वाची ठरते.

भारतीय सैन्य दलाचा इतिहास ३०० वर्षे पुरातन आहे. केवळ सामान्य वाहक श्रमिक दलापासून ते दुसऱ्या महायुद्धात दोस्त राष्ट्रांच्या सैन्याच्या खांद्याला खांदा लावून लढलेले सक्षम सैन्यदला पर्यंतची भारतीय सैन्याची वाटचाल मनमोहक आहे. भारतीय सैन्य दल हे जगातील दुसऱ्या क्रमांकाचे सैन्यदल असून **१.४ दशलक्ष** सैन्य विविध सैन्य दलात कार्यरत आहेत. भारतीय सेनेचे तीन मुख्य दल आहे १) हवाई दल २) नौसेना दल ३) पथदल. तसेच प्रत्येक दलाचे विविध उपविभाग आहेत.

सैन्य दल म्हटले की पुरुष हे समिकरण जरी खरे असले तरी आजच्या नवयुगात स्त्रिया ही सैन्यात सहभागी होताना पाहत आहोत. सन २०१७ च्या आकडेवारी पासून भारतीय हवाई दलात ८.५%, नौसेनेत २.८%, पथदल मध्ये ३: स्त्रियांचे मजबूत वित्तबरे पद पदकपद तउल म्हणून कार्यरत आहे.

सैन्य दलातील स्त्रियांची प्रत्यक्ष अप्रत्यक्ष भूमिका:-

सैन्य दलातील स्त्रियांची जी प्रत्यक्ष व अप्रत्यक्ष भूमिका बजावत असतात त्याचा आढावा घेण्याचा प्रयत्न केला आहे. प्रथम अप्रत्यक्ष भूमिका पाहिली आहे व नंतर प्रत्यक्ष सैन्य दलातील स्त्रियांची भूमिका अभ्यासली आहे.

अप्रत्यक्ष भूमिका:-

प्राचीन काळी जी युद्धे जगात झाली तेव्हा पुरुष वर्गाला साहय करून यशापयशाचा वाटा पुरुषाबरोबर स्त्रियांनी घेतला आहे. जसे की पूर्व रोम व कार्थेज राष्ट्रांमधील युद्धात कार्थेजचा पराभव झाला व तह करून हत्योर करण्याची साधने त्यांची काढून घेतली. पुढे जेव्हा परत युद्धजन्य परिस्थिती निर्माण झाली तेव्हा कार्थेजना हत्योर तयार करण्यासाठी लागणाऱ्या दोऱ्या नव्हत्या. व युद्धाशिवाय पर्याय नव्हता त्यावेळी कार्थेज स्त्रियांनी जीवापाड जतन केलेला सौभाग्य दर्शक केशभार दोऱ्याची उणीव भरून काढण्यासाठी पुरुषाच्या स्वाधीन केला आज कार्थेज नामशेष झाला आहे. पण इतिहासात स्त्रियांच्या ह्या कृत्या परम आदराने सांगितले जाते. रोमन साम्राज्य **बोएडेशिया** नामक शूर राणीन तारले. तर फ्रान्स देशावर इंग्रजांनी आक्रमण केले तेव्हा **जोन** नामक स्त्रीने स्वःताच्या हिमतीने आपला देश वाचविला. तर जपानी स्त्रियांमध्ये असामान्य धैर्य आढळून येते. जसे जपान व रशिया युद्धाच्या वेळी पुत्राला लढाईवर जाण्याची मनापासून इच्छा असताना आपल्या पोषणाची अडचण त्याच्या आड येऊ लागली तेव्हा जपानी स्त्रियांनी स्वःताला ठार मारून युद्धाला जाण्याचा पुत्राचा मार्ग मोकळा केला. अशा शौर्यशाली आईचा इतिहास जपान मध्ये घोरोघरी सांगितला जातो तर रूसो जपान युद्धात एका मातेने तीन कर्ते पुत्र लढाईत लागोपाठ मरण पावले तेव्हा ती माता धाय मोकून रडली नाही तर युद्धात मरण्याकरिता मला अधिक पुत्र का नाहीत म्हणून ती रडत होती.

अशा कर्तृत्वान स्त्रिया परदेशातच होत्या असे नाही तर भारतात ही कर्तृत्वान युद्ध कुशल स्त्रिया होत्या जसे युद्धाच्या आवेशाने देहभान विसरलेल्या पतीच्या रथचक्राची आंस तुटली असता तेथे आपला बाहू ठेवून रथाला खंड पडू न देणारी **कैकेयी**, पतीच्या पराक्रमाला बट्टा लागेल म्हणून दुसऱ्याच्या दुषणास्पद बंदिवासात स्वःत अडकली असता पतीकडून आलेल्या जासुदा बरोबर पळून न जाता त्याला युद्धाचा उपदेश करणारी **सीतादेवी**, सारख्या स्त्रिया जन्मास आलेल्या होत्या. युद्धातुन क्षात्रधर्माला तिलांजली देऊन पळ काढण्याच्या पुत्रास अगर पतीस निर्भत्सेनेच्या शब्दांनी चेव आणून पुनःशत्रुच्या नरडीचा घोट घेण्याकरिता धाडणाऱ्या **विदुला** मातेसारख्या माता. जोधापुरच्या राठोड कुळांतील जसवंत सिंगाची राणी **कान्तां**, नवऱ्याच्या अब्रुला काळोखे लागु नये म्हणून त्याच्या देखत स्वताचे शरीर होमात भस्म करून पतीला युद्धात निर्धास्तपणे जाण्याचा मार्ग मोकळा करून देणारी **पद्मीनी राणी** या सारख्या स्त्रियांनी भारत देश पावन केला आहे. तसेच सरोजिनी नायडू, कमला देवी चटोपाध्याय, अरूणा असफ अली, विजयालक्ष्मी पंडीत यांची ही भूमिका स्वतंत्र लढ्यातील महत्त्वाची मानली जाते.

प्रत्यक्ष भूमिका:-

अप्रत्यक्ष भूमिकेबरोबर स्त्रियांची युद्धातील रणांगणातील प्रत्यक्ष भूमिका ही वाखाण्याजोगी आहे जसे १८५७ च्या स्वातंत्र्य लढ्यातील राणी **लक्ष्मीबाई** शौर्य, मराठी सत्ता ठिकविण्यासाठी औरंगजेबाशी लढलेल्या राणी **ताराराणी** याचे धाडस, इंग्रजांची सत्ता उलथून टाकण्यासाठी क्रांतीकार्य करणाऱ्या **दुर्गादेवी बोहरा**, **कल्पना दत्त**, **विणा दास**, **प्रिती बहादुर मानवती पाण्डेय**, **जानकी दावर** झाशी रेजिमेंटच्या स्त्रियांचे शौर्य ही अतुलनीय आहे. स्वातंत्र्य प्राप्तीनंतर भारतीय सैन्य दलाच्या तीन विभागामध्ये स्त्रियांनी पार पाडलेली भूमिका ही विशेष उल्लेखनीय आहे. **पुनीता अरोडा**— १९६८ मध्ये भारतीय सैन्यात दाखल झाल्या होत्या. भारतीय सशस्त्र बलाच्या पहिल्या भारतीय महिला त्या होत्या. त्यांनी नौसेना, पथ सेना विभागात ही विशेष उल्लेखनीय काम केले. यासाठी **सेना मेडल**, **परम विश्वशांती सेना मेडल** बहाल करण्यात आले होते. **हरीता कौर देओल**— एकट्याने लढाऊ विमान उडविणाऱ्या भारतीय हवाई सेनेतील पहिल्या महिला वैमानिक होत्या. २ सप्टेंबर १९९४ रोजी वयाच्या २२ व्या वर्षी पहिल्यांदा एव्हरो एच एस—७४८ हे विमान उडवले. शॉर्ट सर्किट्स कमीशन मिळविणाऱ्या सात महिला कॅडेट पैकी त्या एक होत्या. मालवाहतूक करणाऱ्या त्या पहिल्या वैमानिक होत्या. **प्रिया झिंगन**— १९९२ मध्ये २५ महिला अधिकाऱ्यांच्या पहिल्या तुकडीच्या सदस्या होत्या. भारतीय लष्करातील अधिकारी मेजर या पदावर त्यांनी सैन्य दलाचा कार्यभार सांभाळला होता. **दिव्या अजित कुमार**— भारतीय आर्मी एअर डिफेन्स मध्ये महिला कॅप्टन म्हणून २०१० मध्ये त्या रूजू झाल्या. १५४ महिला दलाचे त्यांनी नेतृत्व केले होते. सैन्य दलाची कौटुंबिक पार्श्वभूमी नसताना सैन्य दलात रूजू झाल्या भारतीय हवाई दलात ट्रेनिंग अॅकडमी मध्ये प्रशिक्षक म्हणून चेन्नईत आज त्या कार्यरत आहे. **डॉ. पद्मा बंदोपाध्याय**— भारतीय वायू सेनेच्या पहिल्या महिला अधिकारी होत्या. वायू मेडिकल सोसायटीच्या वरिष्ठ अधिकारी म्हणून त्यांनी कार्यभार सांभाळला होता. उत्तर ध्रुव मधील वैज्ञानिक संशोधन करणाऱ्या त्या पहिल्या महिला डॉक्टर होत्या. रक्षा सेवा कोर्स पूर्ण करणाऱ्या त्या पहिल्या महिला होत्या. त्यांच्या कार्याचा गौरव म्हणून विशिष्ट सेवा पदक, ए. एच. एच. ए. पुरस्कार त्यांना मिळाला आहे. **मिताली मधुमिता**— भारतीय पथ सेना अधिकारी २०१० मध्ये अफगणिस्थान मधील काबुल मधील भारतीय दुतावासावर अतिरेकी हल्ला केला तेव्हा अतुलनीय साहस करत त्यांनी त्या अतिरेकीचा खातमा केला. ह्या कार्याबद्दल त्यांना २०११ मध्ये **सेना पदक** मिळाले होते. शिवाय त्यांनी जम्मू काश्मिर अतिरेकी हल्ला मध्ये केलेले कार्य नव तरुणींना प्रेरणा देणारे आहे. **किरण शेखावत**— २०१० मध्ये भारतीय नौसेनेतील Indian Naval Air Squadron (INAS 310) मध्ये प्रथम सहभागी झाल्या. २०१५ पर्यंत नौसेनेच्या विविध विभागात विविध पदावर त्यांनी कार्य केले होते. २६ जानेवारी २०१५ रोजी भारतीय महिला नौसेनेच्या तुकडीचे नेतृत्व त्यांनी केले. त्या वर्षी म्हणजे २०१५ मध्ये ऑन ड्यूटी डॅनिअर विमान अपघातात त्यांचा मृत्यू झाला. तसेच पहिली भारतीय महिला जवान म्हणून वयाच्या ३५ वर्षी **शांती टिगा** भारतीय सैन्य दलात सामील झाल्या. प्रादेशिक सैन्यातील ९६९ रेल्वे अभियंता रेजिमेंटमध्ये त्या सामील झाल्या. पुरुषांच्या बरोबरीने सक्षम पदावर त्या आज कार्यरत आहे. ह्या स्त्रियांची सैन्य दलातील ही भूमिका देखील अभ्यासणे आवश्यक बनते कारण प्रत्येक क्षेत्राप्रमाणे स्त्रियांनी सैन्य दलात ही पुरुषांच्या बरोबरीने काम केले आहे आणि त्या करत राहणार आहे यात शंका नाही. आज स्त्रिया भारतीय सैन्य दलाच्या विविध विभागात कार्य करत आहे. यात Indian Coast Guard, Assam Rifles, Central Armed Police force (CAPF), Border Security force (BSF), Indo Tibetan Border Police, Central Industrial Security force Sashstra seema Bal (SSB), Railway protection force (RPF), National security Guard (NSG) अशा विविध विभागात

स्त्रिया विशेष उल्लेखनीय कार्य करीत आहे. पण अजुन ही स्त्रियांना प्रत्यक्ष युद्धात युद्ध करण्याची संधी मिळत नाही. पण जर ही संधी तिला दिली तर ती शत्रु पक्षाचा पाडाव केल्याशिवाय राहणार नाही.

समारोप:-

पुरुष प्रधान समाज व्यवस्थेमध्ये स्त्रियांच्या भूमिकांचा आढावा घेत असताना पुरुषी वर्चस्व असणाऱ्या सैन्य दलातील स्त्रियांची प्रत्यक्ष अप्रत्यक्ष भूमिका अभ्यासल्यानंतर हे लक्षात येते की स्त्री सक्षम होती, सक्षम आहे, आणि सक्षम राहणार याची जाणीव झाल्याशिवाय राहत नाही.

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कोंकणी तियात्राच्या मळार बायलांची भुमिका

(Role of Women in Konkani Tiatr)

डॉ. कॉज्मा फेर्नांडीस

मुखेली, कोंकणी विभाग

एम. ई. एस. कॉलेज,

जुवारीनगर – गोंय.

तियात्र : एक नाट्य प्रकार

तियात्र हो कोंकणी भाशेंतलो एक नाट्यप्रकार. जिविताचो कलात्मक रुपकार तातूंत पळोवंक मेळटा तियात्र म्हळ्यार समाजजिणेचो हारसो. समाजाचे रूप तातूंत प्रतिबिंबित जाता कोंकणींत तियात्र म्हळ्यार नाटक न्हय, ना म्हण खेळतियात्र न्हय. स ते सात पड्ड्यांनी कांतारां आनी सायडशोच्या आदारान माचयेर हाडिल्लो नाट्यप्रकार म्हळ्यार तियात्र. गद्य, पद्य, संगीत आनी विनोद हांचो मेळ तांतूंत जाताएका समुदायान दुसऱ्यासमुदाया खातीर केल्लो हो प्रकार. मनोरंजन करप हें तियात्राचें मुखेल उद्दिष्ट पूण तेच बरोबर प्रेक्षकांक नवीन अनुभुती मेळोवन दिवपतांकां अंतर्मुख करप हेवूय साध्य करपाचें कार्य तियात्र करता.

तियात्र माचयेर बायलमनीस

कोंकणींतलो पयलो तियात्र 17 एप्रील 1892 ह्या दिसा न्यू आल्फ्रेड थियेटर मुंबय हांगा माचयेर आयलो लुकाझीन रिबेरो हांणें बरयिल्लो 'इटालियन भुरगो' हो कोंकणींतलो पयलो तियात्र. ऑपेरांतल्यान स्फूर्त घेवन जल्मा आयिल्लो तियात्र सुमार 123 वर्सा कोंकणीची सेवा करीत आयला. पाय तियात्रिस्त जुआंव आगुस्तीन फेर्नांडीस हांणें 'बॅले ऑफ कावेल' हो स्वतंत्र तियात्र बरोवन तियात्राचें मुळावण घट केलें आपल्या 'भाटकारा' ह्या 1904 वर्सा माचयेर हाडिल्ल्या तियात्रांत ताणें आपले घरकान्नीक 'रेजिना फेर्नांडीस' हिका माचयेर हाडून इतिहास घडयलो. रेजिना फेर्नांडीस जेन्ना माचयेर आयली तेन्ना लागशिल्ल्या मराठी वा बंगाली नाटकांनी पासून बायलांनी माचयेर प्रवेश करूंक नाशिल्लो

गोंय सुटके उपरांतच्या पयल्या दोन दशकांनी बायलमनशांनी तियात्रांत भुमिका करतकरतां स्वता तियात्र बरोवंक सुरवात केली सुकोरीना फिजार्दो, ऑफिलिया काब्राल, आंतोनेत मॅंडीस, फिलोमेना ब्राज, शालीनी म्हादोळकार हांणी त्या काळार तियात्र बरोवन माचयेर हाडले. 'पोयल्यो चार वोस्तू' हो सुकोरीना फिजार्दो हांचो तियात्र ताणें 1973 वर्सा माचयेर हाडलो. माचयेर फकत भुमिकाच करून आनी कांतारांच गावून ओगी रावनासतना तियात्र बरोवन माचयेर हाडले. भोव करून वेवसायीक माचये वयल्या बायल कलाकारांनी हे बाबतींत फुडाकार घेतिल्लो पळोवंक मेळटा बायलांनी बरयिल्ले कोंकणी तियात्र

बायलांनी बरयिल्ल्या तियात्रांनी बायलांचे प्रस्न तांचे दुख्ख तांचे विचार प्रभावीपणान व्यक्त जाल्ले आसात. तियात्राच्या माथाळ्यांतूच बायलप्रतिमेचो उल्लेख करून बायलमनशेचो प्रभाव मांडपी कांय तियात्र आमकां पळोवंक मेळटात. 'मांय कोणाक जाय (बॅटी फर्न्स), 'बायलांची सोबाय (ऑफेलिया), 'घोराबो सांबाळूंक बायलांचो एकवोट (क्रिस्टिना वाज), 'चेडू' (शॅरन), 'देणें आवोयचें' (फातीमा डिसोजा), 'बायलेक लागोन' (विल्मा पोशेको), 'टिचर, म्हाका पालोव दी' (मंगल नाडकर्णी) ह्या तियात्रांच्या माथाळ्यांनी मांय बायल, चेडू, आवय, टीचर अशीं उतरां येवन बायलमनशेक प्रकाशीत करपाचो बरोवप्यांनी यत्न केल्लो पळोवंक मेळटा

बायलांनी बरयिल्ले चडशे तियात्र बायलांच्या जिविता भोंवतणीच भेंगतात. बायलां बरोवप्यां मदीं सगल्यांत चड तियात्र बरोवपी शॅरन हांचे चेडू, चेडो, मोगाची काणी, तूं कितें कोरतोलो आसलो? इल्लीशी चूक, बायलेक लागोन, आमी भाव चुकतात हे बायलमनशेची वेगवेगळीं तासां दाखयतात 'चेडू' हो तियात्र चेंपून दवरिल्ले बायलमनशेचे उमाळे उक्तायता. चेडवाक आपले विचार अभिव्यक्त करपाक फावो तें मेकळेपण ना. 'तुका कितें कळटा' अश्या उतरांनी ताची गळचेपी जाता. स्वताचे निर्णय घेवंक ताचेर बंधना येतात ताच्या मनांतलो घुस्मटमार ह्या तियात्रांत दाखयला. 'चेडो' ह्या तियात्रांत चलयेपरस चल्याक समाजांत कशे चड म्हत्व दितात तें दाखयलां. चलो जाल्यार फोगेट्यो वा माराण मारून खुशालकायेन व्हड समारंभ करप आनी चली जाल्यार नाक चेंपून ओगी रावप चल्याक म्हत्व मेळिल्ल्यान ताका मेकळेपणान जियेवंक दिवप आनी चलयेक मात बंधनांनी वाडोवप हेंच चित्रण हो तियात्र करता

‘आतां बोरें चिंतात हो विल्मा पाशेको हांचो तियात्र अशाच विशयाचेर आटापून आशिल्लो घरांत पयलो चलो जावंक जाय. चली जाल्यार ती घराची ‘पोनवोत’ अश्या सांच्यांत वावुरपी समाजाचेर ह्या तियात्रान बडी मारल्या तियात्राच्या बरोवप्यान फुडें वचून एक चली समाजांत कितली म्हत्वाची ती कितले मेरेन उंचायेर पावूंक शकता तें दाखयलां. ‘जॅनी दे जर्मनी’ हांणी बरयिल्लो ‘आतां म्हाका कोण आसा?’ हो तियात्र चलयेचें म्हत्व सांगता. आवय बापायक चल्या परस चली कितली आदाराची थारता तें ह्या तियात्रांत दाखयतां. अशे तरेन वयले तीन तियात्र चलयेचें म्हत्व पटोवन दितात.

शॅरोन हांच्या ‘मोगाची काणी’, ‘सोत वो सोपोन’, ‘तूं कितें कोरतोलो आसलो?’ विल्मा पाशेको हांचो ‘बायलेक लागोन’ हे तियात्र घोव-बायलेच्या संबंदांचेर उजवाड घालतात काजारी जिविताची बुन्याद विस्वासाचेर आदारून आसता हेच हें तियात्र सुचयतात. ‘मोगाची काणी’ ह्या तियात्रांतलो घोव आपले बायलेक सोडून दुसरे चलये लागीं लग्न जावपाची येवजण आंखता. पूण ते चलयेक ह्या दादल्याक लग्न जावन भुरगें आसा म्हणपाचें कळटा. तेन्ना ती ताच्या तोंडार उतरां शेंवटिता. ‘आयज तूं तुजे बायलेक सोडून म्हजे कडेन लग्न जावंक तयार आसा फाल्यां म्हाका सोडून तूं आनीक कोणा कडेन लग्न जावचो ना हाची कितें खात्री?’ अशे तरेच्या उतरांनी ती ताका उजरायता. घातक्याक घात कसो फावो जाता तें हो तियात्र सुचयता. एके बायलमनशेन दुसरे बायलमनशेचें दुख्ख समजून घेवंक जाय हेय हो तियात्र सुचयता. ‘सोत वा सोपोन’ ह्या तियात्रांतलो घोव आपले बायलेक सोडून मुंबय वचून दुसरे चलये कडेन रावता पूण बायलेचो भाव आपले भयणीक तिच्या घोवाक परतून गोंयां हाडपाक मदत करता धीर दिता. गरजेच्या वेळार मानसीकतायेचे नदरेन फाव ती मदत करता. तुटिल्ल्या बायले कडल्यान पयस गेल्ल्या घोवाक तांचो पूत आनी बायलेचो भाव कशे तरेन एकठांय हाडटा तें ह्या तियात्रांत पळोवंक मेळटा ‘जॅनी दे जर्मनी’ हाचो ‘म्हाका तुजी गरज ना’ हो असोच घोव बायलेचे संबंद सुचोवपी तियात्र माचयेर आयला एक बायल मनीस आपल्या लग्नीक जिविता कडेन प्रामाणीक रावता पूण घोव अविस्वाशीपणा दाखयता. तें ह्या तियात्रांत दाखयता.

मांयपाय, भाव-भयण, बायल-घोव, चेडू-चेडो ह्या घरच्या मनशां भोंवतणी घुंवपी आनी मांय भयण, बायल, सून, चली हांचे प्रस्न मांडपी चडशे तियात्र बायलां बरोवप्यांनी माचयेर हाडल्यात

‘देणें आवयचें’ हो फातीमा डिसोजा हाचो माचयेर सादर जावन पुस्तक रुपान उजवाडा आयिल्लो तियात्र मनीसपणाच्या तत्वांचेर लक्ष घालता. दुडवां खातीर एक आवय भुरग्याक सोडून दिता गर्भपात करता. आवय जायना जावपाचे उपाय घेता. तरण्या जिवितांत मजा करता. अशे ना ना तरेचे प्रस्न आयच्या काळार समाजाक सतायतात. ह्या प्रस्नांक माचयेर हाडून समाजाक आनी भोव करून आवयांक जागोवपाचें काम एके बायलमनशेन ह्या तियात्रा वरवीं केलां.

शालिनी म्हादोळकार हाणें ‘सोंवसाराचो गाडो’ हो तियात्र बरोवन माचयेर हाडलो. मराठी आनी गुजराती रंगभुयेर सेवा केली आपले खास भुमिकेंतल्यान प्रेक्षकांचेर प्रभत्व घालपी शालिनी हिणें हो तियात्र बरोवन कोंकणी तियात्र बरोवपी पयली हिंदू बायलमनीस जावपाचो मान जोडलो ‘मोटे आंजेलीन’, ‘कोण कोणाचो’, ‘रीण’ अशे तियात्र सिसिलिया माशादो हाणें बरयले. बॅटी फन्स हाणें ‘मांय कोणाक जाय?’ जाल्यार फिलोमेना ब्राज हाणें ‘आशेची दोशा’ हो तियात्र बरयलो. ‘पेल्याचो मोग’, ‘घोराबो सांबाळूंक बायलांचो एकवोट’, ‘बोरी वोरों’ हे तियात्र क्रिस्टीना वाज हाणें बरयल्यात जाल्यार ‘गोरिबांचो आसरो’, ‘लोजेचें मोरोण’ हे तियात्र कोंसेसांव आंताव इ कार्दोज हाणें बरोवन माचयेर हाडल्यात.

‘विख वो थीक’ हो तियात्र स्वता बरोवन, दिग्दर्शित करून गोंयांत, तशे गल्फांत माचयेर हाडपी फेलसी ही पयली बायल मनीस. एक बायलमनीस घराबो घडोवं शकता वा मोडूं शकता हे सुचोवपी हो तियात्र बायलेचे जिवीत चितारता. फेलसीन ‘तुफान’ हो आनीक एक तियात्र बरयला.

आंतोनेत मॅडीस हांणे ‘आपघात’, ‘तू सायबा कोण?’, ‘खुंयचें म्होजें घोर?’ हे तियात्र स्वता बरोवन माचयेर हाडल्यात. तांचेय तियात्र बायलांचें सूख दुख्ख चितारतात

कोंकणी तियात्र माचयेर सादर जाल्लो शॅरोन हांचो ‘विस्वास घातकी म्हापातकी’ हो एक राजकीय तियात्र. राजकारणी, सत्तेचो कसो गैरवापर करतात आनी आपल्या स्वार्था खातीर दुसऱ्यांक कशे चेंपून दवरतात तें ह्या तियात्रांत दाखयलां.

आवय-बापायन भुरग्याची काळजी घेवंक जाय भुरग्याक पोलियो डोस दिवंक नाशिल्ल्यान पोलियो जाता ताका पुराय जिवीत कश्टांनी काडचें पडटा घरचीं तांका केंडतात. ताची कांयच चूक नासताना हे सगलें ताका सोंसचे पडटा. आवय-बापूय करता पाप आनी भुर्गीं दितात जाप अशी गत ताची जाता. आवय-बापायन भुरग्यांक पोलियो डोस वेळार दिवन समाज पोलियो मुक्त करचो असो संदेश दिवपी शॅरोन हांचो तियात्र समाजीक जागृतायेचेर आदारून आशिल्लो.

‘आमी सोगले एक’ हो हिंदू-क्रिस्तांव आनी मुसलमान ह्या तिनूय धर्मांतल्या लोकांचो एकचार झुोवपी तियात्र. ह्या तियात्रांत धर्माच्या नांवान फूट घातल्यार ताचो कितें परिणाम जावंक शकता आनी सामाजीक एकचारान भोंवल्यार समाज कसो उदरगतीक पावूंक शकता तें सुचयलां

‘तियात्र अकादेमी ऑफ गोवा’ हे संस्थेन २०१०-११ वर्सा पयलो ‘भुरग्यांचो तियात्र महोत्सव घडोवन हाडलो. ह्या महोत्सवांत भुरग्यांचें जिवीत चितारपी तियात्र माचयेर आयले मंगल नाडकर्णी आनी कार्मीन जोसफ वाज ह्या दोन बायलां बरोवप्यानी हे सर्ती त तियात्र बरोवन सादर केले मंगल नाडकर्णी हांच्या ‘टिचर म्हाका पालोव दी’ ह्या तियात्राक पयलेंच सर्ती त पयलें इनाम फावो जालें. हो तियात्र २०११ वर्सा पुस्तक रुपान छापून आयलो हिंदू समाजांतले बायल मनशेन स्वतंत्रपणान बरोवन माचयेर हाडून पुस्तक रुपान छापिल्लो हो पयलोच तियात्र

बरो मनीस आनी बरो समाज घडोवंक बऱ्या शिक्षणाची गरज. भुरग्यांक बरें शिक्षण दितलो जाल्यार शाळेचे चालक-पालक आनी बालक ह्या तिगांयनी सांगातान वावरूंक जाय अशे केल्यार एक बरो मनीस घडटा आनी अशा बऱ्या मनशांचो बरो समाज घडटा असो खर संदेश ह्या तियात्रांत आयला भुरग्यांच्या जिविताचेर उजवाड घालपी हो एक समाजीक तियात्र जावन आसा.

‘दिशा कोण दाखयतलो’ हो एक पुस्तक रुपान आयिल्लो आनीक एक तियात्र. ह्या तियात्रांत बरो समाज घडोवंक आवय-बापूय, भुरगीं, जाण्टी आनी शिक्षकानी सांगातान वावरूंक जाय हीच शिकवण दिल्या. आधुनीक उतरावळ मांडपी आनी आर्विल्ल्या काळावेले भुरग्यांचे प्रस्न सुचोवपी हे दोनूय तियात्र आसात

शाळेंत भुरगीं शिकतात तांचेर चड चेपण घालूं नाकात, अशें सुचोवपी शॅरोन हाचो ‘पुरो कोरात’ हो तियात्र. ‘पुरो कोरात’ (२००३), ‘टिचर म्हाका पालोव दी’ (२०११), आनी ‘दिशा कोण दाखयतलो’ (२०११), हे तीन भुरग्यांचे जिवीत चितारपी समाजीक तियात्र बायलांनी बरोवन माचयेर हाडल्यात.

विल्मा पाशेको हाणे ‘आतां तोरी चिंतात’ (२०१३) हो ‘ऑल लेडीज शो’ माचयेर हाडून क्रांती केली. हाचे पयली सी आल्वारीस, सॅम्युएल कार्वाल्हो, पॅट्रीक दौरादो हांणी ‘ऑल लेडीज शो’ केल्ले पूण तातूंत भुमिका करपीच बायलो आशिल्ल्यो. विल्मा पाशेको हांच्या ‘आतां तोरी चिंतात’ ह्या तियात्रांत फकत कलाकारूच न्हय पूण संगीत वाजोवपी, उजवाडा येवजण करपी, माची मांडावळ करपी आनी खुद्द बरोवपी दिग्दर्शपी आनी तियात्र माचयेर हाडपी सगळींच बायलमनशांच आशिल्ली. तियात्र इतिहासांत, ह्या तियात्रान खाशेली सुवात निर्माण केल्या. हातूंत दुबाव ना पूण ताचो विशय पासून कडकसाणेन चलयेक समाजांत चल्या समान म्हत्व दियात असो सुचोवपीच आसा ‘आमी भाव चुकतात’ (२०१४) हो तियात्र बायलेक लागून चुकलेल्याक भोगशीचे अशें सुचोवपी जाल्यार ‘आशेक लागून’ हो तियात्र बायल मनशेची बरी वायट रुपां दाखोवपी. विल्मान बायलेच्या वायट रुपांचेय दर्शन आपल्या तियात्रांत दाखयलां. बायल मनशेक जागोवपाचेय काम केला.

कांय बायलां बरोवप्यांनी स्वतंत्रपणान न्हय पूण दादल्याच्या सांगातान कोंकणी तियात्र बरोवन माचयेर हाडल्यात तांचे मदे बाब पिटर – ऑफेलीया, अनील-फातीमा, विल्मीक्स-शॅरोन, पीटर-रोशन, अनील-ओल्गा, एल्वीस-कार्मीन, ह्या आनी हेर तियात्रिस्तांचो आस्पाव जाता.

गोंयच्या सरकारान गोंय राज्य पुरस्कार १९७९-८० वर्सा सुरू केले. २०१५ मेरेन फकत चार बायल तियात्रिस्तांक तियात्रा खातीर हो पुरस्कार फावो जालो कोंकणी तियात्र मळार फाटलीं कितलीशींच वर्सा शेंकड्यांनी बायलांनी योगदान दिला. कांय तियात्रिस्त बायलो हिंदी फिल्मांनी लेगीत पावल्यात पूण सरकारान बायल तियात्रिस्तांची दखल घेतल्या न्हय? एके बायल मनशेक तियात्रा खातीर पयलो राज्य पुरस्कार २००८-०९ वर्सा मारिया कोसेसाव डायस (जॅसी डायस) हांच्या रुपान संगीत नाटक अकादेमी स्थापने उपरांत (सुमार तीस वर्सांनी) फावो जालो. मेजक्याच बायल

तियात्रिस्तांक तियात्रा खातीर राज्य पुरस्कार फावो जाला राज्य पांवड्यार जशी अशी स्थिती जाल्यार राष्ट्रीय पांवड्यार संगीत नाटक अकादेमी पुरस्कार बायलांक केन्ना मेळटलो

जरूय तियात्र १८९२ वर्सा मुंबय माचयेर आयलो तस्य गोंयाक सुटका मेळसर बायलमनशेन तियात्र बरयल्लो मेळना. बायलमनशेन तिनांय माचयेर भुमिका केल्यार, कांतारां गायल्यार समाज तांचे कडेन वेगळे नदरेन पळयतालो समाजाची बायल तियात्रिस्ता कडेन पळोवपाची वृत्ती आनी फावो तशे मेळूंक नाशिल्लें शिक्षण ह्या मुखेल कारणांक लागून बायलां तियात्र बरोवपांत फुडें पावलीं ना दादल्यांचोय फावो तसो तेंको तांकां मेळूंक ना

गोंय सुटके उपरांतच्या काळार तियात्र माचयेर जायतीं बायलमनशां आयलीं तांतल्या मेजक्यांनीच तियात्र बरयले. हे तियात्र बरोवन माचयेर हाडूंक दादल्यांचो सांगात जाय पडटालो ज्या बायलांनी तियात्र बरयलें, त्या बायल्या मदल्या चडश्या घराब्यांतलो कोण ना कोण दादलो मनीस तियात्रा कडेन संबंदीत आशिल्लो पळेवंक मेळटादादल्यांचे मजतीन बायल मनशेक तियात्र माचयेर हाडल्यात हे कळपाक हांगा वाव आसा.

पुरुशप्रधान समाजांत बायलां सहजपणान तियात्र बरोवंकपावूंक नांत जांणी तियात्र बरयल्यात तांचीय समाजान वा सरकारान फावो ती दखल घेवंक ना. पूण ह्या फुडें हे चित्र बदलतलें अशी आस्त दवरुया.

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भारतीय स्वातंत्र लढ्यातील अरुणा असफअली यांचे योगदान

प्रा. सौ. यु. यु. पाटील
श्रीपतराव चौगुले आर्ट्स अँड सायन्स कॉलेज
माळवाडी-कोतोली

प्रस्तावना :-

भारतीय स्वातंत्र लढ्यात स्त्रियांनीही फार मोठे योगदान दिलेले आहे. सन 1920 टिळक युग संपले व देशाच्या राजकीय क्षितिजावर महात्मा गांधीजींचा उदय झाला. गांधीजींच्या विचारात आणि राजकारणातही स्त्रियांना प्रथमच महत्त्वपूर्ण स्थान दिले गेले. स्त्रियांचा विकास त्यांची प्रगती वेगाने होऊ लागली. कृतीशील राजकारणात स्त्रीयांचा प्रवेश झाला. जिचे नखही कुणाला दिसणे दुर्मळ होते. अशी साता पडद्या आडची खानदानी उच्चकुलीन स्त्री आता थेट रस्त्यावर उतरली. अंगावर लाठ्या झेलल्या आणि वेळप्रसंगी कारावास भोगला. स्त्रीच्या ठिकाणी असलेल्या अनेक शक्ती गांधीजींनी ओळखल्या आणि त्या शक्तींना जाग आणली.

म.गांधीजींनी स्त्रियांना राजकीय चळवळीत आणले स्त्रियांना दास्यातून, गुलामगिरीतून मुक्त जीवन जगण्याचा मंत्र देऊन त्यांना चळवळीत सहभागी केले. गांधीजींना केवळ स्त्रीपुरुष समानता कागदावर मान्य नव्हती तर ती रोजच्या जीवनात हवी होती. स्त्री शिक्षणाच्या हक्कासाठी त्यांना 1931 मध्ये काँग्रेसमध्ये ठराव पास करून घेतला आपल्या सर्वच चळवळीतून स्त्रीयांना कार्य करण्यास सामावून घेतले होते. अशा पध्दतीने प्रत्यक्ष स्त्रीवादी चळवळींना कृतीतून चालना दिली होती

‘हम कुछ कम नहीं’ हे स्त्रियांनी म.गांधीजींच्या कालखंडात स्वातंत्र्य चळवळीत पुरुषांच्या बरोबरने भाग घेऊन दाखवून दिले. या स्वातंत्र्य चळवळीचा समाज जीवनावर चांगला परिणाम झाला. तो म्हणजे स्त्रिया अबला नाहीत वर्षानुवर्षे मारला गेलेला अबला शिक्का या घटनेने पुसला गेला. यातून स्त्री मुक्तीची बीज पेरले गेले हे लक्षात घेतले पाहिजे¹

स्वातंत्र्य प्राप्तीसाठी राष्ट्रीय चळवळीमध्ये प्रामुख्याने मॅडम भिकाजी कामा, भगिनी निवेदता, ननीबाला देवी, सरलादेवी चौधुरानी, पहिली क्रांतीकारी शहीद प्रितीलता वड्डेदार, कल्पना दत्त, विना दास, उज्ज्वला मजुमदार, उषा मेहता, लीलाताई पाटील, राजमती बिरनाळे पाटील, सरोजिनी नायडू, अरुणा असफअली, के.लक्ष्मी स्वामीनाथन, गुरु दयाल कौर, भारतीयांनी हिरहिरीने स्वातंत्र लढ्यात उतरल्या. केवळ इयत्ता 8 वीत शिकणारी शांती घोष व सुनिता चौधरी यांनी जिल्हा मॅजिस्ट्रेट स्टीमेन्सवर त्यांच्या बंगल्यामध्ये जाऊन गोळ्या झाडल्या व आजीवन कारावासाची शिक्षा भोगली²

जीवनपरिचय :-

सन 1942 च्या ‘भारत छोडो आंदोलनाची नायिका’ म्हणून अरुणा असफअली ओळखली जाते. तिचे नाव ‘स्वातंत्र्य सेनानी’ म्हणून पहिल्यांदा घेतले जाते अरुणा उपेंद्रनाथ गांगुली असे तिचे विवाहपूर्वीचे नाव होते. जात, धर्म या बंधनाची पर्वा न करता निर्भिड पणे स्वातंत्र्यासाठी संघर्ष करणा-या भारतीय वीरांगणा होय³. अरुणा गांगुलीचा जन्म 16 जुलै 1909 रोजी हरियाणामधील तत्कालीन पंजाब मध्ये काल्का नावाच्या शहरात बंगाली ब्राम्हण कुटुंबात झाला.⁴ त्याचे घराणे श्रीमंत होते. तिचे वडील उपेंद्रनाथ गांगुली एका हॉटेलचे मालक होते तिने आपले शिक्षण नैनीताल या ठिकाणाहून सुरुवात केली

लहानपणापासून ती हुशार होती. वर्गात नेहमी नंबरमध्ये होती. अरुणा ज्या काळात जन्माला आली त्या काळात स्त्रियांना फारसे शिकवले जात नव्हते. अशा परिस्थितीत अरुणाच्या वडिलांनी पुढच्या शिक्षणासाठी तिला लाहोरात ठेवले. तेथील कॉन्व्हेंट मधील शिक्षण पूर्ण केले. त्यानंतर कलकत्ता येथील गोखले मेमोरियल स्कूलमध्ये शिक्षकेची नोकरी सुरु केली.

विवाह नोकरी करत अरुणाची ओळख बहिणीच्या गावी गेल्यानंतर अलाहाबाद मध्ये आसफअलीझाली. ते काँग्रेस पक्षाचे सदस्य होते. ते वकिली व्यवसाय करित होते. त्यांच्या जन्म 11 मे 1888 मध्ये एका मुस्लिम कुटुंबात झाला. अरुणा यांची बहिण पूर्णिमा व तिचा पती यांचे असफअली हे

जवळचे मित्र होते. त्या दोघांची भेट बहिणीच्या घरी झाली. दोघांनाही इंग्रजी साहित्याची खूप आवड होती. अरुणा व असफ अलीच्या दोघांच्यात या इंग्रजी साहित्यावर खूप चर्चा झाली.

तेव्हा आसफअली यांनी अरुणा पुढे विवाहाचा प्रस्ताव ठेवला.⁶ अरुणाच्या प्रस्तावाला वडिल खूप संतापले. त्यांनी यास विरोध केला. असफअली हे भिन्न धर्माचे होते अरुणापेक्षा वयाने मोठे होते. विवाहाच्या वेळी अरुणा गांगुली ही 19 वर्षांची होती तर असफअली हे 42 वर्षाचे होते. तरी आंतरधर्मीय विवाह त्यांनी सन 1928 मध्ये केला. आई वडिल सर्व परिवाराचा त्यांना विरोध झाला. तरी अरुणा ह्या ठाम निश्चयी व धाडसी होत्या व त्यापरंपरा धडकावून लावणा-या होत्या.⁷

स्वातंत्र्य लढ्यात सक्रीय-अरुणाअसफअली

इ.स 1930 मध्ये म.गांधीजींनी सविनय कायदेभंगाची चळवळ सुरु केली त्यामध्ये अरुणाने सक्रीय सहभाग घेतला. इंग्रजांनी तिला तुरुंगात टाकले. एक वर्षाची शिक्षा झाली. स्वातंत्र्यलढा आपली कर्मभूमी अरुणाने मानले व शिक्षा भोगू लागली.⁸ पुढे सुटका झाली. तिने मीठ बनविणे, मिरवणुका काढणे आणि सभा भरविणे यासाठी त्या काळात सर्वत्र भटकंती सुरु केली सन 1942 ची 'झाशीची राणी' म्हणून अरुणा असफअली ओळखली जाते.

अरुणा असफअली या स्वातंत्र्य सैनिक होत्या. भूमिगत राहून त्यांनी स्वातंत्र्य चळवळीचे नेतृत्व केले. स्वातंत्र्य चळवळीच्या काळात त्यांनी अनेकदा कारावास भोगला. जेव्हा अनेक नेतेमंडळी तुरुंगात होती. तेव्हा भारतीय स्वातंत्र्यासाठी त्यांनी चळवळ पुढे चालू ठेवली होती. त्यावेळी त्या भूमिगत होत्या.⁹ त्यांच्या लढ्यात त्यांच्या सोबत सुचेता कृपलानी, मृदला, साराभाई यांनीही सहकार्य केले.

पोलिसांच्या हाती न लागता 'ऑल इंडिया कॉंग्रेसची' एक प्रतिकचेरी भूमिगत राहू चालविली. ¹⁰ हातात तिरंगा झेंडा फडकावून सर्वांचे लक्ष वेधून घेत होत्या. दै. ट्रिब्यून इ.स.1942 ची झाशीची राणी अशी उपाधी अरुणाजींना दिली होती. तीन वर्षे ब्रिटिशांना चकमा देत राहिल्या. भूमिगत क्रांतीकारी हालचाली करीत राहिल्या.

ब्रिटिशांनी अरुणाचे घर व गाडीचा लिलाव केला होता. याच काळात 'इन्क्लाब' च्या सह-संपादिका म्हणूनही त्यांनी कार्य केले. अनेक लेखांतून तरुणांना स्वातंत्र्य लढ्यात येण्याची प्रेरणा दिली. हिंसा की अहिंसा अशी बुध्दी वाद्यांनी चर्चा करण्यापेक्षा स्वातंत्र्य आंदोलनात सैनिक म्हणून उतरावे असे आवाहन त्यांनी केले.¹¹ होते. ही वेळ चर्चेची नाही. देशातील प्रत्येक नागरिकाने जमेल तसे क्रांतीची शिपाई झाले पाहिजे.¹²

भारत छोडो प्रस्ताव (8 ऑगस्ट 1942)

ऑगस्ट 1942 पर्यंत असफअली यांना कॉंग्रेसचे आघाडीचे नेते मानले जाऊ लागले 45 व्या कॉंग्रेसच्या अधिवेशनला सन 1942 मध्ये असफअली अरुणाला सोबत होऊन गेले होते. याचवेळी म. गांधीजींनी दिलेल्या 'करा अथवा मरा' ह्या संदेशाने लोकांची मने चेतवली होती. इंग्रजांनी भारत सोडून जावे ही प्रत्येक व्यक्तीची मागणी होती दुस-या दिवशी 9 ऑगस्ट 1942 प्रातःकालीच ब्रिटिशांनी म. गांधीजींच्या सहित प्रमुख कॉंग्रेस नेत्यांना अटक केली. त्यामूळे जनता नेतृत्वहीन बनले, निष्क्रीय होईल असे सरकारात वाटते.

या धरपकडीचा वार्ता कानी पडताच अरुणाने मुंबईच्या व्ही. टी. रेल्वे स्थानकाकडे धाव घेतली. अटक केलेल्या कॉंग्रेस नेत्यांना मुंबईमध्ये ही बातमी पसरण्यापूर्वी शहराबाहेर घेऊन जाण्यास एक आगगाडी स्थानकावर उभी होती. अरुणाजींना स्थानकावर जाण्यात बंदी केली. तरीही तडपेने त्या आत शिरल्या आपल्याला काय करता येईल असे मनोमनी विचार केला व निर्णय घेतला आता पेटलेली क्रांतीची ज्वाला विझू द्यायच्या नाहीत.¹³ अरुणाजी असफअली याझपाट्याने या कॉंग्रेसच्या अधिवेशनाच्या स्थळाकडे गोवलिया टॅक मैदानाकडे धावल्या. तेथील बरीच मंडळी गोंधळलेल्या मनस्थितीत होती. त्या पुढे सरसावल्या त्या सभा स्थळी कॉंग्रेसचा ध्वज फडकवला. आणि आपले असामान्य धाडस दाखवून दिले. ब्रिटिशांना आव्हान दिले ¹⁴ पोलिसांनी तात्काळ अश्रुधूर सोडून तेथील जमावास पांगवण्या प्रयत्न केला

मात्र तो सफळ झाला नाही. तेव्हा निर्दयपणे लाठीमार केला. त्या दिवशी शासकीय अत्याचारांच्या जनतेने निर्भयपणे केलेला निष्क्रीय प्रतिकार हे भारताच्या स्वातंत्र्य संग्रामाच्या इतिहासातील एक गौरवपूर्ण पर्व मानले जाते 9 ऑगस्ट 1942 ला भारतीय नेत्यांना अटक करणात आली. त्यानंतर दोन आठवड्यांनी भारतीय काँग्रेस भूमिगत चळवळ चालविणेसाठी अच्युतराव पटवर्धन, डॉ राम मनोहर लोहिया, अरुणा असफअली सुचेता कृपलानी इत्यादी एक मुख समिती तयार केली मुंबईमध्येच गुप्तपणे कॅपिटल स्ट्रीटवर एका इमारतीत आपले गुप्त कार्यालय सुरु केले.

या कार्यालयामार्फत भूमिगत चळवळी कशी चालवावी याविषयी गुप्तपणे सूचना दिल्या जात होत्या. म. गांधीजींच्या कृतीशील कार्यक्रमांमुळे स्त्रीयांचा या चळवळीत सहभाग वाढला यातूनच जंगल सत्याग्रह, बहिष्कार, दारुबंदी यामुळे ही चळवळ फोफावली. स्त्रीयांना भूमिगतांनी मदत केली गेली. घातपाती कृत्यांना सहकार्य केले. पुणे, मुंबई प्रमाणेच उच्चभू समाजातील स्त्रियांनी सातारा जिल्ह्यातही प्रतिसरकार चळवळीत सहभाग मोठ्या संख्येने घेतला. त्याचे स्वरूप वेगळे व महत्त्वपूर्ण आणि स्वयंप्रेरित होते.¹⁵

अरुणा असफअली पकड वॉरंट

सन 1942 ते सन 1946 पर्यंत पूर्ण देशात अरुणा असफअली भूमिगत राहून कार्य करत होत्या. सरकार त्यांना पकडून देण्यासाठी 5 हजाराचे बक्षिसही लावले होते. तरीही त्या कुणाच्या हाती सापडल्या नाहीत. ज्यावेळी पकड वॉरंट काढले तेव्हा भिती चित्रके प्रकाशित केली. अटक टाळण्यासाठी सतत एका ठिकाणाहून दुस-या ठिकाणी फिरत राहिल्या. कलकत्ता, मुंबई, दिल्ली, पुणे आणि इतर ठिकाणी अनेक दौरे काढले. एका वरिष्ठ अधिका-यांनी पोलिस अधिका-याची कानउघडणी केली. एका स्त्रीला अटक करण्यात यश येत नाहीत. मात्र त्या पोलिस अधिका-यांने दिलेली उत्तर मननीय आहे. लक्षावधी लोक संरक्षण देत असलेल्या अरुणाला पकडणे मूठभर पोलिसांना कसे जमणार?¹⁶

दर महिन्याला निघणा-या 'इन्वलाब' नियतकालिकेचे संपादन अरुणा असफअली करीत होत्या. त्यावेळी स्वतःवरील पकड वॉरंट रद्द होईपर्यंत गुप्तपणे काम करीत राहिल्या परंतु नंतरच्या काळात त्यांची तब्येत बिघडली. हे म.गांधीजींना समजले तेव्हा अरुणा असफअली यांचे असामान्य शौर्य, धैर्य, निर्भेडपणा याबद्दल आदराने गांधीजींचे मन भरून आले.

त्यांनी अरुणाबाईंना सल्ला दिला, भूमिगत राहून मरण पत्करण्यापेक्षा प्रकट होऊन पोलिसांना शरण जा आणि तुमच्या अटकेसाठी लावलेले बक्षिस तुम्हीच जिंक आणि ते पैसे हरिजनोव्दासाठी जपून ठेवा.¹⁷ परंतु पुढे अरुणा असफअली यांचे पकड वॉरंट रद्द झाले. सन 1946 पासून म. गांधीजींच्या आदेशानुसार हिंदू-मुस्लिम एकतेसाठी त्या काम करू लागल्या.

मान सन्मान व पुरस्कार

सन 1947 मध्ये भारत देशाला स्वातंत्र्य मिळाले. मात्र अरुणा असफअली यांनी कोणतेही अधिकाराचे पद स्विकारणे टाळले. मात्र अनेकांनी त्यांचे मन वळविल्यामुळे त्या दिल्लीच्या महापौर झाल्या. महापौर या नात्यांनी त्यांनी प्रशासनात अनेक महत्त्वाचे फेरबदल घडवून आणले. सन 1947-50 मध्ये समाजवादी पक्षात सामील झाल्यानंतर कम्युनिस्ट पक्षात त्या सहभागी झाल्या.

सन 1953 मध्ये पती असफअलीचे निधन झाले. सन 1954 'नॅशनल फेडरेशन ऑफ इंडियन विमेन' या संघटनेच्या अध्यक्ष व आश्रयदात्या होत्या. अखिल भारतीय महिला परिषदेच्या दिल्ली शाखेचा सचिव म्हणून काम करीत होत्या. सन 1955 सोव्हिएट लॅंडनेहरु पुरस्कार सन 1956 लेलिन शांती पुरस्कार, सन 1987 इंदिरागांधी राष्ट्रीय एकात्मता पुरस्कार, सन 1992 पद्मविभूषण पुरस्कार तर 24 जुलै 1997 रोजी अरुणाजींना सर्वोच्च असा 'भारतरत्न पुरस्कार मरणोत्तर बहाल करणेत आला. त्यांचा मृत्यू 29 जुलै 1996 मध्ये झाला.

सारांश :-

अलैकिक युग होते. प्रखर राष्ट्रवादाचे, अपार राष्ट्र प्रेमाचे, सामान्य माणसाविषयी असीम कळवणीचे होते. आपल्या असामान्य कर्तृत्वाने, खडतर परिश्रमाने व साध्या राहणीमुळे अरुणा असफअली

ह्या भारतातील, स्त्री शक्तीच्या प्रतीक बनल्या. त्या काळात अरुणाजी म्हणजे दैवी अवतार असलेली 'स्त्री' अशी प्रतिमा निर्माण झाली. त्यांना न पहिलेल्या अनेकांना त्यांच्या कार्यापासून स्फूर्ती व प्रेरणा मिळत गेली. अशा प्रकारे अरुणा असफली ह्या भारतीय स्वातंत्र्य लढ्यातील प्रेरणादायी व्यक्तिमत्व होते. अशा थोर वीरांगणाचे जीवन येणा-या पिढीस एक प्रेरणास्त्रोत ठरेल.

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आदिवासी चळवळीतील गोदावरीताई परुळेकर यांचे योगदान

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प्रास्ताविक:-

इंग्रजी राजवटीविषयी काही वर्षे भारतीयांना फारच अभिमान व आदर वाटत होता. ब्रिटीशांनी आर्थिक शोषणासाठी उभारलेल्या यंत्रणेने सर्वत्र शांतता व सुव्यवस्था दिसत असली तरी दुष्काळ, महसूल पध्दत यामुळे जनतेला उदरनिर्वाह चालेल एवढीही परिस्थिती राहिली नाही. शेती न पिकल्यामुळे व महसूल पध्दतीतील रोख चलनाच्या महत्वामुळे सामान्य शेतकरी सावकारांच्या कर्जाच्या विळख्यात अडकला व आपल्या जमिनी सावकारांना विकून वनवाशी झाला. अशा स्वरूपाच्या शोषणामुळे भारतातील आदिवासी प्रदेशात सावकार आणि ब्रिटीश शासना विरोधात शेतकऱ्यांमध्ये असंतोष निर्माण होवून उठावांची सुरुवात झालेली दिसून येते. अशा प्रकारचा महाराष्ट्रात झालेला पहिला उठाव म्हणजे तंटया भिल्लाने १८६१ साली सासवड तालुक्यात केलेला उठाव होय. त्यामध्ये बऱ्याच सावकारांची कागदपत्रे जाळली गेली. यावेळी ब्रिटीश सरकारने ३००० शेतकऱ्यांना अटक केली. त्याच प्रमाणे १८७५-७६ साली पुणे व अहमदनगर जिल्ह्यात सावकारांच्या घरावर हल्ले केले. त्याच प्रमाणे कोकणातील खोती पध्दतीला आदिवासी शेतकऱ्यांनी प्रचंड विरोध केला.

कुठल्याही प्रकारचे प्रशिक्षित सैन्य, दारुगोळा नसतानाही सर्वात अगोदर इंग्रजांना याच लोकांनी प्रतिकार केला. तरीही १९ व्या शतका अखेरपर्यंत सामान्य जनता ब्रिटीशा विरोधात मोठया प्रमाणात समोरासमोर व्यापक लढा उभारताना दिसून येत नाही. आदिवासींच्या वरील अन्यायाविरोधात संघर्ष करण्याशिवाय कोणताच पर्याय त्यांच्या जवळ राहिलेला दिसून येत नाही. अशा या आदिवासींच्या जीवनात गोदाताई परुळेकर यांनी बहुमोलाचे कार्य केलेले आहे.

उद्दिष्ट्ये:- प्रस्तुत संशोधनपर लेखामध्ये खालील उद्दिष्ट्यांचा अभ्यास करणेत आला आहे.

- १) आदिवासी शेतकऱ्यांच्या समस्यांचा आढावा घेणे.
- २) शेतकरी चळवळीतील आदिवासी समाजाचे योगदान स्पष्ट करणे.
- ३) आदिवासी चळवळीतील गोदावरीताई परुळेकर यांचे योगदान स्पष्ट करणे.

गोदावरीताई परुळेकर यांचा परिचय :-

यांचा जन्म पुणेच्या धनीक व नामवंत लक्ष्मणराव गोखले यांच्या कुटूंबात १४ ऑगस्ट १९०७ रोजी झाला. वकिलीची परिक्षा पास झाल्यानंतर आपले आयुष्य देशकार्यालाच वाहुन घ्यायच ठरवून त्या गोपाळ कृष्ण गोखले यांच्या “भारत सेवक समाज” मध्ये सामील झाल्या. मुंबई येथील गिरणी कामगारांच्या साठी साक्षरतेचे कार्य करीत असतानाच कामगारांच्या वर्ग लढयाशी व साम्यवादी विचारांशी परिचय झाला. किसान सभेचे कार्य करीत असताना ठाणे जिल्ह्यातील आदिवासी शेतकऱ्यांशी गोदाताईचा प्रथम संपर्क आला व त्यानंतर तीन वर्षे फिरून सर्वेक्षण केले व आयुष्यभर या समाजाच्या उन्नतीसाठी लढा दिला.

गोदावरीताई परुळेकर यांचे आदिवासी शेतकऱ्यांसाठीचे कार्य :-

गोदावरीताईनी १९३८ पासून शेतकऱ्यांचे लढे उभारण्याची सुरुवात केली. शेतकऱ्यांची व्यापारी, खोटी वजनमापे दाखवून फसवणूक करत होते. त्याचप्रमाणे शहरातील अडत करणारे सावकारही फसवणूक करत होते. शेतकऱ्यांना न्याय मिळण्यासाठी त्यांनी आंदोलने उभे करून तालुक्या-तालुक्यामध्ये शेतकऱ्यांचे संघ स्थापन करून परिषदा भरविल्या. अशी पहिली शेतकरी परिषद अंबरनाथला भरवली. यावेळी ४००० शेतकऱ्यांचा मोर्चा मामलेदारांच्या कचेरीवर नेवून “जमिनदारी नष्ट करा, कुळकायदा लागू करा” इत्यादी मागण्या मामलेदारासमोर मांडल्या.

टिटवाळा परिषद — ही परिषद म्हणजे आदिवासी चळवळीचा पाया होता. यानंतर वारली-आदिवासीमध्ये प्रतिकार शक्ती जागृत होवून शोषक वर्गाचे कोणतेही काम आम्ही करणार नाही असे बोलण्याची त्यांच्यात हिंमत निर्माण झाली. २३ मे १९४५ रोजी किसान सभेच्या नेतृत्वाखाली आदिवासी परिषद झरी-ठाणे येथे भरविण्यात आली. या परिषदेत काही निर्णय घेण्यात आले ते पुढील प्रमाणे:-

- १) जमिनदाराने रोज १२ आणे रोख मजुरी दिल्याशिवाय त्याच्या जमिनीवर काम करायचे नाही.
- २) जमिनदाराला कोणतीही सेवा फुकट द्यायची नाही.
- ३) जमिनदाराने हल्ला केल्यास संरक्षणासाठी त्याचा प्रतिकार करायचा.
- ४) सर्वांनी एकजुटीने राहायचे.

यानंतर आदिवासी लढा देतच राहिले आणि बऱ्याच संघर्षानंतर आदिवासींना विजय मिळाला. तसेच किसान सभेला देखील यश मिळू लागले.

जमिनदार, सावकार, ठेकेदार, कंत्राटदार यांची कामे करण्यास नकार दिल्याने शोषक वर्ग अडचणीत आला. यानंतर गोदावरीबाईंनी आदिवासींमध्ये चांगले संघटन केल्याने वेठबिगारी पध्दत बंद पडली व शोषक वर्गांमध्ये एक प्रकारचे धास्ती निर्माण झाली. त्यानंतर आदिवासींनी भूदास पध्दती नष्ट करण्यासाठी लढा उभारला. त्यांनी जमिनदारांची जमिन फुकट कसून देण्यास नकार दिला व किसान सभेने ठरवून दिलेल्या दराची मागणी केली. त्यांच्या आक्रमक पावित्र्याने संपूर्ण उंबरगाव तालुक्यातील भूदास प्रथा नष्ट होवून सावकारांनी माघार घेतली. भूदास प्रथा नष्ट करणे हा आदिवासींचा गौरवशाली विजय होता. त्यामुळे १५० वर्षापूर्वी गमावलेली त्यांची स्वातंत्र्य त्यांना पुन्हा मिळाले.

लग्नागाडयासारखी प्रथा आदिवासी भागांमध्ये प्रचलित होती. लग्नासाठी सावकाराकडून काढलेले कर्ज फेडण्यासाठी त्यांना आयुष्यभर सावकाराकडे गडी म्हणून खपावे लागे. यामध्ये आदिवासी मानसाची जवळ जवळ खरेदी—विक्री व्हायची. परंतू गोदावरीताईंनी मार्क्सवादी विचारसरणीचा संदेश देवून व लाल बावट्याच्या आधाराने ही प्रथा संपुष्टात आणली आणि शेकडो आदिवासी या किळसवाण्या जीवनाला रामीराम ठोकून मुक्त झाले. आदिवासींच्या चळवळीवर सरकारी दडपशाही सतत होत राहिली. १९४५, १९४७ आणि १९५६ च्या संयुक्त महाराष्ट्र चळवळीच्या वेळेस सरकारी दडपशाहीला आदिवासींनी तोंड दिले. कित्येक वेळा आदिवासींचा प्रतिकार मोडून काढण्यासाठी ब्रिटीश सरकारला मिलीटरीचा उपयोग करावा लागला होता. पोलीसांचा प्रतिकार करण्यासाठी आदिवासी तुकड्या — तुकड्यांनी फिरून सावकार व पोलीस यांचा प्रतिकार करित राहिले. नानीवलीच्या गोळीबारात वारली समाजाचे लोक नाहक बळी पडले. परंतू गोळीबाराची चौकशीही सरकारने अमान्य केली.

गोदावरीबाई यांनी केलेल्या कार्यामुळे आदिवासींना शेतकाम मजुरी मिळू लागली. लग्नाचे गडी मुक्त झाले. गवत कापणीची, जंगल तोडीची मजुरी वाढली. खंड कमी झाले, धान्याचे खंड कायद्याने बंद करण्यात आले. शेतसाऱ्याच्या पाच पट पैशाच्या स्वरूपात खंड नक्की झाले. जमिनीच्या किंमती ठरविण्यात आल्या. जमिनीची किंमत १२ हफत्यात देणाऱ्या शेतकऱ्यांना जमिनीची मालकी मिळावी असा कायदा करण्यात आला. या सुधारणा आदिवासींना मिळाल्या पण या सुधारणा मिळण्यासाठी कित्येक आदिवासींना आपले आयुष्य, कुटूंब वेशीवर टांगावे लागले. गोदावरीबाईंनी यासाठी आदिवासींना जागृत करून त्यांच्यातच जे मिळेल ते खाऊन, हाल अपेष्टा सहन करून त्यांना सुधारणा मिळवून दिल्या. महाराष्ट्रात शोषित असलेला वर्ग शेतकरी भूमिहीन, कष्टकरी, दलित, आदिवासी इत्यादी वर्गांला संघटीत करणे, त्यांच्यामध्ये राजकीय जाणीव निर्माण करणे व त्यांच्या त्यांच्या हक्काची, स्वातंत्र्याची, न्यायाची जाणीव करून देण्याचे कार्य गोदावरीताईंनी करून दाखवले.

निष्कर्ष:-

गोदावरीबाईंनी आदिवासींसाठी दिलेल्या लढयामुळे १९४५ नंतर महाराष्ट्रातील शेतकरी वर्गाला थोड्याबहुत कायदेशीर सवलती मिळाल्या आहेत. त्याचे श्रेय मोठ्या प्रमाणात गोदावरीबाई व वारली शेतकऱ्यांच्या लढयाला आहे. किमान वेतनाचा कायदा, शेतमजुरांच्या मजुरीत वाढ, कुळ शेतकऱ्यांच्या खंडात कपात वगैरे अनेक कायदेशीर सवलती महाराष्ट्रातील इतर शेतकऱ्यांनाही मिळाल्या आहेत. आता ज्या महाराष्ट्रामध्ये शेतकऱ्यांना सोयीसवलती मिळत आहेत त्याचे जास्तीत जास्त श्रेय हे सुरुवातीच्या आदिवासी चळवळींना जाते. हे गोदावरीबाईंच्या मार्क्सवादी लढयाच्या भूमिकेचे यश मानता येईल. त्यांनी आदिवासींच्या संघटीत शक्तीला प्राधान्य दिले. शोषितांनाच स्वातंत्र्याच्या लढयात उतरवले. त्यांच्या काळात त्यांनी हे तंत्र पूर्ण क्षमतेने वापरून आदिवासींच्या संघर्षाला, उठावाला चळवळ बनवली. मुक्ती आंदोलने स्वातंत्र्याची चळवळ बनवल्याने हा लढा मानवी स्वातंत्र्याच्या आंदोलनाचे आदर्श प्रतिक मानता येईल. ही चळवळ एका भौगोलिक क्षेत्रातून प्रारंभ झाली तरी ती प्रतिक्रात्मकरित्या प्रभावी प्रेरणांनी संपूर्ण महाराष्ट्रात पसरली. या प्रत्येक शेतकरी चळवळींच्या मागे गोदावरीताईंच्या लढयाचा प्रत्यक्ष — अप्रत्यक्ष परिणाम होता. गोदावरीबाईंचे हे यश होते. कारण एकजूट, संघटन

चळवळ या गोष्टी बाईंनीच या समाजाला शिकवल्या होत्या. त्यांच्यामध्ये आत्मभान निर्माण केले होते. आदिवासींची एकजूट, संघटन यामुळे सावकार, सरकारला वचक बसला हे गोदावरीबाईंनी निर्माण केलेले फळ होते.

संदर्भसूची :-

- १) परुळेकर गोदावरी — जेव्हा मानूस जागा होतो.
- २) परुळेकर शामराव — आदिवासींचा उठाव.
- ३) महेश नारायण मोटे — महाराष्ट्राच्या आदिवासी चळवळीतील श्रीमती गोदावरी परुळेकर यांच्या भूमिकेचा अभ्यास.
- ४) तारा रेड्डी — भारतातील महिला चळवळीला कम्युनिष्ट महिलांचे योगदान.
- ५) शरद जोशी — शेतकरी संघटना, विचार आणि कार्यपध्दती.
- ६) शरद पाटील — मार्क्सवाद, फुले—आंबेडकर.

भारतातील महिलांच्या जागतिकीकरणानंतरच्या समस्या

प्रा.श्री. दत्तात्रय हरी नाईक

समाजशास्त्र विभाग

श्रीपतराव चौगुले आर्ट्स अँड सायन्स कॉलेज माळवाडी-कोतोली

ता. पन्हाळा, जि. कोल्हापूर.

प्रस्तावना :

समाज म्हटले की, आपल्या डोळ्यासमोर येतो तो मानवी समाज आणि या मानवी समाजामध्ये अनेक प्रकारच्या क्रिया प्रतिक्रिया घडतात. काही घटना सामाजिक संघटन घडवून आणतात तर काही सामाजिक विघटन, सामाजिक विघटनातून सामाजिक एकता नष्ट होते. यातूनच निर्माण होतात त्या सामाजिक समस्या - यामध्ये एक व्यक्ती दुसऱ्या व्यक्तीचा द्वेष, मत्सर करते व सुड भावनेने पेटून उठते. या सर्व प्रतिक्रियांमुळे समाजात वेगवेगळ्या प्रकारचे गुन्हे घडतात. आणि या गुन्हांमधून अनेक प्रकारच्या सामाजिक समस्या निर्माण होतात.

भारतामध्ये पूर्वीपासून महिलांना निम्नतेची वागणूक दिली जाते. यामध्ये भर पडली ती जागतिकीकरणाची. भारतात जागतिकीकरणाचा स्वीकार इ.स. १९६० साली करण्यात आला. समाजात बदल घडून आलेत. पण महिलांच्या दर्जात सुधारणा जितक्या प्रमाणात होणे गरजेचे आहे. त्या मात्र झाल्या नाहीत. याउलट त्यांच्या गरजा वाढल्या आणि त्या गरजा पूर्ण करण्यासाठी त्यांचा मानसिक छळ, शारिरीक छळ करण्यात आला. काही महिलांनी तर नोकरी आणि व्यवसायाच्या निमित्ताने परदेशात नोकरी स्वीकारली. तर काहींनी भारतामध्येच विविध राष्ट्रीय कंपन्यांमध्ये नोकरी स्वीकारली. तिथेही त्यांचे या ना त्या प्रकारे शोषण होतचं राहिले. काळ बदलला, परिवर्तन झाले. पण महिलांच्या जुन्या समस्यांनी नवीन स्वरूप धारण केले. हा अमानवी प्रकार कोठे तरी मुळासहित नष्ट केला पाहिजे. म्हणून या सर्व समस्यांचा गांभीर्याने अभ्यास करणे अत्यंत गरजेचे व माणूसकीची गरज आहे.

उद्दिष्टे :

१. सामाजिक समस्येचा अभ्यास करणे.
२. जागतिकीकरणानंतरच्या स्त्री - समस्यांचा आढावा घेणे.
३. उपाययोजना सुचवणे.

व्याख्या :

१. सामाजिक समस्या : “ज्या घटनांमुळे समाजामध्ये असंतुलन निर्माण होते व विघटन घडते त्याला ‘सामाजिक समस्या’ म्हणतात.
२. जागतिकीकरण : “स्थानिक अर्थव्यवस्थेची जागा जागतिक अर्थव्यवस्था ज्यावेळी घेते त्यावेळी जागतिकीकरण घडून येते.

स्त्रीभ्रूणहत्या आणि सामाजिक विषमता :-

मुलगाच पाहीजे किंवा पुत्रप्राप्तीला अग्रक्रम या एकाच लालसेतुने आणि मुलींच्या जन्माबाबत असलेला तिरस्कार व त्याप्रीती असलेली मूल्य घसरण यातून ‘स्त्रीभ्रूणहत्या’ही समस्या निर्माण झाली. ‘गर्भलिंग निदान झाल्यावर बेकायदेशीरपणे मुलीचा गर्भ नाहीसा करणे म्हणजेच स्त्रीभ्रूण - हत्या होय’ यामुळेच लिंग - गुणोत्तरात म्हणजेच स्त्री - पुरुष प्रमाणात एक प्रकारचा असमतोल निर्माण झाला. विषमता निर्माण झाली, अनेक प्रकारची सर्वेक्षणे आणि अध्ययनातून व संशोधनातून असे निष्पन्न झाले आहे की, गेल्या दशकात स्त्रीभ्रूणहत्येमुळे जवळपास ‘एक कोटी’ मुलींना आपला जीव गमवावा लागला. सद्यःस्थितीतही त्यात फारसा फरक पडलेला नाही. प्रतिबंधात्मक कायदा असला तरी छुप्या मार्गाने, गैरमार्गाने ही प्रवृत्ती चालूच आहे. आई - वडील आणि डॉक्टर्स यांच्या संगनमतातून आणि द्रव्य लोभातून हे हत्याकांड आजही चालूच आहे.

एकट्या केरळचा अपवाद सोडल्यास जवळपास संपूर्ण भारतात स्त्री - पुरुष प्रमाणात विषमता आहे. पण केरळमध्येही २००१ च्या जनगणनेनुसार ०-६ वयोगटातील मुलींचे प्रमाण दरहजारी ९६३ इतकेच होते.

लोकसंख्येतील या घटत्या स्त्री - पुरुष प्रमाणामुळे समाजात अनेक सतस्या निर्माण झाल्या. काही अपवाद वगळता सातत्याने हे लिंग - गुणोत्तर घटतेच आहे. असमतोल वाढतच आहे. वाढता स्त्री मृत्यूदर, विवाह व प्रसूतिपश्चात मृत्यू, हुंडा, स्थलांतर, वेश्यागमनवृत्ती, कौटुंबिक विघटन, असमान दर्जा, स्त्री आरोग्य व पालनपोषणाकडे दुर्लक्ष, पुत्रप्रेम, गर्भजल चिकित्सेतून स्त्रीभ्रुण हत्या, स्त्रीकडे पाहण्याचा दुय्यम दृष्टिकोण यामुळे स्त्रियांचे आयुर्मान कमी होते. इतर विकसित देशांच्या तुलनेत स्त्री - पुरुष प्रमाणातील असमतोल भारतात गंभीर आहे.

स्त्रीभ्रुण हत्या भारतात होण्यामागे जी प्रमुख कारणे आहेत ती म्हणजे -

- १) सर्वत्र, मुलगा पाहीजे अशी असणारी प्रवृत्ती.
- २) प्रसूतीपूर्व व प्रसूकतिपश्चात मुलीबाबत असणारा विभेद.

स्त्रियांच्या घटत्या प्रमाणातून निर्माण होणारे प्रश्न -

- १) स्त्रियांविरुधी होणाऱ्या गुन्ह्यात वाढ होऊ शकते.
- २) स्त्रियांविरुधी होणारे अत्याचार/हिंसाचार वाढीस लागतील.
- ३) समलिंगी लैंगिकतेत वाढ होण्याची शक्यता निर्माण होईल.
- ४) स्त्री आणि पुरुषातील अंतर अधिक निर्माण होईल.
- ५) समाजशास्त्रीयदृष्ट्या, अनेक पतित्वाची प्रथा पुनरुज्जीवित होण्याची शक्यता वाढीस लागेल.

कौटुंबिक हिंसाचार :-

कौटुंबिक हिंसाचारात हुंडाबळी, माहेरून पैसे आणण्यासाठी मारहाण, मुले झाले नाहीत किंवा फक्त मुलीच झाल्या म्हणून शारीरिक त्रास, व्यसनी पती असल्याने संपूर्ण कुटुंबाची जबाबदारी इ. या समस्या कुटुंबाच्या दबावामुळे सर्वासमोर येत नाही व पोलिसात तक्रार दिली जात नाही.

विवाहाचे वाढते वय :-

जागतिकीकरणाच्या माध्यमातून अनेक परकिय कंपन्या भारतात आल्या आणि त्या ठिकाणी नोकरी मिळवण्यासाठी स्पर्धा निर्माण झाली. अर्थात या स्पर्धांना स्त्रियांना देखील सामोरे जावे लागले. साहजिकच नोकरीसाठी किंवा व्यवसायासाठी उच्च शिक्षणाची व कौशल्यांची गरज असल्याने ते ज्ञान प्राप्त करून घेताना त्यांच्या विवाहाचे वय वाढू लागले.

हुंडाबळी :-

हुंड्याचा व स्त्रीच्या दर्जाचा जळवचा संबंध आहे. हुंड्याचा एक अंदाज जंग मुलीच्या वैवाहिक सुखासाठी वधूपिते भारतात. हुंडा म्हणजे एक प्रकारे 'वैवाहिक सुखाचा विमा' मानावा लागतो. अलीकडच्या काळात तर हुंड्याला 'जिझिया' कराचे स्वरूप आले आहे. सासरच्या मंडळीचा जाच चुकवण्यासाठी काहीही करून ठनलए ठंततवू वत जेममस या मार्गाने हुंड्याची हुंडी पटवावी लागते. डॉ. आळतेकर यांनी या दृष्ट, जीवघेण्या, राक्षसीवृत्तीचा समजसपणे त्याग करावा असे सुचविले आहे. शेक्सपिअरने या बाबतीत 'मिमीतेमसि पे कवूतल' असे म्हटले आहे.

सामाजिक मुल्यातील विरोध :-

सामाजिक मूल्याविषयीची समानता प्रत्येक समूहात मूलभूत असते. याचा प्रत्यय विवाहातही येतो. विवाहात सहभागी होणाऱ्या स्त्री पुरुषांच्या स्वतंत्र्य मूल्यविषयक धारणा असतात. या मुल्यांमध्ये किती समानता आहे किंवा किती विराध आहे. यावरून कुटुंब संघटन विघटनाची मीमांसा केली जाते. इतके मात्र निश्चित की, पती - पत्नीच्या मुल्यांमध्ये कोणताच फरक नाही असे सहसा आढळत नाही. आर्थिक बाबी, मनोरंजन, मुलांचे संगोपन, शिस्त, धर्म, सासू - सासऱ्यांशी संबंध वगैरे बाबतीत पती -पत्नीत मतभेदाला जागा असू शकते. पती - पत्नीचा धर्म वेगळा असल्यास किंवा मुलांच्या संगोपनाविषयीची भूमिका विभिन्न असल्यास कुटुंबात तणात उद्भवतो.

कामकरी किंवा नोकरी करणाऱ्या स्त्रियांच्या समस्या :-

१. भूमिका संघर्ष :-
२. ताणतणाव :-
३. पृथक्ता - घटस्फोट :-
४. षोषण :-
५. बालसंगोपनाचा प्रश्न :-
६. बलात्कार :-
७. वैश्यावृत्ती :-

सोशल मिडियाच्या माध्यमातून स्त्रियांविषयी घडणारे सायबर गुन्हे :-

जागतिकीकरणाबरोबर पाश्चिमात्य संस्कृतीचीही देवाण - घेवाण घडली. याचा प्रभाव भारतीय युवकांवर पडला. तो सोशल मिडीयाच्या माध्यमातून इंटरनेटद्वारे विभत्स व विकृतीजन्य दृश्या पाहण्यात आनंद मानु लागला. कालांतराने त्यांच्या या सवयीचे व्यवसायात रूपांतर झाले आणि असे मानसिक विकृती असणारे युवक स्त्रियांवर अत्याचार करू लागले. त्यांच्या अशिल चित्रफित बनवून त्यांना इमोशनल ब्लॅकमेल करू लागले. सद्यपरिस्थितीत अशा प्रकारच्या सायबर गुन्ह्यांत वाढ होत आहे. विशेषतः महिला या सर्व गोष्टींना जास्त बळी पडतात. ही भारतासारख्या पर स्त्री मातेसमान मानल्याच्या संस्कृतीला अशोभनीय आहे.

उपाययोजना :

१. 'लेक वाचवा' कार्यक्रमाच्या माध्यमातून समाजप्रबोधन करणे.
२. युवकांना शाळा महाविद्यालयांमध्ये लैंगिक शिक्षण देणे.
३. युवकांना भारतीय सांस्कृतिक मूल्यांची व नैतिक मुल्यांची जाणीव लोकजागृती कार्यक्रमातून देणे.
४. महिलांना आत्मरक्षणांचे प्रशिक्षण देणे आवश्यक व गरजेचे आहे.
५. 'स्त्री-पुरुष समानता' या कायद्याचे कठोरतेने पालन करणे गरजेचे आहे.

समारोप :

थोडक्यात वरील सत्र माहितीचा विचार करता जागतिकीकरणातून ज्या काही भारतीय महिलांच्या समस्या निर्माण झाल्या आहेत. त्या अमानवी आहेत व माणुसकीला काळीबा फासणाऱ्या असून त्या घटनांना वेळीस थांबवणे गरजेचे आहे. ती कोण एकट्याची जबाबदारी नसून समाजातील एक सुजाण नागरिक या नात्याने सर्वांची आहे.

निष्कर्ष :

१. भारतामध्ये लिंग-गुणोत्तराचे प्रमाण घटत आहे.
२. जागतिकीकरणानंतरच्या वाढत्या गरजांचा स्त्रीयांवर मोठ्या प्रमाणात प्रभाव पडलेला आहे.
३. प्रसार माध्यमातून महिलांना मानसिक व शारिरीक छळाला सामोरे जावे लागत आहे.

संदर्भ :

- १- आधुनिकता आणि उत्तर आधुनिकता - प्रा. एस.एल.दोषी
- २- समकालीन भारतातील सामाजिक समस्या -प्रा. डॉ. विजय मारूलकर व प्रा. आश्विनी मारूलकर
- ३- भारतातील सामाजिक समस्या - डॉ. भा.कि. खडसे.

भारतीय अर्थव्यवस्थेतील महिला उद्योजकांची भूमिका

सौ. मनिषा हिंदुराव पाटील
अर्थशास्त्र विभाग प्रमुख
श्रीपतराव चौगुले कला आणि विज्ञान महा.
माळवाडी – कोतोली ता. पन्हाळा.

उद्योगांची प्रगती ही कर्तृत्ववान, धाडसी, कार्यकुशल, कल्पक आणि दूरदृष्टी असणाऱ्या उद्योजकांवर अवलंबून असते. आधुनिक जगात स्त्रियांनी अर्थव्यवस्थेतील अनेक क्षेत्रात केवळ पदापर्णच केलेले नाही तर पुरुषांची मक्तेदारी असलेल्या क्षेत्रात उज्ज्वल असे यश संपादन केलेले दिसून येते. कौटुंबिक व्यवस्थापनापासून सुरुवात करून उद्योगांच्या क्रियाशील व्यवस्थापणापर्यंत 'हम भी कुछ कम नहीं' हा दृष्टिकोन स्विकारून यशाची विविध क्षेत्रे गाठली आहेत. 'चूल आणि मूळ' या मर्यादेत अडकुन पडलेली अबला आता सबळ झाली आहे. समोर आलेल्या अनेक अडचणींवर मात करत आली आहे. ते स्विकारून भविष्याच्या बदलांचा वेध घेत स्त्रियांनी अनेक उद्योग उभारले ते चालविणे व यशस्वी करून दाखविलेले दिसून येते.

जेव्हा स्थापन केलेल्या उद्योगाची मालक, चालक, नियंत्रक, संघटक, संचालन किंवा व्यवस्थापक महिला असते तेव्हा त्या उद्योजकास महिला उद्योजक असे म्हणतात. 1980 मध्ये कोपन हेगन येथे झालेली जागतिक परिषद व 1981 मध्ये भारतात झालेली दिल्ली येथील परिषद यामुळे महिला उद्योजकांच्या विकासास चालना मिळाली.

भारतातील काही महिला उद्योजकांमध्ये बायोकोन इंडिया लि. च्या मुख्य कार्यकारी अधिकारी किरण मुजूमदार शॉ, के. के. बिल्हा ग्रुपच्या नंदिनी बिल्हा, वेळस्वत इंडिया लि. च्या दिपाली गोएंका, इन्फोसिस फाऊंडेशनच्या सुधा मुर्ती अशा अनेक उद्योजकांचा समावेश केला जातो.

अशा महिला उद्योजकांची भूमिका उद्योगाच्या विकासात महत्त्वाची असते. उत्पादनात नवनिर्मिती करणे, संधीचा शोध घेणे, उद्योग क्षेत्रातील अनिश्चितता स्विकारून योग्य असे निर्णय घेणे, व्यवसायाचे कार्यक्षमपणे संघटन करणे, उत्पादन पध्दतीत आधुनिक तंत्रज्ञानाचा वापर करणे, उद्योगाचे कार्यक्षमपणे व्यवस्थापन करणे, उद्योगाच्या क्रांतीबरोबरच रोजगार निर्मिती करणे आणि परिणामकारक नियंत्रण करणे आणि उद्योग क्षेत्रात उद्योगास नावलौकीक मिळवून देणे हे अशा भूमिकेतून महिला उद्योजक त्यांची क्षमता सिध्द करत आहेत.

प्रस्तावना :-

अर्थव्यवस्थेची प्रगती ही औद्योगिक विकासावर अवलंबून असते. ज्या देशात उद्योगांची वाढ आणि प्रगती गतिमान झालेली असते त्या देशात प्रगतीचा वेग वाढलेला दिसून येतो.

देशात उपलब्ध असणारी दुर्मिळ साधनसामग्री, मनुष्यबळ, कच्चा माल व इतर साधने यांची केवळ उपलब्धता असून चालत नाही तर सर्व घटकांना एकत्रित आणून त्यांच्याद्वारे नवनवीन वस्तुंची व त्यासाठी सेवांची निर्मिती करणारा उद्योजक हा अत्यंत महत्त्वाचा घटक असतो.

भारताच्या बाबतीत असे म्हटले जाते की, भारतीय भूमीत नैसर्गिकपणे उत्पादनासाठी आवश्यक असणारे सर्व घटक उपलब्ध आहेत. वाणवा आहे ती कुशल संघटनांची, क्रियाशील संयोजकांची कृतीशील उद्योजकांची. पूर्वी असलेली ही स्थिती आता बदलली असून प्रगतीच्या अनेक टप्प्यांवर निष्ठावान, कर्तृत्वसंपन्न, कठोर परिश्रम घेणारे, कार्यकुशल, कल्पक, दूरदृष्टी असणारे, धाडसी आणि बदलत्या जागतिक परिस्थितीचा संधी म्हणून उपयोग करून फायदा घेणारे अनेक उद्योजक उद्योगक्षेत्रात भक्कमपणे पाय रोवून उद्योगांची प्रगती करत असलेले दिसून येतात.

प्रसिध्द व्यवस्थापनतज्ञ पीटर ड्रकर यांच्या मते, 'देशाच्या आर्थिक प्रगतीसाठी असा उद्योजकीय समाज निर्माण होणे गरजेचे आहे'. जगातील अनेक देशांची उदा. जर्मनी, जपान, इंग्लंड, अमेरिका,

ऑस्ट्रेलिया, ऑस्ट्रिया यांची झपाट्याने औद्योगिक प्रगती होण्यास उद्योजकीय समाज कारणीभूत झाला आहे.

उद्योग शिलता ही व्यक्तिनुसार भिन्न – भिन्न आढळते. पुरुष किंवा महिला उद्योजक वेगवेगळे असू शकते. आधुनिक समाजव्यवस्थेत महिलांची बदलत जाणाऱ्या भूमिकेमुळे 'महिला उद्योजक' ही संकल्पना विकसीत झाली. प्रस्तुत निबंधात महिला उद्योजकांची अर्थव्यवस्थेतील भूमिका स्पष्ट करण्याचा प्रयत्न केला आहे.

उद्देश्य :-

- 1) महिला उद्योजक अर्थ व व्याख्या समजावून घेणे.
- 2) महिला उद्योजकांचा विकास अभ्यासणे.
- 3) महिला उद्योजकांची भूमिका स्पष्ट करणे.

शोध निबंधाची साधने :-

प्रस्तुत शोध निबंधासाठी दुय्यम साधनांचा वापर करण्यात आला आहे. त्यात वर्तमानपत्रातून आलेले लेख, संदर्भ पुस्तके, कंपन्यांचे अहवाल यांचा समावेश होतो.

महिला उद्योजक – अर्थ व व्याख्या :-

उद्योजक हा निर्मितीकार असतो. तसा महिला उद्योजक हा नवनिर्मिती करणारा असतो. नवनिर्मिती हा गुण महिलांमध्ये उपजत व नैसर्गिक असतो. मुलांच्या जन्मापासून त्यास जीवनात समर्थपणे उभे करण्यात महिलांचा वाटा महत्त्वाचा असतो. परंतु हे कार्य समाजातील पुरुषप्रधान व्यवस्थेस दिसलेलेच नाही. महिलांना पुरुषांच्या जोखडातच अडकुन राहावे लागते. चूल आणि मूल या अत्यंत संकुचित कल्पनेतच तिला अडवून ठेवले. उंबरठ्यावरच जग असते. तिच्या विकासासाठी त्याचा उपयोग व्हावा असा विस्तारीत दृष्टीकोन होण्यास अनेक शतके गेली.

भारतात परंपरागत अशी अनेक कामे महिला करीत असत. जंगलातून डिक, सिनेकार्ड, मध गोळा करणे, औषधी वनस्पती शोधणे, तसेच पापड, लोणची अनेक घरगुती उत्पादने, तयार कपडे, खेळणी, खाद्य वस्तु, विणकाम, शोभेच्या वस्तू, दुग्धजन्य पदार्थ, लोकरीचे कापड, नर्सरी, कुक्कुटपालन, आयुर्वेद औषधे, केमिकल्स, बांधकाम अशा क्षेत्रात महिलांनी पुढाकार घेतल्याचे दिसून येते. शेतीचा शोध तर महिलांनीच लावलेला आहे. प्रचंड कष्ट करण्याची तयारी नवीन बि बीयाणे वापरणे, उत्पादनात बदल करणे त्यातील बदल स्विकारणे व आत्मसात करणे असे व्यावसायिक गुण जे उद्योजकामध्ये असावे लागतात ते गुण महिलांमध्ये अंगभूतच असतात. म्हणूनच आधुनिक जगात महिला व्यवसाय क्षेत्रात पुरुषांच्या बरोबरीने नव्हे तर त्यांच्याही पुढे असल्याचे दिसून येते.

व्याख्या :-

1) जेव्हा उद्योग/व्यवसायाची मालकी, संघटन, निर्णय, नियंत्रण या सारखी व्यवस्थापकीय कार्ये महिलेकडून केली जातात त्यास महिला उद्योजक असे म्हणतात.

2) "महिलेने स्वतः पुढाकार घेऊन संभाव्य उपक्रमाची नवनिर्मित कामना विकसीत करून त्यातील जोखीम स्विकारून त्या कल्पनेच्या आधारे स्वतःच्या कर्तृत्वावर उपक्रम/व्यवसाय क्रिया सुरू केल्यास ती महिला उद्योजक होय."

म्हणजेच महिला उद्योजक ही मालक, चालक, संघटक, संचालक, व्यवस्थापक, प्रशासक सर्व काही असते.

व्यवसायात भांडवल गुंतवणूक करणे, उत्पादनासाठी आवश्यक असणारी साधनसामग्री गोळा करणे, ती संघटित करणे, व्यवसायातील धोके स्विकारणे, निर्णय घेणे, वस्तू व सेवा उत्पादित करून त्यांचा पुरवठा करणे, त्यात नवप्रवर्तन करणे, तांत्रिक सुधारकांचा अवलंब करणे, व्यवसाय क्षेत्रात

नावलौकिक मिळविणे यासारखी सर्व कामे महिला उद्योजक करतात आणि आपल्या कल्पक, हुशारी व नवनिर्मितीची चमक व्यवसाय क्षेत्रात दाखवून देतात.

महिला उद्योजकांचा विकास :-

आधुनिक समाजव्यवस्थेत विविध क्षेत्रातील भूमिका गतिमान झाल्यामुळे 'महिला उद्योजक' ही संकल्पना पुढे आली आहे. महिला उद्योजकांची संख्या दिवसेंदिवस वाढू लागल्यामुळे त्यांचा स्वतंत्र अभ्यास केला पाहिजे असे विचार विविध व्यावसायिकांमधून मांडले जाऊ लागले. त्याचा परिणाम म्हणून संयुक्त राष्ट्र संघाचे दशक या शिर्षकाखाली 'औद्योगिकीकरणातील महिलांची भूमिका' या विषयावर घेतलेल्या परिषदेमुळे जगभरातील अनेक राष्ट्रांमधील महिला उद्योजकांच्या विकासास चालना मिळाल्याचे दिसून येते. या परिषदेत महिलांच्या स्वयंरोजगाराच्या संधी व त्याबाबतच्या जबाबदाऱ्या, अपारंपरिक उद्योगांमध्ये महिला संधी, व्यवस्थानकीय पातळीवर महिलांची भूमिका अशा अनेक विषयावर चर्चा होऊन महिलांसाठी एक कृती कार्यक्रम तयार करण्यात आला आणि त्याद्वारे महिला उद्योजकांनी त्यांच्या व्यवसायातील समस्या सोडविण्यासाठी व विकास करण्यासाठी संघटन करण्यास सुरुवात केली.

कोपन हेगनच्या परिषदेचा परिणाम म्हणून भारतातही नवी दिल्ली येथे नोव्हेंबर 1981 मध्ये महिला उद्योजकांचे पहिले राष्ट्रीय संमेलन घेण्यात आले. या संमेलनात महिला उद्योजकांना व्यवसायासाठी जमीन, वीजपुरवठा व औद्योगिक परवाना याबाबत अग्रक्रम देण्यासाठी शिफारशी करण्यात आल्या. तसेच सुलभतेने कर्जपुरवठा कार्यपध्दत अवलंबावी, सल्ला विषसक सेवा केंद्रीभूत विपणन संस्था व प्रशिक्षणाच्या विशेष सुविधा याबाबतीत महिला उद्योजकांना प्राधान्य देण्याचे ठराव करण्यात आले. 1981 मध्येच महिला उद्योजकांची जागतिक परिषद नवी दिल्ली येथे पार पडली. या दोन्ही परिषदांचा परिणाम म्हणून भारतात महिला उद्योजक ही संस्था प्रथमच उदयास आली आणि महिला उद्योजकांच्या विकासात योग्य असे वातावरण तयार झाल्याचे दिसून येते.

भारतातील महिला उद्योगांच्या विकासात या परिषदांमुळे चालना मिळाली. केंद्र व राज्य सरकार, चेंबर ऑफ कॉमर्स, राष्ट्रीय उत्पादकता मंडळे, फिकी, सी. आय. आय., विविध वित्तीय महामंडळे अशा संस्थांनी महिला उद्योगांच्या विकासाला प्रशंसनीय स्वरूपात मदत केली आहे.

भारतातील महिला उद्योजक :-

- 1) किरण मुजूमदार शॉ – मुख्य कार्यकारी अधिकारी, बायोकोन इंडिया लि. बंगलोर.
- 2) नंदिनी बिल्ला(नोपनी) – के. के. बिल्ला ग्रुप.
- 3) दिपाली गोएंका – मुख्य कार्यकारी संचालक, वेलस्पन इंडिया लि.
- 4) सुधा मुर्ती – इन्फोसिस फाउन्डेशन
- 5) कल्पना सरोज – भारतीय महिला बँक, डायरेक्टर.
- 6) चंदा कोचर – कार्यकारी संचालक, आय. सी. आय. सी. बँक.
- 7) एकता कपूर – निर्माती संचालक, बालाजी टेलिफिल्म.
- 8) वेदिका भांडारकर – व्यवस्था संचालक, जे. पी. मॉर्गन इंडिया.
- 9) अनु आगा – अध्यक्षा, थॅरमॅक्य लि. पूणे

महिला उद्योजकांची भूमिका :-

महिला उद्योजकांनी जी कार्ये पार पाडली लागतात. त्यांच्या कार्यातूनच त्यांची भूमिका स्पष्ट करता येते.

1) नवनिर्मिती करणे :-

कोणताही उद्योजक हा आपल्या उत्पादनात नावीन्य आणणारा, नवीन गोष्टी घडवून आणणारा, नवनिर्मिती करणारा, पूर्वीच केलेल्या उत्पादनात नवीन उत्पादन पध्दती अवलंबून बदल घडवून आणणारा असतो. उद्योजक प्रचलित उत्पादनाच्या मागे न लागता नवीन तंत्रज्ञानाचा अवलंब करून नाविन्यपूर्ण अशा वस्तू व सेवा उपक्रम चालविणारा असतो. या दृष्टिने महिला उद्योजकांची भूमिका महत्त्वाची असते.

उत्पादन, वितरण, व्यवस्थापन यामध्ये नव्या संकल्पना, क्रिया, पध्दती, तंत्रे किंवा पर्याय विकसीत करून आपली निर्माती क्षमता सिध्द केली पाहिजे. आपल्या उद्योगाच्या आर्थिक विकासासाठी व स्थैर्यासाठी सतत नवनिर्मितीची कास महिला उद्योजकांना धरावी लागते.

2) संधीचा शोध :-

उद्योजक होण्याच्या प्रक्रियेत संधीचा शोध घणारी शोधकर्ती म्हणून महिला उद्योजकांची भूमिका सर्वात महत्त्वाची असते. नवीन उद्योग प्रकल्प सुरु करण्यासाठी संधीचा शोध घेणे, त्यांचा अभ्यास करणे, संधी प्रकल्पात रूपांतरित करता येईल की नाही याचा अभ्यास करणे व त्यासाठी आवश्यक साधनांची जुळवजुळव करण्याची शक्यता तपासणे अशा क्रिया महिला उद्योजकास संधी शोधण्याच्या भूमिकेत पार पाडाव्या लागतात.

3) अनिश्चिततेची जोखीम स्विकारणे :-

उद्योगासाठी भविष्यकाळात निश्चित व अनिश्चित स्वरूनाच्या परिस्थितीतून जावे लागते. अशा परिस्थितीतून वाटचाल करताना केव्हा काय घडेल याबाबत जोखीम असते. उत्पादनाचे तंत्र पध्दती, बाजारातील स्पर्धा, वस्तुची मागणी, साधनांचा पुरवठा, ग्राहकांच्या आवडीनिवडी, किंमती इ. बाबी बदलत असतात. तसेच आर्थिक, सामाजिक, राजकिय व आंतरराष्ट्रीय इ. क्षेत्रातील बदलांचा परिणाम उद्योगांवर होत असतो. त्यामुळे भविष्यकाळात अनिश्चितता वाढत जाते. आणि हि अनिश्चितता स्विकारून समर्थपणे व्यवसाय निभावण्याची भूमिका महिला उद्योजकांची असते.

4) निर्णय घेणे :-

महिला उद्योजकांना आपल्या उद्योगाच्या विकासासाठी तसेच उद्योगात उद्भवलेल्या समस्या सोडविण्यासाठी प्रसंगी बिनचूक व योग्य निर्णय घेण्याची क्षमता त्यांच्या अंगी असली पाहिजे. व्यवसायाची उद्दीष्टे व धोरणे आखून त्यांची पूर्तता करित असताना वेळोवेळी निर्णय घ्यावे लागतात. योग्यवेळी योग्य निर्णय घेतल्यास व्यवसायाची प्रगती उत्तम रितीने होण्यास मदत होते. यादृष्टिने व्यवसायांबाबतचे सर्व निर्णय घेण्याची भूमिका महिला उद्योजकाला पार पाडावी लागते.

5) कौशल्यपूर्ण संघटन करणे :-

महिला उद्योजकांचे यश हे कुशल संघटन कार्यावर अवलंबून असते. उद्योगात काम करणाऱ्या विविध पातळ्यावरील अधिकार व कर्मचाऱ्यांकडून अपेक्षित कार्य जबाबदारीने करून घेणे हे आव्हानात्मक व अवघड कार्य महिला उद्योजकांना करावे लागते. त्यासाठी कामाची विभागणी करणे, अधिकार आणि जबाबदारी निश्चित करणे, वरिष्ठांची साखळी करणे आणि सर्वांमध्ये समन्वय साधणे या गोष्टी महिला उद्योजकास कुशलतेने करता आल्या पाहिजेत.

6) प्रगत तंत्रज्ञानाचा अवलंब :-

बाजारपेठेतील स्पर्धेत टिकून राहण्यासाठी, व्यवसायाची प्रगती करण्यासाठी, आपले उत्पादन ग्राहकांच्या पसंतीस उतरवण्यासाठी आणि व्यवसाय क्षेत्रात नावलौकिक संपादन करण्यासाठी महिला उद्योजकांनी उद्योगात नवनवीन आधुनिक प्रगत तंत्रज्ञानाचा वापर केला पाहिजे. असे तंत्र उत्पादनात, विपणन क्षेत्रात, वित्तीय क्षेत्रात अवलंबले पाहिजे.

7) कार्यक्षम व्यवस्थापन करणे :-

ईव्हन्स यांच्या मते, उद्योजक ही अशी व्यक्ती असते की, जी नियोजन करते, नियंत्रण ठेवते व वस्तु व सेवांचा पुरवठा करणाऱ्या दृष्टीने उत्पादन संसाधने एकत्र आणते म्हणजे महिला उद्योजकांना उद्योगाच्या व्यवस्थापनासाठी अनेक व्यवस्थापन कार्ये पार पाडावी लागतात. उत्पादन, विपणन, वित्त व कर्मचारी या चार घटकांचे व्यवस्थापन कार्यक्षमतेने करता येणे आवश्यक आहे. उद्योगाचे यश यावरच अवलंबून असते. या दृष्टिने महिला उद्योजकांना भूमिका पार पाडावी लागते.

8) परिणामकारक नियंत्रण ठेवणे :-

उद्योगाची उद्दिष्टे व ठरविलेली धोरणे पूर्ण होतात की नाही हे पाहण्यासाठी काटेकोर व परिणामकारक नियंत्रणाची गरज असते. कार्यक्षम नियंत्रण उद्योगास उद्दिष्ट्यांच्या पुर्ततेकडे नेणारे

असते. म्हणुन महिला उद्योजकांनी पारंपारिक दृष्टिकोन बदलुन आधुनिक दृष्टिकोन स्विकारुन उद्योगातील सर्व व्यवस्थापन पातळ्यांवर चांगल्या प्रकारे नियंत्रण केले पाहिजे.

9) रोजगार निर्मिती :-

महिला उद्योजक उत्पादनाच्या किंवा सेवेच्या क्षेत्रात भांडवली गुंतवणूक करुन उद्योगाची स्थापना करुन अशा उद्योगात तंत्रज्ञ, सुशिक्षित, कुशल, अकुशल महिला अशा लोकांना रोजगार देत असतात. तसेच उद्योजकतेच्या विकासातुन स्वयंरोजगार उपलब्ध करू शकतात. आज भारतातील अनेक महिला उद्योजकांनी लाखो लोकांना रोजगार उपलब्ध करुन दिला आहे.

महिला उद्योजकांची भूमिका अत्यंत महत्त्वाची असली तरी, भारतासारख्या देशात पुरुषप्रधान व्यवस्थेत महिलांवरील अनावश्यक बंधने, कौटुंबिक जबाबदाऱ्या, भांडवलची समस्या, बाजारपेठेचा व विपणनाचा प्रश्न व समाजाच्या तीव्र निषेध अशा अडचणीतुन महिला उद्योजक मार्ग काढीत असून आपला विकास करीत आहेत.

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- 3) माणसं उद्योगातली – सुषमा देशपांडे
- 4) उद्योजकता – डॉ. जितेंद्र अहिरराव
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- 6) यांत्रिकाची यात्रा – शं. वा. किल्लोस्कर

महिला ग्रामसभा

श्री. दयानंद बजरंग इनामदार

राज्यशास्त्र विभाग

श्रीपतराव चौगुले आर्ट्स अँड सायन्स कॉलेज माळवाडी-कोतोली

ता. पन्हाळा, जि. कोल्हापूर.

प्रस्तावना :

गावपातळीवर प्रत्यक्ष लोकशाहीचा अविष्कार म्हणून ग्रामसभेकडे पाहिले जाते. स्थानिक कारभारामध्ये ग्रामसभेला विशेष महत्वपूर्ण स्थान प्राप्त झाले आहे. ग्रामसभा लोकशाही व्यवस्थेतील सर्वात महत्त्वाचा घटक आहे. गावातील मतदार यादीमध्ये सामविष्ट असलेल्या प्रौढ मतदारांचा समावेश ग्रामसभेमध्ये होतो. ग्रामसभेच्या माध्यमातून गावाच्या कारभारात सहभागी होण्याची आणि ग्रामपंचायतीच्या प्रशासनावर नियंत्रण ठेवण्याची संधी मिळते. देशाच्या मूलभूत पातळीवर विकास होण्यासाठी ग्रामसभेची भूमिका निर्णायक ठरते.

भारतीय संविधानात 1993 च्या 73 व्या घटनादुरुस्तीने राज्यघटनेतील नवव्या भागात कलम 243 (अ) मध्ये ग्रामसभेचा उल्लेख आहे. त्यामध्ये सांगितल्याप्रमाणे गावाचा हा ग्रामसभेच्या माध्यमातून करण्यात येत आहे. महाराष्ट्र ग्रामपंचायत अधिनियम, 1958 च्या कलम 7 मध्ये ग्रामसभेची तरतुद करण्यात आलेली आहे. त्यानुसार गावातील सर्व प्रौढ स्त्री-पुरुषांना ग्रामसभेमध्ये समाविष्ट करून ग्रामसभेची निर्मिती करण्यात आली आहे.

संविधानाच्या माध्यमातून महिला धोरण स्वीकारून त्याची अंमलबजाणी करणारे महाराष्ट्र हे देशातील पहिले राज्य आहे. ग्रामसभेचे सरासरी 50 टक्के सदस्य या महिला असतात गावाच्या विकास – निर्णय प्रक्रियेत महिलांचा सहभाग अतिशय महत्त्वाचा आहे. ग्रामसभेत महिलांची उपस्थिती वाढावी महिलांच्या विकासाचे प्रश्न चर्चिते जावेत ही महिला सभेच्या आयोजनामागची प्रमुख भूमिका आहे. महाराष्ट्र शासनाने प्रत्येक नियमित सभेपूर्वी महिला ग्रामसभा घेण्याची कायद्यामध्ये तरतुद केली आहे. मात्र अलिकडे महिलाग्रामसभा प्रभावीपणे चालतांना दिसत नाही. याबाबत उदासिनता दिसून यावर प्रशासनाने गांभिर्यपूर्वक लक्ष देणे गरजेचे आहे.

उद्दिष्ट्ये :

1. ग्रामसभेचे अधिकार व कर्तव्ये समजावून घेणे.
2. महिला ग्रामसभे मागची भूमिका समजावून घेणे.
3. महिलांना महिला ग्रामसभेबाबत जागृत करणे.

माहितीचे संकलन :

ग्रामसभेच्या बैठका व अध्यक्ष :

ग्रामसभेच्या बैठका प्रत्येक वित्तीय वर्षी ठरविण्यात येणाऱ्या अशा तारखेस ग्रामसभेच्या निदान चार सभा घेण्यात येतात, जर सरपंच किंवा त्यांच्या अनुपस्थितीत उपसरपंचावर सोपविली जाते. साधारणता पहिल्या बैठकीच्या अध्यक्षस्थानी सरपंच असतो, नंतर गावातील कोणत्याही प्रतिष्ठीत व्यक्ती अध्यक्षस्थान भूषवू शकते. ग्रामसभा वार्डामध्ये तसेच दलित वस्ती मध्ये सुध्दा घेण्यात यावी, महिला ग्रामसभा होणे आवश्यक आहे. ग्रामसभा घेण्यास कसुर केल्यास सरपंच, उपसरपंच यांच्यावर कार्यवाही होऊ शकते. त्याच बरोबर ग्रामपंचायतीच्या सचिवावर सुध्दा निलंबन व शिस्तभंगाची कार्यवाही जिल्हा प्रशासनाकडून होते.

गणपूर्ती :

गावाच्या मतदार यादीत समाविष्ट असलेल्या एकूण व्यक्तीच्या संख्येच्या 15 टक्के व्यक्ती किंवा 100 व्यक्ती यापैकी जी संख्या कमी असेल तेवढ्या संख्येने ग्रामसभेची गणपूर्ती होते, जर गणपूर्ती अभावी

सभा तहकूब करण्यात आली असेल तर तहकूब करण्यात आलेल्या सभेसाठी पुन्हा गणपूर्तीची आवश्यकता असणार नाही.

ग्रामसभेची कामकाज पध्दती :

ग्रामसभेचे नियमन अध्यक्ष करित आसतात. मागील सभेचा वृत्तांत ग्रामपंचायतीचा सचिव ग्रामसभेत वाचून दाखवितात. ग्रामसभेची मंजूरी घेऊन त्यावर सर्व हजर सदस्यांनी सह्या कराव्यात नंतर विषय पत्रिकेतील विषय हे कमाने घ्यावेत ग्रामसभेमध्ये सदस्यांच्या प्रश्नांना उत्तरे फक्त सरपंचानाच द्यावी लागतात. बाकी कोणत्याही पंचाला किंवा सचिवाला उत्तरे देता येत नाहीत.

ग्रामसभेचे अधिकार व कार्ये :

मुंबई, ग्रामपंचायत अधिनियम 1958 च्या कलम 8 मध्ये ग्रामसभेचे अधिकार व कार्ये स्पष्ट केलेली आहे.

1. प्रशासकीय कार्याचा अहवाल तपासणे.
2. वार्षिक हिशोब व लेखा शेरे तपासणे.
3. स्थायी समिती, पंचायत समिती, मुख्य कार्यकारी अधिकारी यांनी राज्यशासनाकडे ग्रामसभेपुढे मांडावयास कळविलेले विषय ग्रामसभेसमोर मांडणे.
4. पुढील वर्षाचा विकास कार्यक्रम आणि अंदाजपत्रक तपासणे व ग्रामस्थांनी सुचविलेल्या विषयावर ठराव करून त्याची नोंद करणे.
5. गावातील पाण्याचे प्रश्न सामुहीकरीत्या सोडविणे.
6. सचिवाकडून मागील सभेचा वृत्तांतावर चर्चा घेणे.
7. नविन विषय चर्चला घेणे.
8. ठरावावर वेळेनुसार मतदान घेणे.
9. चालु आर्थिक वर्षात करण्यात येणारी कामे व विकास योजना, कार्यक्रम ग्रामसभेपुढे ठेवणे.
10. मागील वर्षाचे लेखापरिक्षण टिपण व त्यावर पंचायतीने दिलेली उत्तरे ग्रामसभेच्या पहिल्या बैठकीत मांडावी लागतात.
11. राज्य सरकारने सर्वसाधारण किंवा विशेष आदेशाद्वारे सांगितलेली कामे ग्रामसभेला करावी लागतात.
12. दारिद्र्य रेषेखालील कुटूंबाच्या यादीला मंजूरी देणे.
13. ग्रामशिक्षण समितीच्या सदस्याची निवड करणे.
14. दक्षता समिती तयार करणे.
15. शासनाच्या योजनांच्या लाभार्थ्यांच्या नावाची यादी ग्रामसभेमध्ये वाचून दाखविणे.
16. तंटामुक्त समितीचे अध्यक्ष व त्याच्या कार्यकारणीतील सदस्यांची निवड करणे.
17. गावातील भांडणाचा न्याय निवाडा करणे.
18. गावामध्ये रात्र शाळा चालविणे.
19. ग्रामसभेच्या बैठका नियमित घेणे.
20. जवाहर रोजगार योजना राबविणे.

वरील कार्ये ग्रामसभेच्या माध्यमातून पार पाडली जातात.

महिला ग्रामसभा :

1) कलम 7 (5) नुसार ग्रामसभेच्या महिला सदस्यांची सभा घेण्यात येते. ग्रामसभेचे सरासरी निम्मे सदस्य या महिला असल्याने ग्रामसभेमध्ये महिलांची उपस्थिती व सहभाग असणे अत्यंत आवश्यक आहे. तसेच महिलांच्या महत्त्वांच्या प्रश्नांची ग्रामसभेमध्ये चर्चा होणे आवश्यक आहे. वरील बाबी लक्षात घेऊन शासनाने ग्रामसभेच्या प्रत्येक नियमित सभेपूर्वी ग्रामसभेच्या महिला सदस्यांची सभा घेणे कायदाने बंधनकारक केले आहे.

2) सदर ग्रामसभेत जास्तीत जास्त महिला उपस्थित राहतील असे प्रयत्न करणे व सभेमध्ये महिला व बालकल्याणाचे महत्वाचे प्रश्न, समस्या व त्यावरील उपाय योजना यावर चर्चा करणे.

आधी महिला सभा मग ग्रामसभा :

गावाचा सामाजिक, आर्थिक विकास आराखडा बनविणे आणि गावपातळीवर राबविण्यात येणाऱ्या कार्यक्रमाचे नियोजन करण्याची जबाबदारी ग्रामसभेची आहे. 73 व्या घटनादुरुस्तीनंतर ग्रामसभेला घटनात्मक दर्जा प्राप्त झालेला आहे. 'गाव, गावकऱ्यांची व्यवस्था, पंचायतराज व्यवस्थेच्या सक्षम बांधणी आणि तत्पर सेवेतून गावाचा विकास' हे सूत्र ग्रामसभेचे महत्त्व पटवून देते. लोकांच्या सहभागा शिवाय लोकशाही जीवंत राहू शकत नाही. हे लक्षात घेवून ग्रामसभेच्या बळकटीकरणाला शासनाने प्राधान्य दिले आहे.

लोकशाहीत ग्रामसभेला सर्वोच्च स्थान प्राप्त झालेले आहे. ग्रामसभा विकासाचे केंद्र आहे. यात पन्नास टक्के वाटा महिलांचा आहे. गर्भवती महिलांचे आहार, स्त्रियावरील अत्याचार, गावातील अंगणवाडीचे कामकाज, कुपोषण, गावातील मादक व अमली पदार्थ यांना प्रतिबंधक करणे, स्वयंसहाय्यता (बचतगट), पाणी पुरवठा, महिला व बालविकासाच्या गावातील योजनांचे मूल्यमापन व उपाययोजना इत्यादी महिलांच्या जिढ्याच्या प्रश्नांना वाचा फोडणे, चर्चा करणे अपेक्षित असते. त्यानुसार प्रत्येक ग्रामसभेपूर्वी महिलांची सभा बोलविण्यात येते. या सभेमध्ये महिलांनी घेतलेले निर्णय, चर्चा, विषय हे नजीकच्या ग्रामसभेमध्ये प्राधान्याने चर्चेला घेतले जातात. व त्यावरील उपाय योजना केली जावावी हे अपेक्षित असते.

महिला सभेनंतर होणाऱ्या मुख्य ग्रामसभेत सुध्दा महिलांची उपस्थिती राहणे आवश्यक आहे. त्यामुळे महिला संबंधी घेतलेले निर्णय, महिलांच्या विविध कार्यक्रमांबाबत त्यांची मते याचा विचार केला जातो की नाही याची माहिती मिळते. तसेच महिलांच्या विकासासाठी दबाव निर्माण होण्यास मदत होते. ग्रामसभेतील महिलांचा सहभाग वाढविण्यासाठी महाराष्ट्र शासनाने ग्रामसभेच्या तारखा निश्चित केल्या आहेत. महिलांच्या आणि ग्रामविकासाच्या विविध योजनांची माहिती महिलांना व्हावी, ग्रामसभेच्या माध्यमातून महिलांच्या सक्षमीकरणाच्या कामाला वेग यावा, महिलांना आपल्या अधिकारांची जाणीव व्हावी, हा त्यामागचा प्रधान हेतू आहे. महिलांनी आपली मते मांडण्याचा अधिकार मिळतांनाच त्यांचा मंताचा सन्मान व्हावा म्हणूनच शासनाने महिला सभा घेण्याची तरतूद मुंबई ग्रामपंचायत अधिनियमामध्ये केलेली आहे. आज ग्रामपंचायत, पंचायत समिती व जिल्हा परिषद या तीनही संस्थामध्ये महिलांना पन्नास टक्के जागा राखून ठेवलेल्या असल्या तरी प्रत्यक्षात आज 50 टक्के पेक्षा जास्त महिला या संस्थामध्ये प्रतिनिधीत्व करतात. मदतनीस, बचतगटातील प्रतिनिधी आणि स्वयंसेवी संस्थांची देखील मदत घेतली जाते.

महिला ग्रामसभेबाबतची उदासिनता :

मुख्य ग्रामसभा घेण्यापूर्वी प्रत्येक गावात महिला सभा घ्याव्यात, हा नियम आहे. महिलांच्या विविध प्रश्नांवर गांभिर्यपूर्वक चर्चा व्हावी. मुख्य ग्रामसभेने त्यांचे जीवाळ्याच्या प्रश्नाची सोडवणूक करावी ही त्यामागची मुख्य भूमिका आहे. मात्र अलीकडे महिला ग्रामसभा बाबत प्रशासन उदासिन असल्याचे दिसून येते. ग्रामसभा आणि महिला सभा या ग्रामीण भागात विकासाच्या दृष्टीने अत्यंत महत्त्वाच्या मानल्या जातात. मात्र महिला ग्रामसभा केवळ कागदारवच असल्याचे चित्र काही बाबतीत दिसून येते. याबाबत खुद्द महिला सरपंचही सभेविषयी नोंद जिल्हा परिषद प्रशासनामध्ये नसल्याचे दिसून आले आहे. या बाबत जिल्हा परिषद प्रशासनाने काही ग्रामपंचायतींना नोटीस पाठविल्या आहेत. या सर्व बाबींचा विचार करता महिला ग्रामसभेबाबत काही ग्रामपंचायत वगळता सभेबाबत प्रशासनाची उदासिनता दिसून येते. यासाठी महिला वर्गाने आपल्या हक्कासाठी व न्यायासाठी जागृक व प्रभावीपणे उभे राहणे गरजेचे आहे.

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सामान्य माणसाचे जीवन चित्रण करणारी कथालेखिका रेखा बैजल

श्री. एम. वाय. पोवार

श्रीपतराव चौगुले आर्ट्स अँड सायन्स कॉलेज,

माळवाडी- कोतोली.

ता. पन्हाळा, जि. कोल्हापूर

प्रस्तावना-

कथा सांगणे ही मानवी मूलभूत प्रवृत्ती आहे. जीवनात स्वतःच्या वाटयाला आलेले रोमहर्षक प्रसंग दुसऱ्याला सांगण्यात आणि दुसऱ्याच्या जीवनातील अनुभव ऐकण्यात माणसाला मनस्वी सुख वाटते म्हणूनच भाषेचे साधन प्राप्त होताच माणसाने गोष्ट सांगण्यास सुरुवात केली असावी. मानवी संस्कृतीच्या उदयापासूनच गोष्ट सांगण्याच्या प्रवृत्तीला महत्त्व प्राप्त झाले. मानवी मनाला खेचून घेण्याचे आणि अनुभवाच्या निवेदनाचे सामर्थ्य या वाङ्मयप्रकारात वेगवेगळ्या अंगाने व्यक्त होत गेले.

1960 नंतर कथेच्या प्रांतात ग्रामीण कथा, दलित कथा स्त्रीवादी कथा असे कथेचे विविध प्रवाह निर्माण झाले. मराठी कथेच्या या समृद्ध दालनात 1960 नंतर स्त्रियांची कथा आपला वेगळा ठसा उमटवू लागली असे दिसते. सामाजिक आणि राजकीय पर्यावरण, स्वतःच्या अस्मितेचे स्त्रीला आलेले नवे भान आले. यादरम्यान योगिनी जोगळेकर यांचे पस्तीस कथासंग्रह आहेत. बदलत्या उच्चभ्रू वर्गाच्या पैसाकेंद्री समाजव्यवस्थेविरुद्ध कथामध्ये टीका येते. तसेच सुमती क्षेत्रमाडे, स्नेहलता दसनुरकर, गिरिजा कीर, सुशीला चिकटे, शकुंतला गोगटे, शैलजा राजे, वसुंधरा पटवर्धन, शिरीष पै, आशा बगे, सुनिती आफळे अशा कितीतरी लेखिका मनोविश्लेषणावर भर देतात. यानंतर कथा लिहिणाऱ्या स्त्रियांची संख्या वाढली. कथा अधिकाधिक वास्तवदर्शी करण्याचा प्रयत्न लेखिका करू लागल्या स्त्रियांच्या कथालेखनात हे महत्त्वाचे परिवर्तन घडवून आणण्यात तत्कालीन सामाजिक आणि राजकीय घडामोडींचा फार मोठा वाटा आहे. कारण लहानमोठ्या चळवळी सुरु झाल्या या सामाजिक चळवळीचा परिपाक म्हणून 'स्त्रीवादी वाङ्मय' या नावाने स्वतंत्र प्रवाह निर्माण होऊ लागला.

महाराष्ट्रातील मध्यमवर्गीय कुटूंबातील विविध नात्याचे पदर, त्यातील ताणतणाव, विवाहसंस्था, स्त्रीवर आलेली बंधने, दुय्यम भूमिका, मनासारखा जोडीदार न मिळाल्यामुळे स्त्रीची होणारी फरफट त्याचबरोबर बदलती कुटूंबव्यवस्था, बदलते नातेसंबंध, एकत्र कुटूंबाकडून विभक्त कुटूंबाकडे होणारी वाटचाल, त्यातील समस्या, स्त्रीचे आर्थिकदृष्ट्या स्वतंत्र होणे हे परिवर्तन स्त्री स्वीकारते. कथामधून चित्रित झालेली स्त्री ही समंजस, जबाबदार, प्रेमळ, कर्तव्यदक्ष, संयमी, निर्णयक्षम व कणखरही आहे. कथालेखन हळवे, भावुक किंवा रोमँटीक नाही रेखा बैजल यांची कथा.

रेखा बैजल यांच्यावर बालपणापासूनच घरातील आई वडिलांचे संस्कार झालेले आहेत. त्यांचे आई वडील धार्मिक होते. त्यांनाही वाचनाची, संगीताची व लेखनाची आवड होती. म्हणून त्या प्राथमिक, माध्यमिक शिक्षण घेताना वाचन करीत असत. कॉलेजमध्ये शिक्षण घेत असताना काव्य, कथा त्या लिहू लागल्या. साहित्यलेखनात प्रगती लग्नानंतरच केली त्यांचा आंतरजातीय विवाह झाला. त्यामुळे अनेक प्रकारची बंधने आली त्यात स्वतःचे स्वतः जपायला शब्द मदतीला आले आणि कथा निर्माण होऊ लागल्या मनात जे जे विचार येत गेले ते लिहू लागल्या त्या विचारामध्ये स्वातंत्र्य जपणाऱ्या व वास्तवात हरवणाऱ्या आहेत. सतत अंतर्मुख होऊन विचार करणे हा स्वभाव होता. वाचन व लेखन हेच ध्येय त्यांच्या विचारवृद्धारातून व मानसिक संघर्षातून कथा लिहिल्या त्यांचा पहिला कथासंग्रह 'मानस' या कथासंग्रहाला साहित्य संस्कृती मंडळाचे अनुदानही मिळाले आहे. त्यांची मानसिकता या कथासंग्रहात दिसते. या पहिल्या पुस्तकाने त्यांचा आत्मविश्वास वाढला. त्यांना वेगवेगळ्या विषयावर लेखन सुचत गेले. म्हणून त्यांनी आपल्या लिखनात कोणत्याही वर्गाचे वा जातीचे असे बंधन न घालता वेगवेगळ्या स्तरातील व्यक्तीचा विचार केला. म्हणून त्यांच्या प्रत्येक कथासंग्रहाचे स्वरूप वेगळे आहे. समाजातील वेगवेगळ्या घटकांचे चित्रण येणे समाजजीवनातील विसंगती, आर्थिक विषमता, समाजजीवनातील दरी, सर्वसामान्य माणसाचे जीवन या विषयाचे चित्रण येते. समाजजीवनातून येणारे दाहक अनुभव लेखिकेने अत्यंत विदारकपणे व्यक्त केले आहेत. त्या अनुभवांचे स्वरूप कथारूपाने खालील पध्दतीने पाहता येईल.

'मानस' या कथासंग्रहातील 'स्पर्श' ही पहिली कथा आहे. या कथेच्या शीर्षकातून लेखिका मानवी नात्यातील भाव व्यक्त करते. या कथेतील मावशी तिच्या नात्यातील अरविंद या मुलाच्या प्रमापोटी सांभाळ करते आणि आईचे प्रेम देते परंतु म्हातारपणात जेव्हा या मावशीला महारोग होतो तेव्हा मात्र हाच अरविंद

तिचा सांभाळ करायला तयार नसतो इतकेच नाही तर तिच्या सहवासाने आपल्याला महारोग होईल या भितीपोटी तिचा सहवास टाळतो.

मानवीजीवनातील हे विसंगतीचे व माणसाच्या स्वार्थीपणाचे हे विदारक चित्रण आहे. हे समाजजीवनातील वास्तव अनुभव लेखिका व्यक्त करताना दिसून येते.

‘परक्याचं धन’ या कथेतून पुरुष प्रधान कुटूंबव्यवस्थेचे दर्शन घडविले आहे. पुरुषप्रधान कुटूंबव्यवस्थेमध्ये स्त्रीला पतीकडे लग्न झाल्यानंतर जावे लागते. या व्यवस्थेत पुरषी वर्चस्वाचे दर्शन घडते. मुलगी आई वडीलांची कितीही लाडकी असली, एकुलती एक असली तरी तिला विवाहानंतर सासरी जावे लागते. सासरी गेल्यानंतर तिचे गोडकौतुक संपते व सासरमधील परिस्थितीही एकरूप होण्याचा प्रयत्न करते याचे चित्रण या कथेतून येते.

‘आकाश पेलताना’ या कथेत मीरा व सदानंद या पतीपत्नीच्या सहवासात मीराची बहीण राधा ही राहत असते. मीराला मुल होत नाही तरीसुद्धा सदानंद तिच्यावर प्रेम करतो. मीराला टी.बी. होतो तेव्हासुद्धा सदानंद तिची काळजी घेतो. परंतु मीरा सदानंदला मला मुल होत नाही म्हणून तुम्ही माझ्याबरोबर चांगले बोलत नाही असे म्हणते. राधा तिची समजूत काढण्याचा प्रयत्न करते मीरा म्हणते आजारपणामुळे मला जीवन जगणे असह्य झाले आहे. मी औषधपाणी बंद करते. तुम्ही दोघे हातात हात घेवून जगा माझा विचार सोडून द्या शेवटी मीराच्या सांगण्यावरून सदानंद व राधा संसार करतात हे समाजजीवनातील वास्तव अनुभव या कथेतून मांडले आहेत.

‘देव’ या कथेमध्ये हजारो वर्षांपासून चालत आलेली वर्णव्यवस्था, जातिव्यवस्था माणसाला माणसापासून दूर लोटते. ब्राम्हण, क्षत्रीय, वैश्य आणि शूद्र असे वर्ण तयार करून त्याला जातीय व्यवस्थेचे रूप देण्यात आले. जातिव्यवस्था व्देषावर आधारित असते. शूद्र मानल्या गेलेल्या जातीस कष्ट, श्रम आणि हीनतेची वागणूक मिळत राहिली. मात्र तो माणूस आहे याचा विचार न करता जेव्हा महार म्हणून जीतीव्यवस्थेचे चटके त्यांना दिले जातात त्या जीवनाचे विदारक दर्शन घडवतात. हीन मानल्या गेलेल्या जातीच्या नशिबी दुःख, दैग्य, दारिद्र्य, पिळवणूक येते सुडाची व व्देषाची भावना त्यांच्या पाचविला पुजली आहे. हातावर पोट घेवून त्यांना जीवन जगावे लागते. याचे वास्तव चित्रण केलेले आहे. या जातीत अतिशय चांगले कलावंत असतात परंतु त्यांच्या कलेची कदर होताना दिसत नाही. याचेही विदारक चित्र या कथेमध्ये आलेले आहे.

आदिम या कागिसंगहातील ‘मरणकुस’ कथेमध्ये भटक्या विभुक्तांच्या जीवनाचा वेदनामय विचार मांडतात हे लोक आज याठिकाणी तर उद्या दुसऱ्याच ठिकाणी आपली पाले मारून उदरनिर्वाहासाठी वेगवेगळे पारंपारिक कामधंदे करण्यासाठी गावभर फिरतात याचे चित्रण लेखिकेने केले आहे.

‘उपेक्षित’ या कथेमध्ये बहुजन समाजातून जो नवशिक्षितांचा वर्ग निर्माण झाला त्या नवशिक्षिताचा वासुदेव हा प्रतिनिधी आहे. घरातील मंडळी व पत्नी रूक्मिणी अडाणी व अशिक्षित म्हणून वागणूक देतो यामधून सुशिक्षित आणि अशिक्षित वर्गाचे सामाजिकदृष्टीने वर्णन मोठ्या कौशल्याने केलेले आहे.

भाकीत या कथासंग्रहातील ‘भाकीत’ या कथेमध्ये मानवाच्या जीवनातील बऱ्या-बाईट गोष्टीचा विचार हा माणसाच्या नियतीवर अवलंबून असतो हे सांगितले आहे. पुरुष एका व्यक्तीचे भविष्य सांगतो ते असे की, तुमच्या मुलाच्या हाताच्या रेषा या थांबल्या आहेत. त्याच्याकडून एका श्रेष्ठ माणसाचा मृत्यू होणार आहे. अशा परिस्थितीमध्ये योगी पुरुषाच्या म्हणण्यानुसार ही व्यक्ती सर्व जगापासून दूर व जनसंपर्कापासून दूर राहण्याचा विचार करते व निघून जाते कालांतराने याच योगी पुरुषाजवळ ती व्यक्ती जाते आणि योगी पुरुषाला म्हणते माझं आयुष्य पूर्ण तू संपविलं मी तुला संपविणार ती व्यक्ती योगी पुरुषाच्या पोटात चाकू मारते अशा प्रकारे या कथेच्या शीर्षकातून नियती माणसाला असे वागवून घेते की जे टाळायचे ते प्रयत्न करूनही न टाळता अखेर नियतीच्या मनासारखे घडते. याचे वर्णन अत्यंत विदारक स्वरूपात मांडते.

‘पाठवणी’ या कथेतील गुरुजी हे स्वतःच्या घरी दैनंदिन मुलांना शिकवणीचे काम करतात त्यांना कुटूंबात कोणीही नसते. त्यांच्याकडे शिकवणीकरिता येणाऱ्या मुलामुलींना ते मातृत्वाच्या भावनेतून प्रेम देत असत. एकदा संजीवनीच्या मामाने गुरुजीला सांगितले की, आपली भाची आहे. तुकच्याकडेच शिकवणीसाठी. तिचा तुमच्याशी विवाह व्हावा अशी मागणी तुम्हाला करतो. तुम्ही नाही म्हणून नका. गुरुजींनी संजीवनीच्या मामाला नकार दिला. तरीसुद्धा मामा गुरुजीला म्हणाले की, ते झाले पाहिजे. गुरुजींनी त्यांना नंतर होकार दिला व मामा गुरुजींना म्हणाले की, तिचा वडील दारूड्या आहे. तेव्ही ही पोरगी तुमच्याजवळ चांगली राहिल तिला जवळ करा. गुरुजींनी मामाला सांगितले की, मला तुमच्याकडून काहीही नको. फक्त नेसत्या वस्त्रानिशी हिची पाठवणी करा. तेव्हा मामाने संजीवनीला गुरुजींच्या घरी पोहोच केले. त्यानंतर गुरुजी व संजीवनीच्या कौटुंबिक जीवनातही रमेश नावाचा मुलगा हा वारंवार

गुरुजींच्या घरी येऊ लागला. त्याचे संजीवनीशी प्रेमसंबंध दिसू लागले. तेव्हा मात्र गुरुजींच्या मनामध्ये या सर्व बाबी येत राहिल्या आणि गुरुजी स्वतःशी विचार करू लागले की, आपल्याला संजीवनीबाबत जे मातृत्वाचेच प्रेम आहे आणि तेच योग्य आहे अशाप्रकारे एकंदरीत गुरुजींच्या मनात संजीवनतीबद्दल मातृत्वाचेच प्रेम राहते हे पाठवणी या कथेतून घडते.

तपस्या या कथासंग्रहातील 'तपस्या' या कथेमध्ये एका कुटूंबातील चार भाऊ व एक बहीन यांचे वर्णन येत तीन भाऊ आपापल्या सोयीनुसार बहिणीच्या लग्नामध्ये काम करीत राहतात. तेव्हा मेघन नावाचा तिसऱ्या क्रमांकाचा मुलगा मात्र स्वतःकाम न करता आपली निष्क्रियता लपवू पाहत असतो. तेव्हा घरातील सर्व मंडळी त्याला तिरस्काराच्या व अवहेलनात्मक पध्दतीने सारखे बोलत राहतात. याची जाणीव मेघनला झाल्याशिवाय राहत नाही. तो एके दिवशी निश्चय करतो की, आपण कुठेतरी दूर निघून जावे. घरातही त्याचा स्वभाव सर्वांना माहित असूनही त्याचा वारंवार अपमान केला जातो. हे सर्व मेघनच्या मनाला कळते.

एकदा मेघन हा आपल्या मित्रांसोबत लेणी पाहण्यासाठी जातो. तेथेच तो एक गुहा पाहतो. त्याला एक सिध्द स्वामी असल्याचे माहित होते. मेघन हा पूर्ण विचार करून सिध्दी प्राप्त करून घेण्यासाठी तेथे जातो. सिध्द स्वामी मेघनला सांगतात की, अरे तुझ्या मनातील सर्व गोष्टी मी ओळखतो तू या गुहेमध्ये येऊ नकोस. अखेर जीवन हे जीवनच असते. तरीसुद्धा मेघन हा मनाशी पूर्ण विचार करून त्या गुहेमध्ये उडी मारतो व आपले आयुष्य अंधारात संपवितो. अशा या कौटुंबिक मानवी मनातील ताणतणावांचे वर्णन या कथेतून चित्रीत करतात.

'गुदमर' या कथेमध्ये एक स्त्री तिच्या आयुष्यात कोणाचही आधार नसताना आपले आयुष्य कष्ट करून जगत राहते. तिच्यावर दोन भावंडे अवलंबून असतात म्हणून ती रानावनात बांबू कापण्याचे काम करून त्यावर उदरनिर्वाह करते त्यापुढे असेच एक दिवस तिच्या आयुष्यात एक पुरुष स्वतःचे आयुष्य विसरून तिच्या जवळ येवून राहू लागतो व तीही काम करू लागतो. एकमेकांचा विश्वास बसून दोघांचे प्रेम संबंध वाढत जातात त्या पुरुषापासून तिला एक मुलगा जन्माला येतो कालांतराने ती त्याची विचारपूस करते की, तु कोण आहेस ते आता तरी मला सांग पण तो सांगण्यास नकार देतो. एक दिवस तो तिला आयुष्यातून सोडून जातो. आणि तिचे जीवन पुन्हा गुदमरल्यासारखे होते. अखेर ती बाळालाजवळ करते आणि मनातल्या मनात अस्वस्थ होते. याचे चित्रण या कथेत केले आहे.

निष्कर्ष :-

- 1) मानवी जीवनातील दुःख आणि त्यात स्त्रियांची दुःखे हा लेखिकेच्या चिंतनाचा विषय झालेला आहे.
- 2) कथेमध्ये येणाऱ्या स्त्रिया कौटुंबिक जीवनातील दुःखाला सामोरे जाणाऱ्या आहेत.
- 3) कथेसाठी नव्या दिशा शोधल्या आहेत त्यांच्या जीवनाच्या शोधक दृष्टिला नवी नवी मानवी मने गवसतात.
- 4) भटक्या समाजाच्या जीवनातील आर्थिक प्रश्नामुळे भीषण दारिद्र्याचे वास्तव चित्रण केले आहे.

संदर्भ :-

- 1) श्रीमती शेवडे इंदुमती – मराठी कथा उद्गम आणि विकास, सोमैया पब्लिकेशन
- 2) डॉ. सोमण आंजली – मराठी कथेची स्थितिगती, प्रतिमा प्रकाशन पूणे.
- 3) बैजलरेखा – मानस, अस्मिता प्रकाशन पूणे.
- 4) बैजलरेखा – आदिम, शब्द प्रकाशन पूणे.
- 5) बैजल रेखा – तपस्या, सांकेत प्रकाशन औरंगाबाद.

पर्यावरणातील महिलांचे योगदान - चिपको आंदोलन : एक अभ्यास

श्रीमती. आर.व्ही.पाटील

सहाय्यक प्राध्यापक

श्रीमती मथुबाई गरवारे कन्या महाविद्यालय सांगली

सारांश

वनसंपदा ही एक नैसर्गिक साधनसंपत्ती आहे. मानवी जीवनात वृक्षांना महत्वाचे स्थान आहे. प्राचीन काळापासून मानव अन्न, वस्त्र, निवारा इ.बाबतीत वनस्पतीवरच अवलंबून आहे. वनांमुळे आपणास लाकूड, मध, लाख, औषधी घटक इत्यादी मिळतात. तसेच अप्रत्यक्षपणे पर्जन्य प्रमाणात वाढ, अल्हाददायक हवामान, भूगर्भजल पातळी उंचावणे, जमिनीची धूप नियंत्रण मृदा संपन्नता, पूर नियंत्रण, जैवविविधतेचे संरक्षण, पर्यटन स्थळांचा विकास, पर्यावरण संतुलन इत्यादी प्रकारचे फायदे होतात.

चिपको आंदोलनाची सुरुवात राजस्थानमधील खजेरीली खेड्यात १७३१ मध्ये झाली. केवळ भारतातच नव्हे तर जगामध्ये महिलांनी केलेले हे पहिले आंदोलन आहे. चिपको आंदोलन हे वृक्षतोडीस विरोध करण्यासाठी केले होते.

पर्यावरणाच्या संतुलनासाठी राष्ट्रीय वनधोरण १९५२ नुसार देशाच्या एकूण भौगोलिक क्षेत्रफळाच्या ३३% क्षेत्र वनाखाली असणे आवश्यक आहे. वाळवंटीकरण कार्बनडाय, ऑक्साईड वायूची वृद्धी, ओझोनक्षय जागतिक तापमान वाढ मृदाधूप अवर्षण दरडी कोसळणे विनाशकारी पूर जैवविविधतेचे घट इत्यादी गंभीर समस्या निर्माण झाल्या आहेत. त्यासाठी वनसंवर्धन व वनसंरक्षण करणे काळाची गरज बनली आहे.

बीज संज्ञा—वनसंवर्धन जैवविविधता

प्रस्तावना

वनसंपदा ही एक नैसर्गिक साधनसंपत्ती आहे. मानव अन्न, वस्त्र, निवारा इ.बाबतीत वनस्पतीवरच अवलंबून आहे. वनांमुळे आपणास लाकूड, मध, लाख, औषधी घटक इत्यादी मिळतात. तसेच अप्रत्यक्षपणे पर्जन्य प्रमाणात वाढ, अल्हाददायक हवामान, भूगर्भजल पातळी उंचावणे, जमिनीची धूप नियंत्रण, जैवविविधतेचे संरक्षण पर्यटन स्थळांचा विकास पर्यावरण संतुलन इत्यादी प्रकारचे फायदे होतात.

चिपको आंदोलनाची सुरुवात राजस्थानमधील खजेरीला खेड्यात १७३१ मध्ये झाली. केवळ भारतातच नव्हे तर जगामध्ये महिलांनी केलेले हे पहिले आंदोलन आहे. चिपको आंदोलन हे वृक्षतोडीस विरोध करण्यासाठी केले होते.

पर्यावरणाच्या संतुलनासाठी राष्ट्रीय वनधोरण १९५२ नुसार देशाच्या एकूण भौगोलिक क्षेत्रफळाच्या ३३% क्षेत्र वनाखाली असणे आवश्यक आहे. मानवाने अज्ञानातून किंवा स्वार्थी हेतूने अमाप वृक्षतोड केली आहे. आज देशात २२.५०% एवढेच वनाच्छादन आहे. महाराष्ट्रात २०% वनाच्छादन आहे. वाढती लोकसंख्या कृषिक्षेत्रात झालेली वाढ औद्योगिकरण, नागरीकरण इ.कारणामुळे मानवाने अज्ञानातून किंवा स्वार्थी हेतूने वृक्षतोड केली आहे. ही एक चिंतेची बाब बनली आहे. वृक्षतोडीमुळे जागतिक तापमान वाढ पर्जन्याची घट वाळवंटीकरण ओझोनक्षय कार्बनडाय ऑक्साईड वायूची वृद्धी मृदाधूप अवर्षण दरडी कोसळणे नद्याचे पूर जैवविविधतेचे घट इत्यादी गंभीर समस्या निर्माण झाल्याने वनसंवर्धन व वनसंरक्षण करणे काळाची गरज बनली आहे. यातूनच चिपको आंदोलनाचे महत्व अधोरेखित होते.

निसर्गावर आपले जीवन अवलंबून आहे. अमाप वृक्षतोड आणि उध्वस्त होत चाललेली वने यामुळे पर्यावरणीय संतुलन बिघडले आहे. त्याची झळ आपल्याला मोठ्या प्रमाणात सोसावी लागत आहे. हे चित्र बदलण्यासाठी वृक्षलागवडीचे जनआंदोलन अधिक व्यापक होणे व वनसंरक्षण कायद्याची कडक अंमलबजावणी होणे आवश्यक आहे.

उद्देश

- 1) पर्यावरण संकल्पनेची माहिती घेणे.
- 2) वनसंवर्धनातील महिलांच्या योगदानाची माहिती घेणे.
- 3) वनसंपदाचे पर्यावरणीय महत्व जाणून घेणे.

अभ्यासपध्दती

प्रस्तुत शोधनिबंधासाठी दुययम साधनसामुग्रीचे वापर केला आहे.संदर्भ पुस्तके, मासिके व इंटरनेटचा उपयोग केला आहे.

अभ्यासविशय विवेचन**पर्यावरण संकल्पना व अर्थ**

पर्यावरण ही संज्ञा फ्रेंच भाषेतील Environ या शब्दापासून प्रचलित झाली आहे. Environ याचा अर्थ To Surround म्हणजेच सभोवताली असणे किंवा सभोवताली परिस्थिती असा आहे.

पर्यावरणात वनस्पती, मानव, मानवेत्तर प्राणी, सूक्ष्मजीव इत्यादी जैविक घटक अणि हवा, पाणी, जमीन इ. अजैविक घटक अंतर्भूत होतात व या सर्व घटकांची परस्परक्रिया सातत्याने सुरु असते त्यातूनच पर्यावरण निर्मिती होते.

आपण ज्यामध्ये राहतो ते नैसर्गिक विश्व आणि लोकांनी निर्माण केलेल्या इतर गोष्टी यांना एकत्रितरित्या पर्यावरण असे म्हणतात. Karan Arms

पर्यावरण संतुलनातील वृक्षांचे महत्त्व

पर्यावरण संतुलनासाठी राष्ट्रीय वनधोरण १९५२ नुसार देशाच्या क्षेत्रफळाच्या ३३% क्षेत्र वनाच्छादनाखाली असणे आवश्यक असते. आज भारतात २२.५०% क्षेत्र व महाराष्ट्रात २०% क्षेत्र वनाच्छादनातील आहे. पर्यावरण संरक्षणासाठी वनांचे महत्त्व अधिक आहे. वृक्षांच्या आच्छादनामुळे हवामान आल्हाददायक बनते ,जलसंवर्धन होते अधिक आहे वृक्षांच्या आच्छादनामुळे हवामान आल्हाददायक बनते. जलसंवर्धन होते., पूरनियंत्रण, मृदा संपन्नता वाढते, धूप नियंत्रण होते ,जैवविविधता टिकून राहते.

वृक्षतोडीचे परिमाण

जागतिक तापमान वाढ, वाळवंटीकरण, मृदा धूप, दरडी कोसळणे, विनाशकारी पूर, कार्बनडाय ऑक्साईड वायूची वाढ, अवर्षण, जैवविविधतेत घट एकंदरीत पर्यावरण असंतुलन इ.गंभीर समस्या वृक्षतोडीमुळे निर्माण होतात.

चिपको आंदोलन भारतामधील नव्हे तर जगामधील पहिले चिपको आंदोलन

१).खेजरीली आंदोलन— भारतात सर्वात प्रथम राजस्थानमधील जोधपूरपासून २५ कि.मी अंतरावरील खेजरीली खेड्यात सन १९३१ मध्ये वृक्षतोड विरोधी चिपको आंदोलनाची सुरुवात झाली चिपको याचा अर्थ झाडांला कवटाळणे असा आहे.वृक्षतोड करणा या ठेकेदाराविरुद्ध महिलांनी छेडलेले हे जगातील पहिले आंदोलन आहे. खेजरीली खेड्यातील अमृतादेवी या आंदोलनाच्या प्रणेत्या होत्या अमृतादेवीच्या नेतृत्वाखाली ३६३ बिश्नोई स्त्रिया एकत्र येउन 'खेजरी' या वृक्षाचे संरक्षण करण्यासाठी आंदोलन केले ठेकेदार वृक्ष तोडण्यास आल्यावर या स्त्रियांनी झाडांना कवटाळले झाडावर कुहाड चालविण्याऐवजी ती आमच्यावर चालवा असे ठेकेदारांना बजावले यामध्ये अमृतादेवी त्यांचा पती व तीन मुलींनी आपल्या जीवनाचा त्याग केला. त्यामुळे अनेक वृक्ष व पशूपक्षी यांना जीवदान मिळाले. यानंतर चिपको आंदोलनाची व्यापकता वाढत गेली.

२). गोपेश्वर आंदोलन—सन १९७२ मध्येउत्तराखंडामधील गढवाल प्रांतातील गोपेश्वर या दुर्गम भागात चिपको आंदोलन सुरु झाले अॅश झाडांची तोड करणा या ठेकेदारांना विरोश केला.

३).रामपूर फाटा आंदोलन— काही दिवसानंतर गोपेश्वर पासून ८० कि.मी दूर रामपूर फाटा या दुस या खेड्यात गोपेश्वर मधीलच आंदोलनाची ठेकेदारांनी वृक्षतोडीला विरोध केला व झाडांना कवटाळले आधी आमच्यावर कु हाड चालवा मग वृक्षतोडा आम्ही मरु पण झाडे तोडू देणार नाही अशी भूमिका घेतली .१९७३ मध्ये सुंदरलाल बहुगुणा यांच्या मार्गदर्शनाखाली उत्तरखंडातील मंडल येथे चिपको आंदोलन झाले या आंदोलनात गौरादेवी सुदेशादेवी बचनीदेवी यासारख्या स्त्रियांनी हिरहिरिने सहभाग घेतला अहिंसात्मक पध्दतीने केलेल्या आंदोलनाची जगाने नोंद घेतली.

१९८१ मध्ये बहुगुणा यांनी काश्मिर ते कोहिमा पर्यन्तच्या हिमालयात पदयात्रा काढून वृक्षतोडीविरुद्ध मोहिम उघडली.

चिपको आंदोलनातील नेते

१).गोपेश्वर येथील चांदीप्रसाद भट्टहे या आंदोलनाचे खरे प्रवर्तक आहेत.

२).सुंदरलाल बहुगुणा या पर्यावरणवादी नेता व पत्रकार यांनी चळवळीचा व्यापक विस्तार केला.यांनी असे प्रतिपादन केले की विकास प्रक्रिया परिस्थितीकी स्थिरतेवर आधारित आहे. मूलत चिपको आंदोलन

कंत्राटदार आणि नोकरशाही मिळून वनसाधनसंपत्तीचे शोषण आणि सामान्य जनता यांच्या विवादाविरुद्ध आवाज उठविणे असा आहे.

यानंतर चिपको आंदोलन हे डोंगराळ प्रदेशातील विकासावर आणि स्थिर अर्थव्यवस्थेसाठी स्थिर परिस्थितीकीची गरज याकरिता छेडले गेले.

अलकनंदा नदीच्या वरच्या पाणलोट क्षेत्रातील वृक्षांचा –हास तसेच उत्तराखंड टेकड्यांच्या प्रदेशांत अनेक ठिकाणी मोठ्या प्रमाणात दरडी कोसळलेल्या गंगोत्रीपासून ५० कि.मी खाली भागिरथी नदीचे पात्र अडविले गेले. यानंतर लोकांच्या लक्षात आले. की डोंगरावर वृक्षांचे असणे किती महत्वाचे आहे. दरडी कोसळण्यास वृक्ष प्रतिबंध करतात. चिपको आंदोलनातील स्त्रियांचा सहभाग ही सर्वात महत्त्वपूर्ण घटना आहे.

चिपको आंदोलनाची परिणती

1. चिपको आंदोलनाच्या निर्मितीनंतर पाच वर्षांनी असे घोषित करण्यात आले की वनउत्पादन म्हणजे केवळ लाकूड नसून भूमी पाणी आणि ऑक्सीजन ही उत्पादनेदेखील तितकीच महत्त्वपूर्ण आहेत. गेल्या १०० वर्षांत व्यापारी हेतूसाठी जी वृक्षतोड करण्यात आलेली आहे त्यामुळे मृदा व पाणी साधनसंपत्ती पाया ढासळलेला आहे.
2. वनांवरील अतिक्रमणे वाढल्यामुळे दरडी कोसळणे, महापूर, मृदेची झीज, व नद्यांचे अनियमित प्रवाह यासारख्या गंभीर पर्यावरणीय समस्यांना आपण सहज तोंड देऊ शकत नाही परंतु चिपको आंदोलनाने या समस्यांची पुनर्स्थापना करता येणे हे वैज्ञानिक सत्य आता स्पष्ट झालेले आहे.
3. चिपको आंदोलन देशाच्या कानाकोप यात पोहोचले आहे. हिमालयापासून कर्नाटकातील उंचवट्याचे जिल्हे राजस्थानातील अरवलीच्या रांगापार्यंत पोहोचले आहे.
4. कर्नाटकातील सिरसी गावातील शेतकऱ्यांनी नैसर्गिक जंगले तोडून त्या ठिकाणी सागवान व निलगिरीच्या लागवडीविरुद्ध आवाज उठविला आहे.
5. वृक्षतोड विरुद्ध चिपको आंदोलन पश्चिम घाटापर्यंत देखील फैलावले आहे.

समारोप

निसर्गावर आपले जीवन अवलंबून आहे. अमाप वृक्षतोड आणि उध्वस्त होत चाललेली वने यामुळे तापमान वाढ कार्बनडाय ऑक्साईडचे वाढते प्रमाण, पर्जन्यातील घट, मृदाधूप, दरडी कोसळणे, नद्यांना पूर, येणे प्रदूषणात वाढ, जैवविविधतेत घट, भूगर्भजल पातळी खालावणे इ. यासारख्या गंभीर समस्या निर्माण होऊन पर्यावरण संतुलन बिघडले आहे.

वृक्षांमुळे आपल्याला वनोत्पादने मिळतात. हवामान आल्हाददायक होते, पर्जन्यप्रमाण वाढते, धूपनियंत्रण, पूरनियंत्रण, भूजलापातळी वाढणे, जैवविविधता टिकून राहणे इ. फायदे होतात. पर्यावरणाचे संतुलन टिकून राहते. यादृष्टीने विचार करता चिपको आंदोलनाचे महत्त्व अधोरेखित होते. म्हणून पर्यावरण संतुलन साधणाऱ्या वनसंपदेचे संवर्धन व संरक्षण कायद्याचे काटेकोर पालन करणे महत्वाचे आहे.

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प्रस्तावना :

स्वतंत्र भारताच्या पहिल्या महिला पंतप्रधान व आयर्न लेडी म्हणून ज्यांची इतिहासात नोंद घेतली जाते असे व्यक्तिमत्त्व म्हणजे इंदिरा गांधी होय. स्वतंत्र भारताच्या एक सक्षम आणि कर्तृत्ववान पंतप्रधान म्हणून इंदिरा गांधींचा उल्लेख केला जातो. इ.स. १९६६ मध्ये त्यांनी देशाच्या तिसऱ्या पंतप्रधान म्हणून सुत्रे हातात घेतली. त्यांची पंतप्रधान म्हणून १५ वर्षांची कारकीर्द जितकी संघर्षमय तितकीच देशाच्या प्रगतीच्या दृष्टीने लक्षणीय ठरली. आंतरराष्ट्रीय राजकारणासुद्धा एक अत्यंत प्रभावशाली व्यक्तिमत्त्व म्हणून त्यांचे नाव आदराने घेतले जात होते.

भारताला एक आधुनिक, स्वावलंबी, समर्थ राष्ट्र बनवण्याबरोबरच, कृषी, औद्योगिक आणि वैज्ञानिक क्षेत्रात झालेली प्रगती हे त्यांच्या कारकीर्दीचे खास वैशिष्ट्ये होय. इंदिरा गांधींच्या काळात अनेक महत्वपूर्ण घडामोडी देशात घडत गेल्या होत्या. त्यामध्ये विशेषतः इ.स. १९७५ ची आणीबाणी, इ.स. १९७१ चा बांगलादेश मुक्तीसंग्राम आणि ऑपरेशन ब्लू स्टार यांचा खास उल्लेख करावा लागतो.

इंदिरा गांधींच्या काळात देशात विविध क्षेत्रात नेत्रदिपक कामगिरी झालेली दिसून येते. पण भारताच्या इतिहासाच्या दृष्टीकोनातून त्यांच्या काळात घडून गेलेली व देशाच्या इतिहासाला कलाटणी देणारी घटना म्हणजे 'ऑपरेशन ब्लू स्टार' होय.

'पंजाब' मध्ये शिखांचा वाढता दहशतवाद, स्वतंत्र खलिस्तान निर्मितीची मागणी आणि त्यामुळे देशाच्या एकात्मतेला आणि अंतर्गत शांततेला निर्माण झालेला धोका लक्षात घेता इंदिरा गांधींनी तत्कालीन परिस्थितीत घेतलेली भूमिका ही देश हिताच्या आणि राष्ट्रीय एकात्मतेच्या दृष्टिकोनातून अत्यंत महत्वाचीच होती असे आपणास म्हणता येते.

पंजाबमधील शिखांच्या दहशतवादी कारवायांचे उच्चाटन करण्यासाठी त्यांनी ३ जून, १९८४ ते ६ जून १९८४ या काळात शिखांचे पवित्र धर्मस्थळ सुवर्णमंदिरावर लष्करी कारवाई करून पंजाबमधील दहशतवाद व फुटीरवादी प्रवृत्ती मोडून काढली व देशाचे अखंडत्व कायम राखले. मात्र त्यांच्या या ऑपरेशन ब्लू स्टारमूळे शीख समुदायाच्या मनामध्ये त्यांच्याविषयी सुडाची भावना वाढत गेली व त्याची परिणीती म्हणजे ३१ ऑक्टोबर, १९८४ रोजी दोन शीख सुरक्षा रक्षकांनी त्यांची गोळ्या घालून हत्या केली.

थोडक्यात, ऑपरेशन ब्लू स्टारने इंदिरा गांधी सारखे व्यक्तिमत्त्व कामी आले मात्र देशाची अखंडता, एकात्मता आणि धर्मसहिष्णुता मात्र कायम राहिली.

राजकीय पार्श्वभूमी :

इंदिरा गांधी पक्षातील अनेक महत्वपूर्ण घटनांपैकी इ.स. १९७५ सालची "आणीबाणी" महत्वपूर्ण होती. आणीबाणीनंतर इंदिरा गांधींना राजकीय पराभवास सामोरे जावे लागले होते. इ.स. १९७७ मध्ये देशात झालेल्या सार्वत्रिक निवडणुकीमध्ये काँग्रेसचा दारुण पराभव झाला व पहिल्यांदाच देशात गैर काँग्रेसी सरकार स्थापन झाले होते. इ.स. १९७७ मधील पराभवामुळे काँग्रेसमधील काही ज्येष्ठ नेते व इंदिरा गांधी यांच्यामध्ये मतभेद निर्माण होण्यास सुरुवात झाली होती. तर काँग्रेसमधील तरुण वर्ग मात्र इंदिरा गांधींच्या पाठीशी ठामपणे उभा राहिलेला होता. काँग्रेसमधील या अंतर्गत अशांततेचे रूपांतर शेवटी पक्ष विभाजनात झाले आणि त्यामधून ब्रम्हानंद रेड्डी यांच्या नेतृत्वाखाली 'काँग्रेस-आर' व इंदिरा गांधी यांच्या नेतृत्वाखाली 'काँग्रेस आय' गटाचा उदय झाला.^१

इंदिरा गांधींच्या 'काँग्रेस आय' या नव्याने स्थापन झालेला पक्षाने अल्पावधीतच लोकप्रियता मिळवली होती. त्यामुळे जनता सरकारची निष्क्रीयता आणि इंदिराजींची लोकप्रियता यामुळे इ.स. १९८० मध्ये परत भारताच्या राजकीय पटलावर इंदिरा गांधींचा उदय झालेला होता.

इंदिरा गांधींची ही दुसरी कारकीर्द मात्र अत्यंत संघर्षमय तसेच तापदायक ठरलेली होती. या काळात देशात अनेक समस्यांनी तोंड वर काढले होते. विशेषतः काश्मिरप्रश्न, आसाम आणि पंजाब प्रांतात वाढता दहशतवाद व फुटीरप्रवृत्ती या प्रमुख होता.^२

विशेषतः इ.स. १९८० नंतर पंजाब प्रांतात, शिखांच्या दहशतवादी कारवाया वाढल्या होत्या. या कारवायांना पाकिस्तान आणि चीन यांचा छुपा पाठींबा होता. अशा परिस्थितीत शेजारील राष्ट्राबरोबर चांगले संबंध निर्माण करण्याबरोबरच अंतर्गत दहशतवाद आणि फुटीरवादी प्रवृत्तीचे उच्चाटन करणे आणि देशाची अखंडता कायम राखणे,

अत्यंत महत्त्वाचे होते. अशा परिस्थितीत इंदिरा गांधींनी एक पंतप्रधान म्हणून किंवा व्यक्ती म्हणून त्यांनी घेतलेली भूमिका ही देशहिताची ठरली होती.

ग्यानी झैलसिंग यांची राष्ट्रपती निवड :-

ग्यानी झैलसिंग यांची राष्ट्रपती पदासाठी निवड करण्यामागे इंदिरागांधींची विशेष भूमिका असल्याचे दिसून येते. जनता पक्ष राजवटीत काळात राष्ट्रपती पदावर कार्यरत असणारे तत्कालीन राष्ट्रपती संजीव रेड्डी यांचे आणि इंदिरा गांधींचे बरेचसे मतभेद निर्माण होत असत. शिवाय त्यांचा कार्यकाळ संपत आला होता. अशावेळी राष्ट्रपती पदी जागेची नेमणूक करावी असा प्रश्न निर्माण झाला असता. पी.व्ही. नरसिंहराव यांचे नाव सर्वात आघाडीवर होते. मात्र देशातील एकंदरीतच राजकीय परिस्थिती विशेषतः पंजाब प्रांतात निर्माण झालेली फुटीरवादी प्रवृत्ती लक्षात घेता इंदिरा गांधींनी ग्यानी झैलसिंग यांची राष्ट्रपती निवड झाली तर पंजाबमधील समस्या सुटतील व शीखांच्या मनातील फुटीरवादी प्रवृत्तीस आळा घालता येईल असे वाटत होते. त्यामुळे त्यांनी २५ जुलै, १९८२ रोजी राष्ट्रपतीपदी ग्यानी झैलसिंग यांची निवड केली होती.^३

ग्यानी झैलसिंग यांची राष्ट्रपती पदी निवड करून पंजाबमध्ये राष्ट्रपती राजवट लागू करून परिस्थिती आटोक्यात आणता येईल असा इंदिरा गांधींजींचा अंदाज होता. मात्र तो त्यांचा अंदाज शेवटी चुकीचा ठरला. त्यामुळे शेवटी पंजाबवर लष्करी कारवाई करण्याशिवाय कोणताही पर्याय नाही असे त्यांना वाटल्याने त्यांनी ऑपरेशन ब्लू स्टार या नावाने पंजाबवर लष्करी कारवाई करण्याचे निश्चित केल्याचे दिसून येते.

ऑपरेशन-ब्लू-स्टार :-

इ.स. १९४७ रोजी भारत स्वतंत्र झाला होता खरे पण या स्वातंत्र्यासाठी भारताला फार मोठी किंमत मोजावी लागली होती. इ.स. १९४७ साली झालेल्या फाळणीने फक्त भारत आणि पाकिस्तान अशी दोन वेगवेगळी राष्ट्रे जन्माला आली नव्हती. तर भारतातील पंजाब प्रांताचे ही पश्चिम पंजाब आणि पूर्व पंजाब अशी विभागणी झाली होती. पश्चिम पंजाब हा पाकिस्तानचा भाग बनला होता, तर पूर्व पंजाब भारताचा भाग बनून राहिला होता.

भारतात राहिलेल्या पंजाबमध्ये शीखांची ५२: लोकसंख्या तर हिंदू-धर्मियांची ४८: लोकसंख्या होती. हे दोन्ही समाज एकजुटीने राहत होते. त्यांच्या संस्कृतींचा एकमेकांत मिलाफ झालेला होता. मात्र इ.स. १९८० नंतर देशात फुटीरप्रवृत्ती वाढू लागली होती आणि याचा एक भाग म्हणजे शीखांनी केलेली स्वतंत्र 'खलिस्तानची' मागणी होय.^४

पंजाबमध्ये शीखांचा वाढता दहशतवाद आणि 'खलिस्तान' निर्मितीची फोफावत चाललेली चळवळ यामुळे विद्यमान पंतप्रधान इंदिरा गांधी अस्वस्थ होत चालल्या होत्या.

पंजाबमधील या दहशतवादाचा मुख्य चेहरा हा 'जर्नेलसिंह भिंद्रनवाले' या तरुण व्यक्तीचा होता. हा भिंद्रनवाला म्हणजे पंजाबमधील अकालीदलाच्या विरोधात काँग्रेसचे 'संजीव गांधी' यांनी उभे केलेले नेतृत्व होते असे म्हटले जाते.

इ.स. १९८० मध्ये झालेल्या निवडणुकीत योजल्याप्रमाणे अकाली दलाचा पराभव झाला आणि पंजाबमध्ये काँग्रेस सत्तारूढ झाले होते. असे असले तरी पराभूत अकाली दलाने या काळात जाणीवपूर्वक हरियाणाची राजधानी चंदीगड, रावी-बियास नदीचे पाणी वाटप यासारख्या प्रश्नावरून पंजाबमध्ये फुटीरवादाचे वातावरण निर्माण केले होते. याचा फायदा घेऊन भिंद्रनवाले यांनी इ.स. १९८२ मध्ये काँग्रेसशी असलेले आपले संबंध तोडून टाकले व त्यांनी शीखांच्या स्वतंत्र 'खलिस्तानची' मागणी लावून धरण्यास सुरुवात केली.^५

शीखांच्या स्वतंत्र खलिस्तानच्या मागणीस परदेशातील अनिवासी शीखांच्याकडून पैसा आणि शस्त्रे मिळू लागली होती. ज्यामुळे दिवसेंदिवस शीखांची ताकत वाढत चालली होती व त्यांची स्वतंत्र होण्याची भावना अधिकच उग्र बनत गेल्याचे दिसून येते. या सर्वांचा परिणाम म्हणजे पंजाबमध्ये बॉम्बस्फोट, लुटमार, खून-जाळपोळ इत्यादी सारख्या घटना घडत गेल्या व भिंद्रनवाले व त्यांच्या अनुयायांनी इंदिरा गांधींना स्पष्टपणे इशारा दिला होता की,

“आमची सहनशक्ती संपत आली आहे. इंदिरा गांधींनी विस्तावाशी खेळणं थांबवावं हा काही आसाम नव्हे. आम्ही सैनिकासारखे मरण पत्करू त्यांनी आमच्या रक्ताशी होळी खेळणं थांबवावं.”^६

शीखांच्या या वरील इशार्याने इंदिरा गांधी या पुरत्या हादरून गेल्या होत्या. पंजाबवर कारवाई करावी की नको अशी संभ्रमावस्था त्यांची झाली होती. कारण पंजाबवरील लष्करी कारवाईचे दूरगामी परिणाम होणार होते याची जाणीव त्यांना झाली होती.

पंजाबमध्ये भिंद्रनवाले आणि त्यांच्या अनुयायांनी सुवर्णमंदिराच्या आडोशाने धुमाकुळ घातला होता. त्यांच्या हिटलिस्टवर अनेक मान्यवरांची नावे होती. त्यामुळे त्यांना इंदिरा गांधींनी सुरक्षा व्यवस्था पुरवली होती. भिंद्रनवाले ही आता पंजाबमधील एक मोठी शक्ती बनत चालली होती आणि आपल्या दहशतवादी कारवायांचे त्यांनी केंद्र शीखांचे पवित्रस्थान सुवर्णमंदिरास बनवले होते. त्यामुळे सुवर्ण मंदिरवर हल्ला करणे म्हणजे शीखांच्या धार्मिक भावनांना हात घालण्यासारखे होईल व शीख अधिकच प्रक्षुब्ध होतील अशी भिती इंदिरा गांधींना वाटत होती.

“भिद्रनवाले आणि त्यांचा अनुनयांचा वाढता दहशतवाद, त्यांना असलेली अमेरिका, ब्रिटन आणि कॅनडा मधील अनिवासी शीखांची मदत यामुळे पंजाबमधील परिस्थिती अधिकच गंभीर झाली होती.” पंजाबमधील दहशतवादाशी समझोता म्हणजे देशाच्या सार्वभौमत्वाशी आणि अखंडत्वाशी समझोता करण्यासारखे होते. त्यामुळे या दहशतवादी भिद्रनवाले यांच्या मागणीस शरण जाऊन इंदिरा गांधीना देशाचे भौगोलिक अखंडत्व आणि सार्वभौमत्व गमवायचे नव्हते. अशा बिकट परिस्थितीत सुवर्णमंदिरावर लष्करी कारवाई करण्याव्यतिरिक्त त्यांच्याकडे अन्य कोणताही पर्याय उपलब्ध नव्हता. त्यामुळे इंदिरा गांधींनी सुवर्णमंदिरातील गुरूद्वारात घुसून लपून बसलेल्या दहशतवाद्यांना बाहेर काढण्यासाठी ‘ऑपरेशन ब्लू स्टार’ या सांकेतिक नावाने दि. ३ जून, १९८४ रोजी लष्करी कारवाई करण्याचे आदेश देण्यात आले होते.^९

या लष्करी कारवाईच्या अगोदर म्हणजे दि. २ जून, १९८४ रोजी इंदिरा गांधी यांनी दुरदर्शन व आकाशवाणीवरून राष्ट्राला उद्देशून भाषण केले. ते अत्यंत महत्त्वाचे आणि गंभीर होते. त्या म्हणाल्या की,

“निष्पाप हिंदू-शीख लोक मारले जात आहेत. जाळपोळ लुटालूट व घातपत होत आहे. पवित्र मंदिराचे गुन्हेगार व खुन्याच्या आश्रयस्थानात रूपांतर केले जात आहे. हिंदू व शीख यांच्यात हेतुता कटुता पसरवली जात आहे. पवित्र स्थळी आश्रय घेणारे मुठभर लोक आपल्या मातृभूतीच्या ऐक्याला आव्हान देत आहेत.”^८

इंदिरा गांधींच्या या वरील भाषणावरून त्यांनी सुवर्णमंदिरातील दहशतवादी यांच्यावर लष्करी कारवाई करण्यासाठी दिलेले आदेश किती योग्य आणि देशहिताच्या दृष्टीने महत्त्वाचे होते हे दिसून येते.

आदेशानुसार भारतीय लष्काराने सुवर्णमंदिरातील लपून बसलेल्या भिद्रनवाले आणि त्यांच्या अनुयायांना कंठस्नान घातले. ही कारवाई ३ जून, १९८४ ते ६ जून, १९८४ या तीन दिवसात करण्यात आली होती. इंदिरा गांधींनी केलेल्या या ऑपरेशन ब्लू स्टार कारवाईवर टीका सुध्दा झाली. पण त्याचबरोबर वृत्तपत्रे, विरोधक आणि सर्वसामान्य जनता यांनी मात्र इंदिरा गांधींच्या या भूमिकेस पाठींबा दिला होता.

पंजाबवरील या कारवाईनंतर शीखांच्यामध्ये मात्र अपमान व संतापाची भावना उग्र होत गेली. आणि इंदिराजींच्या जिवीतास धोका निर्माण झालेला होता. अशा परिस्थितीत त्यांच्या सुरक्षायवस्थेत वाढ करण्याबरोबरच सुरक्षा रक्षकातील शीख कर्मचाऱ्यांची संख्या काढून घेण्यात यावी अशा प्रकारच्या सुचना करण्यात आल्या होत्या. मात्र इंदिरा गांधींनी तसे केले तर धर्मनिरपेक्ष राष्ट्र या संकल्पनेस तडा जाईल व शीखांना आपला अपमान होत आहे असे वाटेल व ते देशहिताच्या दृष्टीने चांगले असणार नाही म्हणून त्यांनी तसे करण्यास स्पष्ट नकार दिला होता.^{१०}

इंदिरा गांधींच्या या निर्णयाचा परिणाम म्हणजे ३१ ऑक्टोबर, १९८४ रोजी त्यांच्या सुरक्षा रक्षकापैकी बियतसिंग व सतवंत सिंग या दोन शीख रक्षकांनी त्यांची गोळया घालून हत्या केली आणि एका धाडसी पर्वाचा शेवट झाला.^{१०}

थोडक्यात काय तर इंदिराजींनी ऑपरेशन ब्लू स्टार ही कारवाई करून फार मोठा धाडशी निर्णय घेतला होता. त्यांच्या या निर्णयामुळे त्यांची देशाच्या भौगोलिक अखंडत्व आणि सार्वभौमत्व विषयीची प्रचिती येते. ज्यामुळे देश एकसंध ठेवण्यामध्ये त्यांनी घेतलेली भूमिका आणि त्यासाठी प्रसंगी स्वतःचे दिलेले बलिदान महत्वपूर्ण ठरते.

निष्कर्ष :-

ऑपरेशन ब्लू स्टार ही इंदिरा गांधींच्या काळातील एक अत्यंत महत्त्वाची घटना मानली जाते. देशाच्या भौगोलिक अखंडत्व आणि सार्वभौमत्व अबाधीत ठेवण्याच्या दृष्टिकोनातून इंदिराजींनी घेतलेली भूमिका ही महत्वपूर्ण होती. त्यांच्या या भूमिकेचे जसे स्वागत झाले तसेच त्यास विरोध ही झाला होता, असे असले तरी एकंदरीतच त्यांच्या या निर्णयामुळे भारतीय राजकीय पटलावर दूरगामी परिणाम झाले. इतकेच नाहीतर त्यांच्या या निर्णयानेच त्यांची हत्या घडून आली. मात्र यामुळे देशाचे अखंडत्व कायम टिकून राहिले हे विसरता येणार नाही.

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भारतीय अर्थव्यवस्थेतील स्त्रियांचा सहभाग

प्रा. सौ. दिपाली विजय पाटील

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ता.पन्हाळा, जि.कोल्हापूर

प्रस्तावना

झिलरपासून ते ड्रायव्हरपर्यंत व डॉक्टरांपासून ते शिक्षकांपर्यंत आपल्याला कुलश कामगारांची व व्यावसायिकांची नितांत गरज आहे. सध्या देशात जास्तीत जास्त आर्थिक वृद्धीचा दर असलेल्या देशांपैकी भारत हा एक आपला देश आहे. भारताच्या अर्थव्यवस्थेत पुरुष व स्त्री या दोघांचा सहभाग खूप मोलाचा आहे. पण भारतीय अर्थव्यवस्थेत स्त्री सहभाग समाधानकारक नाही. भारतात उद्योग क्षेत्रात स्त्रियांना खूप वाव आहे. गरज आहे जास्तीत जास्त स्त्रियांनी उद्योग क्षेत्राकडे वळण्याची.

आपल्या देशात खूप मोठ्या प्रमाणात क्षमता असलेले मनुष्यबळ आहे. त्यातील महिलांचा टक्काही तेवढाच वाढायला हवा. आपल्या देशात महिलांना अनेक गोष्टींसाठी संघर्ष करावा लागला आहे आणि आजही लागतोय. जागतिक महिला उद्योगविश्वाचा व अर्थव्यवस्थेचा विचार केला तर भारत इतर देशांच्या तुलनेत पिछाडीवर आहे आणि यासाठी या विषयावर विचारमंथन होणे गरजेचे आहे.

उद्दिष्टे

1. महिलांच्या राहणीमानाच्या दर्जात आणि मानवी कल्याणात वाढ करणे आणि अधिकाधिक महिलांना सक्षम बनवणे.
2. स्त्री निरक्षरता कमी करणे.
3. अर्थव्यवस्थेत महिलांचा सहभाग वाढविणे.
4. महिला रोजगारात वाढ करणे.
5. गरिबी, दारिद्र्य, बेरोजगारी कमी करणे.
6. अर्थव्यवस्थेतील विविध क्षेत्रात महिलांचा सहभाग वाढविणे.
7. राष्ट्रीय उत्पन्नात वाढ घडवून आणणे.
8. पुरुष व स्त्री यांच्यातील दरी कमी करणे.

विषय मांडणी

भारतीय संस्कृती विकासाच्या इतिहासाची सोनेरी पाने उलगडून बघितली तर असे दिसते की, पूर्व कालखंडात स्त्री ही पुरुषांच्या बरोबरीची होती, मध्य कालखंडात ही वासना आणि विटंबनेची प्रतिक बनली आणि उत्तर कालखंडात गुलामगिरीच्या बंधनात स्त्री अडकली होती. स्त्रियांचे आजच्या समाजातील स्थान काय याचा विचार केला तर एक गोष्ट लक्षात येते की, मातृसत्ताक कुटुंब पद्धतीत जिथे घरातील सर्व अधिकार महिलांकडे आहेत, तिथे स्त्री पुरुष नात्यांमध्ये मात्र महिलांना एक तर पुरुषांच्यासाठी पुरक मानले गेले किंवा देवत्वाच्या सोनेरी पिंजऱ्यात तिला बंदिस्त करण्यात आले. हे विदारक चित्र बदलण्यासाठी काही स्त्रिया पुढे आल्या व त्यांनी चूल आणि मूल या संकल्पनेला तडा दिला. आज विविध क्षेत्रात महिला आपल्या कार्यकर्तृत्वाचा ठसा उमटवत आहेत.

आज बदलत्या अर्थव्यवस्थेचा विचार केला तर स्त्रियांना कामाचे विविध पर्याय उपलब्ध करून देणे सहज शक्य आहे. भारतात श्रमशक्तीमध्ये जर स्त्रियांची संख्या फक्त 10 टक्क्यांनी जरी वाढली तरी जीडीपीमध्ये मोठ्या संख्येने वाढ होऊ शकते. आज आपल्या स्त्रियांची मानसिकता बदलली आहे. रस्त्यावर खूप खडे आहेत तर कशाला खडे बुजवा, त्याऐवजी दुसरा रस्ता पकडून, ही मानसिकता आपली आहे. 'द वर्ल्ड इकॉनॉमिक फोरम' या जागतिक संघटनेने तयार केलेल्या ग्लोबल जेंडर गॅप रिपोर्ट 2015 नुसार 2006 मध्ये 150 कोटी स्त्रियांचे जागतिक श्रमात योगदान होते, तर 2015 मध्ये 175 कोटी योगदान होते. द वर्ल्ड इकॉनॉमिक फोरममार्फत दावोसमध्ये आयोजित वार्षिक परिषदेपूर्वी लुगार्ड आणि सॉलबर्ग यांनी सादर केलेल्या अहवालात 2018 हे वर्ष महिलांच्यादृष्टीने अतिशय महत्त्वाचे आहे, असे सांगण्यात आले. या संघटनेने केलेल्या अहवालानुसार स्त्रियांचा सहभाग अर्थव्यवस्थेत केल्यास जपानच्या जीडीपीमध्ये 9 टक्के वाढ दिसून आली आहे तर भारतातही तोच मार्ग अवलंबल्यास जीडीपीमध्ये 27 टक्के वाढ होईल.

अवतार समूहाने कार्यस्थळावरील महिलांचा सहभाग या विषयावर 100 कंपन्यांतील पाहणी केली असता आर्थिक वर्ष 2017 मध्ये महिला कर्मचाऱ्यांच्या संख्येत 5 टक्क्यांनी वाढ झाली असल्याचे आढळून आले आहे. 2016 मध्ये या कंपन्यांतील महिला कर्मचाऱ्यांचे प्रमाण 25.25 टक्के इतके होते. ते आता 30.55 टक्क्यांवर गेले आहे. सन 2012 च्या आकडेवारीनुसार महिलांचा रोजगार दर 38 टक्के आहे. भारत सरकारनेही महिलांसाठी विविध रोजगार योजना, धोरणे आखली आहेत. प्रधानमंत्री रोजगार योजना, ग्रामीण रोजगार योजना, महिला गृह उद्योग योजना याद्वारे महिलांना विविध रोजगाराच्या संधी व अनुदान दिले जाते.

भारतीय राज्यघटनेद्वारे जीवनाच्या विविध क्षेत्रांमध्ये महिलांच्या समानतेला मान्यता देण्यात आली आहे. तरीदेखील अनेक महिला सुसज्ज नसून स्वतःला पारंपारिक, असमाधानकारक, सामाजिक, आर्थिक परिस्थितीतून बाहेर काढण्यास सक्षम नाहीत. त्या गरीब, अशिक्षित व पुरेशा प्रशिक्षित नाहीत. तसेच शारीरिक व मानसिकदृष्ट्या कुटुंबाचे पोषण करण्याच्या संघर्षात पूर्णपणे गुंतलेल्या आहेत व त्याचमुळे कुटुंबाबाहेरील बाबींमध्ये त्यांना कुतुहल नाही. त्यांनी या चौकटीबाहेर येऊन आपले स्वतंत्र असे विश्व निर्माण करायला हवे. आज आपली अर्थव्यवस्था महिलांच्या दृष्टीने सकारात्मक भूमिका मांडताना दिसते. याचा फायदा आपल्या सर्व महिलांनी करून घ्यायला हवा. जास्तीत जास्त महिलांनी आर्थिकदृष्ट्या सक्षम व्हायला हवे. आज रोजगाराच्या भरपूर संधी उपलब्ध आहेत. त्यामध्ये महिलांचा सहभाग वाढायला हवा.

आर्थिक वृद्धी व विकासातील स्त्रियांचे योगदान वाढवण्याच्या दृष्टीने शिक्षण हे एक सामर्थ्यवान साधन आहे. प्रत्यक्ष अर्थव्यवस्थेत महिलांनी सहभाग घेतल्यामुळे आपल्या कुटुंबाला आधार देणे, मुलांचे चांगले संगोपन करणे आणि पुढील पिढीला भावी शैक्षणिक आणि आर्थिक यशाची हमी देणे शक्य होते.

निष्कर्ष

1. भारतातील महिला सक्षम व स्वावलंबी बनतील.
2. अर्थव्यवस्थेतील लिंगाधारित विषमता कमी होईल.
3. रोजगार व उद्योगातील प्रत्यक्ष सहभागामुळे महिलांची पुरुषांवरील आणि कुटुंब व समाजातील इतर सभासदांवरील सामाजिक व आर्थिक परावलंबन कमी होते.
4. अर्थव्यवस्था हा सामाजिक गतिशीलतेचा प्रसार करण्यासाठी आर्थिक व सामाजिक अडथळांवर मात करण्याचा आणि स्वातंत्र्य व निर्णयक्रियेतील अधिकारात वाढ करण्यासाठी एक सक्षम घटक आहे.
5. स्त्रियांच्या सक्षमीकरणामुळे कौटुंबिक हिंसाचार आणि लिंगाधारित अत्याचारांमध्ये घट होईल.
6. गरिबी, दारिद्र्य, बेरोजगारी कमी होईल.
7. भावी पिढी देशाच्या आर्थिक वृद्धी व विकासात लक्षणीय योगदान देण्यास लायक बनेल.

संदर्भ

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7. लोकसत्ता साप्ताहिक.

आकाशाला गवसणी घालू पाहणाऱ्या तसनीम पटेल यांचे 'भाळ आभाळ'

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तसनीम पटेल यांचे 'भाळ आभाळ' आत्मचरित्र वैशिष्ट्यपूर्ण आहे. सर्वसामान्य मुस्लीम कुटुंबात जन्मलेली अतिशय साधारण व्यक्तिमत्त्वाची मुलगी जिद्द, परिश्रम, सातत्याच्या बळावर स्वतःची ओळख निर्माण करते. त्यांचा हा जीवनप्रवास वेधक आणि चिताकषक आहे. अगदी जन्मल्यापासून घर आणि कुटुंबाच्या उपेक्षेच्या नजरेने ही स्त्री अनेकवेळा घायाळ झाली. रक्ताच्या नात्यातील लोकांनी वेदना दिल्या. रक्तबंबाळ केले. अशा परिस्थितीत वेदनेशी लढण्याचा निर्णय घेऊन आयुष्याची उभारणी करणाऱ्या तसनीम पटेल यांनी आपल्या आयुष्याची अद्वावन्न वर्षे 'भाळ आभाळ' मध्ये मांडली आहेत. या काळात भेटलेली, मदत करणारी, जीवनाला दिशा देणारी आणि उपेक्षा करून घायाळ करणाऱ्या अशा अनेक माणसांसह समाजजीवनाचेही तपशील हाती लागतात. तसनीम पटेल यांचे संपूर्ण जीवन मराठवाडा परिसरातील कहाणी मांडते. आपल्या जीवन कतृत्वाचा आढावा घेताना त्यांनी समकालीन सामाजिक, सांस्कृतिक आणि राजकीय संदर्भाचाही भुललेख केला आहे.

तसनीम पटेल यांचा जन्म 25 सप्टेंबर 1956 साली झाला. आपल्या जन्माचा फारसा सोहळा झाला नाही असे सांगून तसनीमने स्वतःला 'अवांछित फळ'(24) असे म्हटले आहे. तिच्या जन्माने घरात उदासी व नैराश्याचे वातावरण पसरले. त्यावेळची परिस्थिती सांगताना तसनीमची आई 'दोन दिवसांच्या अनंत वेदनेने जन्मलेली काळी, सापाच्या पिल्लासारखी लांबलचक, अत्यंत क्षीण मुलगी बाहेर आलेली पाहून माझ्या सगळ्या मावशींना अति वेदना झाल्या'(37) असे म्हणायची. एवढेच नव्हेतर जन्मानंतर काही काळातच ही मुलगी मरणार असा कयास सर्वांनीच केला होता. त्यामुळे आपल्या पालनपोषणाकडे फारसे गांभीर्याने कुणी लक्ष दिले नसल्याचेही तसनीमने नोंदविले आहे. मोठ्या मावशीने तर, 'नूरमहंमद भाईजान, हिरे, जैसे बच्चोंको जन्म देनेवाली खानदानमे अल्लाहने कोयला भेजा है' अशा शब्दात तसनीमच्या जन्माचे स्वागत केले. ही सर्व परिस्थिती लेखिकेने अतिशय संवेदनशील वृत्तीने मांडली आहे. कुटुंबातील सर्वांनीच नाकारलेली 'तसनीम' वडिलांसाठी मात्र 'हिरा' होती. त्यामुळे तीचे 'रूप बसून रडेल आणि भाग्य बसून हसेल' असा विश्वास त्यांना होता.

'भाळ आभाळ' मध्ये तसनीम पटेल यांच्या व्यक्तित्वाचे अनेक पैलू अनुभवता येतात. वेगवेगळ्या प्रसंगातील त्यांची कृती मनापासूनची आहे. आत्मचरित्राची सुरुवात करताना त्यांनी आपल्या जन्मामूळे कुणालाच आनंद झाला नाही असे सांगून जन्मापासूनचा 'नकार' स्वीकारला. इतर मुलींच्या तुलनेत आपण सुमार आहोत याची जाणीव त्यांना होती. आपण देखणे नाही त्यामुळे घरातील कुणीही आपल्याला 'बुरखा' घालण्यासंदर्भात आग्रह करित नव्हते अशी भावना त्यांनी व्यक्त केली आहे.

लहानपणी अनेक मुली तसनीमला त्रास देत. शाळेतील मुली तिच्या गरीबीची चेष्टा करित. तिच्या अंगावरील कपड्यावरून टोमणे मारीत. काही मुली 'मुसलमान आहे म्हणून जुम्मा को जुम्मा'(66) असे म्हणायच्या. तर कांही, 'ती होंडी म्हणजे केस नसणारी आहे' असेही म्हणायच्या. काहीनी तिची लुकडी, सुकडी, मडेली अशीही नावे ठेवली होती. असे असलेतरी अभ्यासाच्या बाबतीत मात्र तसनीम नेहमीच पुढे असायची. याचे कौतुक मराठी माध्यमातून शिक्षण घेणाऱ्या मुलींना असायचे. पण उर्दू माध्यमातून मराठीकडे आलेल्या मुस्लीम मुली मात्र तिला त्रास द्यायच्या. तिला मारहाण करून तिची पुस्तके व पाटी फेकायच्या. तसनीम घरी रडत यायची. घरातील लोकांना ती कांहीतरी मस्ती करते असे वाटायचे आणि ती पुन्हा मार खायची. एके दिवशी घुडूबी नावाची मुलगी सर्व परिस्थिती कथन करून तसनीमची चूक नसताना इतर मुली तिला मारतात असे सांगते. तसनीमच्या वृत्तीतील हा सोशिकपणा अंगभूत आहे. अगदी लहानपणापासून आपण दुर्लक्षित आहोत ही भावना तिच्या मनामध्ये आहे. त्यामुळेच कुठल्याही गोष्टीबद्दल

तिने आग्रह धरलेला नाही. विशेषतः शिक्षण घ्यायचे, खूप शिकायचे असे मनाशी पक्के केल्यानंतर तिने परिस्थितीशी तडजोड करीत आपले ध्येय साध्य केले.

तसनीम प्रामाणिक असून तिला गरिबीची झळ बसलेली आहे. अशीच एकदा ती इंदू वैद्य या आपल्या मैत्रिणीच्या घरी अभ्यासाला जाते. इंदूची परिस्थिती चांगली आहे. त्यामुळे तिला वह्या, पुस्तके सहज उपलब्ध व्हायची. तसनीम इंदूच्या घरी जाते तर एका लाकडी टेबलवर 200 पेजीस वह्यांचा ढीग पडलेला दिसतो. बालसुलभवृतीने ती वह्याकडे पाहात राहते. एका निसटत्या क्षणी त्या गठ्यातील एक वही घेते. न विचारता घेतलेली वही म्हणजे चोरीच असते. ती घरी येते पण तिचे मन तिला स्वस्थता लागू देत नाही. कांही क्षणातच इंदूच्या भावाला वही नसल्याचे समजते. तो तसनीमला 'चोर, ताबडतोब दोनसे पेजिसची वही परत आणून दे, नाहीतर तुला पोलिसात देतो'(60) असे म्हणतो. ती वही देते पण 'चोर'हा शब्द तिच्या जिह्वारी लागतो. लहानपणीची ही आठवण आत्मचरित्रामध्ये कदाचित टाळता आली असती. पण तसनीमनी त्याचे कथने करून आपल्या वृत्तीतील प्रांजळपणा दाखवून दिला आहे.

असाच आणखी एक प्रसंग. महाविद्यालयात असताना तसनीमना पन्नास रुपयाचे बक्षीस मिळते. मिळालेल्या बक्षीसाची सर्व रक्कम ती अब्बांकडे देत असे. पण या बक्षीसातील पंचविस रुपये तिने दिले. पण आपण आपल्या वडिलांशी प्रतारणा केली असे तिला राहून राहून वाटू लागले. कांही वेळातच ती अब्बांना पंचवीस नव्हेतर पन्नास रुपये बक्षीस मिळाल्याचे सांगते. अब्बांना गहिवरून येते. तसनीमने ठेवलेले पंचवीस रुपये स्वतःसाठी नव्हेतर थोरल्या बहिणीच्या शिक्षणासाठी ठेवलेले आहेत हे समजल्यावर '.....मोठ्या बहिणीच्या शिक्षणासाठी तुझी धडपड एखाद्या भावाला लाजवणारी आहे....'(167) असे अब्बा म्हणतात. तसनीमने आपल्या मोठ्या बहिणीच्या शिक्षण तसेच जीवनाच्या उभारणीसाठी मनापासून साथ दिली. तिच्या नोकरीसाठी प्रयत्न केले. इतकेच नाहीतर तिच्या लग्नासाठीचा खर्चही उचलला. या काळात तिला खूप मनस्ताप झाला. पण तिने सर्व कांही सहन केले. पण एके दिवशी दुर्दैवी प्रसंग घडला. बहिण मुखतार आपल्या नवऱ्यासह प्रथमच बिलोळीला म्हणजे माहेरी आलेली होती. तिने येतानाच येथून काय काय न्यायचे याची यादी केलेली होती. त्यानुसार टेप, सोफासेट, लोखंडी कपाट घेऊन जाणार असल्याचे ती सांगते. त्यावेळी तसनीम अगदी सहजपणे 'आपणही चार दिवस तुझ्याकडे राहायला येणार'असे म्हणते. तेव्हा, 'तुला मी सोबत नेणार नाही. कारण लग्नात माझी मोठी बहिण म्हणून अब्बांनी तूझी ओळख करून दिली आहे, बिन लग्नाची मेव्हणी बहिणीच्या नुकत्याच झालेल्या संसारात का व कशासाठी आली? असे जर माझी सासू व नणंद म्हणाली तर मी काय उत्तर देऊ?'(271) असे म्हणते. तिचे हे बोलणे ऐकून तसनीम क्षणभरात आकाशातून जमिनीवर येते. या वेळची भावना व्यक्त करताना तिने आप्पाजानच्या वर्तणुकीला 'व्यवहारी मांजा'असे म्हटले आहे.

तसनीमच्या आर्थिक स्थितीचा फायदा घरातील सर्व घेत होते. पण तसे मान्य करणे त्यांना अवघड वाटायचे. बऱ्याचवेळेला तर आमच्यावर तू उपकार करीत नाहीस अशीच वृत्ती घरातील लोकांची असायची. यामुळे तसनीमला वेदना व्हायच्या. अशाच एका प्रसंगामध्ये बहिण मुखतार तिचा पानउतारा करते. मुखतार लग्नानंतर एका अधिकाऱ्यांना वारंवार घरी घेऊन यायची. तिचे हे वागणे अब्बांना पसंत नव्हते. तसे ते तसनीमना सांगतात. तसनीम ही भावना मुखतारला सांगते. त्यावेळी 'मी शादीशूदा आहे, एका नवऱ्याची बायको आहे.... मी विवाहित असल्याचा हा काझीच्या मान्यतेचा पूरावा माझ्याजवळ आहे, तसनीम तूझ्याजवळ काय आहे? तुला बोलण्याचा अधिकार नाही' (273) असे खडसावते. या वक्तव्यांनी तसनीमच्या मनावर वेदनेचा खोल ओरखडा निर्माण होतो. जिच्यासाठी आपण सर्व कांही केले तिने 'मंगळसूत्राचा आधार'घेऊन आपला अपमान करावा ही बाब वेदना देणारी होती म्हणूनच त्यांनी या घटनेला 'नात्यात पडलेली पहिली चीर'असे म्हटले आहे.

तसनीम पटेल यांनी आयुष्याची उभारणी खूप कष्टाने, खडतर परिश्रमाने आणि जिद्दीने केली. कनिष्ठ महाविद्यालयामध्ये नोकरी करीत असताना त्यांची वैचारिक चौकट बऱ्यापैकी निश्चित होत होती. याकाळात घरातील मंडळींशी मतभेद होत होते. बहुतांशी वेळी तसनीमनेच माघार घेतली. पण मेहताब पठाण यांच्याशी लग्न करण्या संदर्भातील निर्णय घेताना मात्र त्या ठाम राहिल्या. मेहताब पठाण आपल्या

बिरादरीतला नाही. त्यांचा दर्जा खालचा आहे. तो गरीब व अज्ञानी कुटुंबातील आहे अशी कारण देत अब्बा व अम्मी लग्नाला विरोध करीत होते. पण तसनीमने आपला निर्धार कायम ठेवला आणि सर्वांचा विरोध पत्करून विवाह केला. विवाहानंतर तसनीम आपल्या नवऱ्याला घेऊन पहिल्यांदा बिलोलीला येते. त्यावेळी घरात फक्त तूला एकटीला प्रवेश आहे असे अब्बा सांगतात. तसनीम परोपरीने समजावून सांगण्याचा प्रयत्न करते. पण घरच्या लोकांवर परिणाम होत नाही. मेहताब पठाण तर तसनीमच्या वडिलांच्या पायावर डोके ठेवून मदतीची याचना करतात. मेहताबची ही अवस्था पाहून तसनीमचा स्वाभिमान जागा होतो. जीथं माणूसकी शिल्लक नाही तिथं नातीगोती छूट असतात. तसनीम आपल्या पतीच्या हाताला धरते आणि निर्धाराने म्हणते, 'मेहताब, हे शिर माणसासमोर नत करण्यासाठी नाही, अल्लाहसमोर नत करण्यासाठी आहे, अहंकाराचा मुकाबला मी ही तितक्याच दृढपणे करण्यास तयार आहे, तुम्ही उठा!' इथे तसनीमचे नवे रूप पाहायला मिळते. जोपर्यंत तिचा प्रश्न होता तोपर्यंत तिने पडते घेतले. पण आपल्या प्रिय व्यक्तीला अपमानित करण्यात येत आहे हे जेव्हा ती अनुभवते तेव्हा मात्र तिची अस्मिता जागी होते. कोणत्याही परिस्थितीला सामोरे जाण्याची तिची तयारी होतीच पण या क्षणाने कुणाच्याही साथीशिवाय आव्हान पेलण्याचा निर्धारही ती करते.

शिक्षणाने विचाराची प्रक्रिया गतिमान होते. तसनीम पटेल यांच्या जीवनातही ही प्रक्रिया घडत होती. त्यामुळेच मुस्लीम स्त्रियांच्या स्वातंत्र्यासाठी मुस्लीम तरुणांनी पुढाकार घ्यावयास हवा असा विचार त्यांनी मांडला. (160) या संदर्भात प्रचंड गदारोळ झाला. अनेकांनी त्यांना असे लिहायला नको होते असाही सल्ला दिला. पण तसनीमच्या विचारांची दिशा बदलली नाही. त्यामुळेच बुरख्यासंदर्भातही त्यांनी सडेतोड विचार मांडले आहेत. प्राचार्य पदाच्या मुलाखतीच्या वेळी त्यांच्यावर जाणूनबुजून अन्याय होतो. त्यावेळी केवळ 'मुसलमान' आहे म्हणून त्यांना डावलले जाते. अशावेळी संघर्ष करण्याची प्रेरणा त्यांना परिस्थितीच देते. हा सर्व तपशील कोणत्याही स्वरूपाची कटूता मनात न ठेवता मांडून लेखिकेने त्या संदर्भातील भाष्य केले आहे.

जीवनाच्या वाटेवर अनेक घटना प्रसंगांच्या अनुषंगाने नानाविध माणसं जवळ येतात. त्यातील कांही आयुष्याची वाट सुकर करतात. त्यांच्या संदर्भातील कृतज्ञता व्यक्त करणे हा माणूसपणाचा पहिला निकष आहे. तसनीम पटेल यांनी आपल्या आत्मचरित्रात अनेकांचा उल्लेख केला आहे. यामध्ये प्रा.नरहर कुरुंदकरसर यांच्या संदर्भातील नोंद विशेष आत्मीय आहे. लेखिका त्यांचा उल्लेख 'गुरुजी' असा करतात. पहिल्या भेटीतच व्यक्तिमत्व, ज्ञान यांचा प्रभाव सोडणाऱ्या गुरुजींनी तसनीमला सर्व स्तरावर मदत केली. शिक्षण घेताना फ्रिशीप, पुस्तके, वसतिगृह प्रवेशासह हक्काचे घर म्हणून स्वतःचे घरही उपलब्ध करून दिले. या सर्वांचा अतिशय कृतज्ञ उल्लेख तसनीम पटेल यांनी केला आहे. 'जगण्याच्या वाटेवर स्वतःची अशी भूमिका असायला हवी अन्यथा शिक्षण आणि पदव्यांना फारसा अर्थ उरत नाही.' (215) असे जीवनवेधी तत्वज्ञान गुरुजी कुरुंदकर यांनी शिकविल्याचा उल्लेखही तसनीम पटेल यांनी केला आहे. मेहताब पठाणशी लग्न करण्या संदर्भातील वैचारिक प्रबोधनही प्रा.नरहर कुरुंदकर यांनीच केल्याचा तपशील लेखिकेने नोंदविला आहे. गुरुजी कुरुंदकरांसह, सालेह चारुस, (43) दत्ता भगत, (203), मेहताब पठाण यांच्यासह अनेकांसंदर्भातील तपशील 'भाळ आभाळ' मध्ये येतो.

तसनीम पटेल यांनी अगदी अपघाताने राजकीय क्षेत्रात प्रवेश केला. आणीबाणी नंतरच्या सार्वत्रिक निवडणुकीमध्ये नरहर कुरुंदकर सरांच्या आग्रहानुसार त्यांनी जाहीर सभेत भाषण केले. वक्तृत्व स्पर्धांचा अनुभव, सभाघोषणा, मराठी भाषावरील प्रभूत्व या जोरावर त्यांनी मोठ्या जनसमूदावर आपली छाप सोडली. त्यांच्या वक्तृत्वाचा बोलबाला झाला. अनेक सभांतून त्यांनी प्रचाराची धुरा सांभाळली. पुढील काळात शंकरराव चव्हाण यांच्या प्रचारा दरम्यान अनेक वेळा तसनीम पटेल आघाडीवर राहिल्या. जवळजवळ सतरा अठरा वर्षे शंकरराव चव्हाणांशी एकनिष्ठ राहिल्यानंतर त्यांनी राष्ट्रवादी काँग्रेसमध्ये अधिकृतपणे प्रवेश केला. शरद पवार यांनी तसनीम पटेल यांच्या क्षमतांची योग्य पारख करून त्यांची महाराष्ट्र राज्य समाज कल्याण महामंडळाची अध्यक्षा म्हणून नियुक्ती केली. या पदावर त्यांनी दीडवर्षांहून

अधिक काळ काम केले. जीवनाच्या वाटेवरील हे राजकीय वळण शरद पवार यांच्या व्यक्तिमत्त्वाने प्रभावित असल्याचे स्पष्टपणे जाणवते.

मुस्लीम समाजातील मुलींना शिक्षणासंदर्भात खूपच झगडावे लागते. धर्माची विशिष्ट चौकट आणि कमी शिक्षित पालकांची मानसिकता यामुळे जोपर्यंत सहजपणे शिक्षण उपलब्ध होते तोपर्यंत मुस्लीम मूली शिकतात. अशामुळे त्यांना अक्षर ओळख होते. पण स्वभाविष्यासंदर्भात या शिक्षणाचा फारसा उपयोग होत नसे. अशा परिस्थितीत तसनीम पटेल यांची शिक्षण घेण्याची ओढ विलक्षण आहे. अगदी शालेय स्तरापासून पी.एच.डी पर्यंतचा त्यांचा प्रवास प्रयत्नसाध्य आहे. सुरुवातीला कनिष्ठ महाविद्यालय व पुढील काळात वरीष्ठ महाविद्यालय, प्राचार्य, विद्यार्थी कल्याण मंडळाच्या संचालिका असा पदोन्नतीचा प्रवास त्यांनी केला. सध्या पीपल्स महाविद्यालय, नांदेड येथे वरिष्ठ महाविद्यालयामध्ये हिंदीच्या प्राध्यापिका म्हणून त्या कार्यरत आहेत. 1 जुलै 1978 ला पानसरे कॉलेजपासून सुरु झालेला नोकरीचा प्रवास बऱ्यावाईट अनुभवांचा आहे. या काळात मिळालेले अनेक सन्मान त्यांनी विनम्रपणे स्वीकारले. त्या आनंदाने बेभान किंवा दुःखाने विचलितही झाल्या नाहीत. आईवडिलांचे संस्कार व परमेश्वरावरील अढळ श्रद्धेने त्यांना जीवनसन्मुख बनविले. त्यामुळेच आयुष्याच्या या टप्प्यावर त्या समाधानी आहेत. मागे वळून पाहताना त्यांच्या मनात कृतार्थ भावना आहे. कुणाही संदर्भात कटूता नाही पण चालताना रक्तबंबाळ झाल्याची वेदना आहे. आपले पती मेहताब पठाण आणि मुलांच्या सानिध्यात ही वेदनाही हळूहळू विस्मृतीत जात आहे याची सुखद जाणीव तसनीम पटेल यांच्या आत्मचरित्रातून निश्चितपणे जाणवते.

‘भाळ आभाळ’मध्ये समाजजीवनाचे तुरळक संदर्भ आहेत. या आत्मचरित्राचा अवकाश स्वातंत्र्यपूर्व काळा पासूनचा आहे. आपले वडील निजामच्या काळातील प्रतिष्ठित व्यक्ती होते याचा संदर्भ देत असताना निजामापासून मूक्ती झाल्याचा काळ तसनीम पटेल यांनी मांडला आहे. ऐतिहासिक दृष्ट्या हैद्राबाद भारतीय संघराज्यात विलीन होत असताना पोलीस अॅक्शन झाली. रझाकार या परिसरात सत्ताधीश होते. मुस्लिमांचा एकतर्फी अंमल होता. फाळणीनंतर सर्वच बदलले. शेजारी शेजारी राहणारे पक्के दुश्मन बनले. चाचा, मामू म्हणून हाक मारणारे एकमेकांचे वैरी बनले. रझाकारांनी केलेले जुलूम मनात वागविणारा मोठा समाज मुस्लिमांच्या जीवावर उठला. ‘हिंदूस्तान हिंदूका, नही है किसी के बापका’ अशा घोषणांनी वातावरण तापत होते. मुस्लीम महिला व पुरुष जीथं आसरा मिळेल तीथं राहात होती. ही सर्व परिस्थिती तसनीम पटेल यांनी मांडली आहे. हैद्राबादचा मूक्ती संग्राम अनेकांच्या जीवनावर गडद परिणाम करणारा ठरला. पटेल यांचे कुटुंबही यापासून दूर राहू शकले नाही. याचा संयत आणि समयोचित तपशील तसनीम पटेल यांनी दिला आहे.

‘इस्लाम’मध्ये जाती नाहीत पण भारतीय मुस्लिमांमध्ये अनेक जाती आहेत. तसेच शिया व सुन्नीशिवाय इतर पंथ फारसा चर्चेत नाही. पण तसनीम पटेल यांचे वडील नूरमहंमद मात्र आपला पंथ ‘महेदवी पंथ’ असल्याचे अभिमानाने सांगत. सुन्नीच्या मागे उभे राहून नमाज अदा करणे त्यांना कमीपणाचे वाटे. (26) त्यामुळे ते अंत्यविधी किंवा लग्नकार्यालाही उपस्थित राहात नसत. या संदर्भात बिलोली गावातील मुस्लिमांमध्ये चर्चा व्हायची. त्यावेळी, ‘आम्ही मुर्शिद घराण्यातील सादात आणि सय्यद आहोत. आमच्यापेक्षा तूम्ही दुय्यम आहात. दुय्यम असलेल्या इमामाच्या मागे नमाज पढणे आम्हाला मान्य नाही. अरबीचे ज्ञान तुम्हाला काय आहे, जितके मला आहे. माझा वंशच पाहायचा, असेल तर चंचलगुड्याला आमच्या मस्जिदीत या आमचे घराणे पहा’ (103) असे म्हणायचे. यामुळे नूरमहंमद पटेल यांना यहुदी, शिया, वहाबी, रावजी, काफीर असेही म्हटले जाई. महेदवी मुसलमानांनी, ‘अलेसलाम येऊन गेले आहेत त्यामुळे पुनश्च येण्याचा प्रश्न उदभवत नाही’ अशी तत्वप्रणाली स्वीकारली असल्याची नोंदही लेखिकेने केली आहे.

तसनीमच्या आईने इस्लामी संस्कारांना पूरेपूर आपलेसे केले होते. त्यामुळे नवऱ्या व्यतिरिक्त परक्या पुरुषासमोर येताना त्या गोषा वापरीत. अगदी कासार बांगडी भरायला आल्यानंतर देखिल अब्बा म्हणजे तसनीमच्या वडिलांनी सांगितल्याशिवाय त्या आपला हात कासाराकडे देत नसत. परपुरुषाच्या हातात हात देणे (92) म्हणजे शरियत आणि धर्माच्या विरोधी कृत्य असल्याची त्यांची भावना होती. अशीच

स्थिती त्यांच्या आजारपणात निर्माण झाली. त्यांना टायफॉईड झाला असताना 'स्टेथोस्कोप' लावताना अब्बांना मध्यस्ती करावी लागली. तसनीम पटेल यांच्या आईवरील मुस्लीम संस्कार स्पष्टपणे जाणवतात. या संदर्भात त्यांचे कौतुकही व्हायचे अनेकांनी त्यांचा 'पतिव्रता' असा गौरव केल्याची नोंद लेखिका करतात.

तसनीमचे वडील आपल्या पध्दतीने इस्लामी तत्वांचा अर्थ विषद करायचे. तसनीमांना एकच एक विशिष्ट स्वप्न पडायचे. यामध्ये हिंदू मुस्लीमांचा दंगा सुरू असून त्यामध्ये अडकलेल्या तसनीमना एक गोरापान तरुण वाचवितो असे दिसायचे. हे स्वप्न वडिलांना सांगितल्यावर, 'खाब दीदम या मोहंमद खूप बादशहा याअली' असे ते म्हणायचे. याचा अर्थ काय असे विचारल्यावर, 'स्वप्न कसेही पडो स्वप्न पाहणाऱ्याने नेहमी 'फार छान, उत्तम' म्हणून ताबीर करावी असे महंमद साहेबांनी हदिसमध्ये नमूद केले आहे' असे सांगायचे. अल्लाहवरील श्रद्धा व्यक्त करताना आपल्या संरक्षणाची जबाबदारीही अल्लावर सोपवायचे. महंमद पैगंबरांनी 'ला इकरा' म्हणजे 'शिका, शहाणे व्हा' (259) असा संदेश दिल्याचेही लेखिका मांडते.

इस्लाम मध्ये अल्लाह शिवाय कुणालाही भजायचे नाही अशी श्रद्धा आहे. यामुळे पीर, दर्गा याबाबी धर्मसंस्कारामध्ये मान्य नाहीत. असे असले तरी ग्रामीण संस्कारामध्ये दर्गा, पीरांचे अस्तित्व जाणवण्याइतपत आहे. त्यामुळे मुस्लीमांचे जगणे यासर्व श्रद्धासहित स्वीकारावे लागते. तसनीम बाळंतपणाच्या काळात खूपच अत्यवस्थ होती. डॉक्टरांनी 'दवा पेक्षा दुवा' जरूरी असल्याचे सांगितले होते. अशावेळी तसनीम अल्लाहपर्यंत आपला आवाज पोहोचविण्यासाठी हजरत ख्याजा गरीब नवाज मोईनुद्दीन चिश्ती अजमेर शरीफला साकडे घालते. (323) आपल्या मुलगीला दर्ग्याच्या पायरीवर ठेवण्याचा शब्द देते. यथावकाश योग्य उपचाराने मुलगीचा धोका टळतो. तसनीम आपल्या मुलीचे नांव 'अजमेरी' (326) ठेवतात.

'भाळ आभाळ' मध्ये अतर्क्य ईश्वरी शक्तिचा प्रत्यय आल्या संदर्भातील अनेक गोष्टींचा तपशील आहे. त्याचबरोबर 'सालेह चाऊस'च्या मंत्रतंत्र, गंडेदोरे, करणी अशा गोष्टींचीही माहिती आहे. (29) इस्लाममध्ये अशा गोष्टींना थारा नाही. पण येथे मात्र तसनीमचे वडील सुरुवातीला नकार देत नंतर मात्र अशा गोष्टींनी प्रभावित होतात. ही समाजाचीच मानसिकता आहे. या संदर्भात पीर, दर्गा यांचा तपशीलही वैशिष्ट्यपूर्ण आहे. तसनीम पटेल यांनीही आपल्याला स्वप्नांद्वारे दृष्टान्त होत असल्याचे संदर्भ दिले आहेत. पुरोगामी विचार मांडणाऱ्या लेखिकेने असे संदर्भ देताना वृत्तीतील प्रामाणिकपणा जपला आहे. त्यांनी श्रद्धा आणि अंधश्रद्धा यामध्ये गफलत न करता असा तपशील दिला असून, 'विज्ञान युगात माणूस माझ्या असल्या विचारांना थोतांड कल्पना म्हणून हिणवू शकतो' असे तसनीम म्हणतात. अशा नोंदीतून व्यापक स्तरावर कार्यरत असणारी समाज मानसिकता टिपण्यात तसनीम पटेल यशस्वी ठरल्या आहेत.

मराठवाड्याचा परिसर निजामाच्या प्रभावाखाली होता. स्वाभाविकपणे मुस्लिमांव्यतिरिक्त इतर सर्व समाज दबलेल्या अवस्थेत असायचे. अशा काळात हैद्राबादवर कारवाई झाली. भारत सरकारचे नियंत्रण स्थापित झाले. स्वातंत्र्यानंतरच्या काळात सर्वच क्षेत्रात बदल झाले. राजकीय व्यवस्था तर पूर्णपणे बदलली. अशा वेळी समाजमनात काय चालले असावे अशी उत्सुकता लागून राहते. पण कांही अपवाद वगळता तसनीमना सर्वांनी मनापासून स्वीकारले.

बेबी श्यामला तसनीमची वर्गमैत्रिणी. तिच्या घरचे वातावरण अगदीच पुरोगामी. जात, धर्म या संदर्भात भेदाभेद नव्हता. तसनीम त्यांच्या घरी मोकळेपणाने राहात असे. तिच्याबरोबर जेवायला बसत असे अनेक संदर्भ प्रस्तुत लेखनात आढळतात. त्याचबरोबर हळीदवेडे (307) बाईंनी मुसलमान आहे म्हणून नाकारलेली जागा याचाही उल्लेख होतो. प्राचार्य पदासाठी योग्य असतानाही 'पानसरेंचे कॉलेज मुस्लिमांच्या हातात जाऊ दिलं नाही' (407) असे म्हणणाऱ्या सहसंचालिका यांचाही उल्लेख तसनीम पटेल यांनी केला आहे. येथे एक नोंद कराविशी वाटते की तसनीम पटेल यांना कुटुंब, नातेवाईकांपेक्षाही अधिक आधार इतरांनी दिला. जात, धर्म अशी विषमता मनात न आणता अगदी शुध्द मानवतावादी दृष्टीने मदत, सहकार्य आणि मार्गदर्शन केले. शिक्षण, नोकरी, राजकीय वाटचाल अशा प्रत्येक टप्प्यावर तसनीमना 'नॉन मुस्लीम' लोकांचे मिळालेले पाठबळ महत्वपूर्ण असून यासंदर्भातील कृतज्ञता त्यांनी वेळोवेळी व्यक्त केली

आहे. यामध्ये नरहर कुरुंदकर आणि कुटुंबिय, दत्ता भगतसर, शंकरराव चव्हाण आणि कुटुंबिय, श्रीयूत भोसले, बापू दहाटकर अशा अनेकांचा उल्लेख आहे.

तसनीम पटेल यांच्या आयुष्याचा बहुतांशी सर्व प्रवास मराठवाडा परिसरातील आहे. स्वाभाविकपणे याचा प्रभाव त्यांच्या लेखनावर जाणवतो. त्यांनी लेखनामध्ये अनेक उर्दू, हिंदी शब्दांचा उपयोग केला आहे. यामध्ये वजू, जानिमाज, सबल, कदमबोस, छिल्ले, बैनामा, इबादत, शिर्क, तसवीह, हिजाब अशा शब्दांचा समावेश आहे. पटेल यांनी या शब्दांचा अर्थही सांगितल्यामुळे कुठेही रसभंग होत नाही. मराठी वाचकांना अगदीच अपरिचित असणाऱ्या शब्दांचा अर्थ समजल्यामुळे आशय अधिक परिणामकारकपणे पोहोचतो.

आपल्या मनातील आशय गडदपणे वाचकांपर्यंत पोहोचण्यासाठी लेखिका वाक्यप्रचार व म्हणींचा वापर करतात. सय्यदअलीच्या अल्पायुषाची नोंद सांगताना 'कुत्र्याला खीर पचत नाही'(25) असे सहजपणे त्यांनी म्हटले आहे तर 'स्त्री तर एरंडाचे झाड'असे म्हणून स्त्रीच्या जीवनातील वेदना अधोरेखित केली आहे. तसेच भाषिक वैशिष्ट्ये जपताना त्यांनी सुभाषितपर अनेक वाक्यांचा उपयोग केला आहे. यामध्ये, 'वाळणाऱ्या झाडाला थोडासा पाण्याचा शिडकावादेखील नवीन पालवी फुटण्यास मदत करतो,'(31) 'भविष्याची संकटे परतून लावण्यासाठी तिने मला चिलखतच चढविले होते,'(70) 'माझे गणित कायमस्वरूपी कच्च राहिले आणि आयुष्याचे गणितही कच्चेच राहिले,'(71) 'नांदेडसारख्या ठिकाणी अमरवेली सारखे जगणे अवघड वाटत होते,'(193) 'गुरुजींच्या दृष्टीने ती पांघरण्यासाठी दिलेली शाल होती पण माझ्या, दृष्टीने परिस्थितीशी मुकाबला करण्यासाठी गुरुजींनी दिलेले ष्कवच होते. संघर्षावर मात करण्यासाठी दिलेले एक वस्त्र नसून 'अस्त्र'होते(200) 'जो स्वतःसाठी जगतो तो शैतान जो दूसऱ्यासाठी जगतो तो इनसान'मर्यादा पाळणे हाच बुरखा', 'गुरुजीसमोर बसून लिहिणे कबलाच्या जंगलात जाण्यासारखं होतं,'सगळ्या शक्यता संपवात तेव्हा परमेश्वराशिवाय दूसरा पर्याय शिल्लक राहात नाही' (317) आदींचा समावेश होतो.

'भाळ आभाळ'ची मांडणी विस्तृत आणि बारीकसारीक तपशिलांसह झाली आहे. विशेषतः अगदी सुरुवातीला कथन केलेला कुटुंबियांविषयीचा तपशील दीर्घ आहे. मावश्यांसंदर्भातील माहिती नेमकेपणाने मांडली असती तरी फारसे बिघडले नसते. लेखनाच्या ओघात कांही तपशीलाची पुनरावृत्ती झाली आहे. विशेषत लग्नतारेखे संदर्भातील नोंद एकाच पानावर सलग तीन ओळीमध्ये पुन्हापुन्हा येत राहते. तसेच '25 सप्टेंबर 1987 ला मी सत्तावीस वर्ष पूर्ण करेन'(317) असे विधान आहे. जन्म तारखेचे साल विचारात घेतले तर सत्ताविसाव्या ऐवजी एकतीस अशी नोंद हवी होती. अर्थात या गोष्टी नजरचूकीनेही झाल्या असण्याची शक्यता आहे. यामुळे तसनीमांच्या जीवन चरित्रामध्ये फारशी त्रुटी राहात नाही. मुस्लीम कुटुंबातील स्त्रीला 'उभं'राहताना कोणकोणत्या दिव्यांना सामोरे जावे लागते याचा संयत शब्दातील हा आलेख निश्चितच प्रामाणिक व्यक्तीमनाचा वेध घेणारा ठरला आहे.

प्रा.डॉ. तसनीम पटेल यांनी 'भाळ आभाळ'च्या माध्यमातून आपली जीवनगाथा मांडली आहे. सर्वसामान्य स्त्री आणि सर्व सामान्य मुस्लीम स्त्री यांमध्ये प्रथमदर्शनी फारसे भेद नसले तरी शिक्षणाने निर्माण होणाऱ्या जाणिवांचे स्वरूपमात्र निश्चितपणे भिन्न आहे. भारतीय समाजजीवनात कोणत्याही धर्मातील स्त्रीला परिस्थितीशी संघर्षच करावा लागला. धर्म आणि समाजाच्या विशिष्ट चौकटीत राहताना कितीतरी बंधने तिच्यावर लादण्यात आली. तरीही सोशीकवृत्तीने स्त्रीया जगत राहिल्या. काळाबरोबर स्त्रीयाही सजग बनत आहेत. त्यांना शिक्षणाचा मोठा आधार मिळत आहे. या आधाराने त्या केवळ विचारच करीत नाही तर कृतीही करीत आहेत. याचा पुरावा म्हणून तसनीम पटेल यांच्या 'भाळ आभाळ'कडे पाहावयास हवे. परिस्थिती अनुकूल नसताना प्रयत्नातील सातत्याने परिस्थितीला आपल्या बाजूला करण्याचे शिवधनुष्य कसे पेलावे याचा आदर्श प्रस्तुत मुस्लीम लेखिकेने घालून दिला आहे.

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प्रस्तावना :

‘यत्र नार्यस्तु रमन्ते तत्र देवता’ म्हणजे ज्या ठिकाणी स्त्रियांची पुजा होते, त्यांचा मान – सन्मान राखला जातो त्याच ठिकाणी देवदेवतांचा वास असतो. असे सांगितले जाते. देवदेवतांच्या काळात तर पुरुष आणि स्त्री असा मूळात भेदभावच नव्हता. कारण भारतीय पुरातन संस्कृतीत विद्येची देवता सरस्वती, धनाची देवता लक्ष्मी, संरक्षणाची देवता कालीमाता, इत्यादींचा उल्लेख आम्ही अभिमानाने आज देखिल करतो आहोत. इतकच काय भारतीय संस्कृतीत उत्कृष्ट स्वयंपाक करणारी अन्नपूर्णा होती असेही मानतो आहोत. प्राचीन भारताचा इतिहास पाहता भारतातील स्त्री ही पूर्णतः स्वतंत्र बाण्याची होती. जर सिंधु संस्कृतीचे अध्ययन आपण केले तर सिंधु संस्कृतीत मातृसत्ताक कुटुंब पध्दती होती. स्त्रियांना सामाजिक दर्जा उच्चतेचा होता. पण कालांतराने तिच्यावर अनेक बंधने आली व ती जोखडात बंदिस्त झाली. या विश्वाची निर्मिती जरी निर्मिकाने केलेली असली तरी ती रचना मात्र पुरुषाने केलेली आहे. त्यामुळे जे निर्माण झाले ते सर्व पुरुषांनी आपल्या मनाप्रमाणे व सोयीप्रमाणे ठरविले. इतकच काय यांचा जन्म देखिल आपल्या आवडी व सवडीप्रमाणे ठरविला. आपल्या हातात लेखणी आहे त्याचा गैरवापर करून काही माणसानां काही माणसांनी बंदिस्त – गुलाम केले. बायबल मध्ये स्त्रियांचा जन्म पुरुषांच्या बरगडी पासून झाला असे सांगितले आहे. पुरुषाला एकटे एकटे वाटू लागल्यावर परमेश्वराने स्त्रीची निर्मिती केली. व तिला बजावून ठेवले की ज्ञानाचे फळ खावू नकोस तरीदेखील तिने ज्ञानाचे फळ खाल्ले म्हणून तिला कपटी बनविले. तिला पुरुषाच्या अंकित केले, आश्रित केले. पुढे मनूने आपल्या मनुस्मृती या ग्रंथाद्वारे स्त्रीवर अनेक बंधने लादली. बालपणी वडीलांच्या, तरुणपणी पतीच्या आणि वृधापकाळात मुलाच्या ओझ्याखाली ठेवले. तीला स्वतंत्र विचार करण्याची संधीच दयायची नाही असे ठरवून दोनहजार व्रतवैकल्ये असणार—या चतुर्वर्गचिंतामणी सारख्या ग्रंथाची निर्मिती हेमाडपंडिताने केली व तीला धार्मिकतेच्या अधिष्ठानात कोडून ठेवले.

तुलशीदास यांनी “ शुद्र ढोर पशू नारी” या एका वाक्यात शूद्र लोक, जनावर, पशू आणि स्त्रियां या अनपढ, मूर्ख आहेत अशी गणना केली. भारतीय संस्कृतीच्या प्रारंभी स्त्रियांना समाजाच उच्च दर्जा मिळालेला होता. पण कालांतराने तिच्यावर अनेक सामाजिक बंधने आलीत. स्त्री ही ‘चूल आणि मूल’ एवढ्यापुरती मर्यादितच ठेवली गेली. विधवा विवाहास बंदी, केशवपन, सतीप्रथा, बालविवाह अशा अनेक कुप्रथा स्त्रियांच्यावर लादल्या गेल्या. या सर्व रूढी, परंपरांना, प्रथांना प्रथमतः सुरुंग लावण्याचे काम बुध्दाने केले. मौर्य घराण्याच्या अस्तानंतर आलेल्या शृंगाने मनुस्मृतीवर आधारित प्रशासन सुरु केल्याने स्त्री ही दास्यात गणली गेली व कायमची गुलाम झाली.

इतिहासातील स्त्रीचे सामाजिक स्थान:

स्त्री स्त्री म्हणून जन्माला येत नाही ती घडविली जाते. असे सी मॉन दि बोहूवार म्हणते. निसर्गाने कधीही स्त्री पुरुष असा भेदभाव केला नाही पण माणसाने मात्र आदिम काळापासून स्त्री ला गुलाम म्हणून वागविण्यास सुरुवात केली. पुरुषप्रधान समाजव्यवस्थेत पुरुष हा शारिरीक क्षमतेनी बलाढ्य असल्यामुळे त्याने स्त्रियांची शोषणाची पध्दत अस्तित्वात आणली. वैदिक काळात स्त्रियांना मान होता. समाजात त्यांना गौरवपूर्ण स्थान होते. शिक्षणाचा त्यांना अधिकार होता. त्याकाळात विशिष्ट मनोरचनेच्या स्त्रिया, स्वतःला विद्योपासनेला वाहून घेत असत. दैनंदिन जीवनात आवश्यक असलेल्या मंत्रांचे ज्ञान आणि दैनंदिन जीवनातील, विहित वैदिक विधी करण्याची पात्रता वैदिक स्त्रियात होती.

उत्तर वैदिक काळात पितृसत्ताक समाजव्यवस्था निर्माण झाली. विकसित अर्थव्यवस्था पुरुष चालवू लागले. स्त्रियांची स्थिती शुद्रासमान झाली. तिच्याकडे एकाद्या भौतिक वस्तुप्रमाणे पाहिले जावू लागले. समाजात मुक्तपणे संचार करण्याचे स्वातंत्र्य तिच्याकडून हिरावून घेण्यात आले. तिच्यावर अनेक बंधने लादली गेली. हिंदू समाजातील कर्मकांडाचा निषेध करून बौद्ध समाज अस्तित्वात आला. बौद्ध धर्माने स्त्रियांना धार्मिक बाबतीत समानता दिली. मध्ययुगीन काळात मुसलमान राज्यकर्ते झाले. या काळात तर स्त्रीच्या स्थानाची घसरगुंडीच सुरु झाली. मुस्लीम राज्यकर्त्यांनी आपल्या स्त्रियांना पडदानशील ठेवले त्याचेच अनुकरण उत्तरेतील राजघराण्यांनी केले व आपल्या स्त्रियांना पडदानशील ठेवले. ते उच्च कुलीनतेचे लक्षण मानले गेले. याच काळात वधूपित्याने वरास द्यावयाची हुंड्याची चाल रूढ झाली. याचा समाजातील स्त्रीच्या स्थानावर परिणाम झाला. उत्तरोत्तर स्त्रियांचा समाजातील दर्जा घसरत गेला. हिंदुच्या सामाजिक जीवनाच्या इतिहासात स्त्री एक कलंक म्हणून ओळखली जावू लागली. संस्कृतीचे रक्षण करण्यासाठी तिच्यावर अधिकाधिक बंधने लादली गेली.

स्त्रीवादाची सुरुवात :

उत्तर वैदिक काळापासून स्त्रियांच्या समस्यांना सुरुवात झाली होती. चार भिंतीच्या आत स्त्रीचे जीवन कोंडले होते. 18 व्या शतकात स्त्रियांच्या प्रश्नांचे विचार मंथन सुरु झाले. स्वातंत्र्यपूर्व काळात लोकहितवादी, म. फुले इ. समाजसुधारक पुढे आले आणि त्यांनी या प्रश्नांना वाचा फोडली. हे स्त्रीमुक्ती आंदोलनाचे पहिले पाऊल होते. त्यावेळी भारतात इंग्रजी सत्तेचा अमल होता. स्त्रियांच्या प्रश्नांकडे इंग्रज सरकारचे लक्ष वेधून या समस्या सोडविण्यासाठी सरकारला कायदे करायला या समाजसुधारकांनी भाग पाडले. यांच्याकडून स्त्रियांच्या बाबतीत सर्वच क्षेत्रात परिवर्तन झाले असे नाही पण समाजाचा आधारभूत घटक म्हणून स्त्री प्रश्नांकडे सर्वांचे लक्ष वेधले गेले. लोकहितवादी, महर्षी धोडो केशव कर्वे, राजाराम मोहन रॉय, म. फुले, पंडिता रमाबाई, ताराबाई शिंदे, न्या. रानडे, म. गांधी आदिंनी स्त्रियांच्या बाबतीत लिखाण केले होते. ते लिखाण स्त्रियांच्यावर पुरुषांच्याकडून होणाऱ्या अन्यायाबाबत होते. पुरुषप्रधानतेला धरून होते. 1960 नंतर मराठी साहित्यात जे स्त्रीवादी लिखाण झाले ते भारतीय संस्कृतीला विरोध करण्यातून व जागतिक पातळीवरील स्त्रीवादी साहित्यचळवळीतून झालेले आहे.

1920 नंतरचा कालखंड मराठी वाङ्मयाच्या दृष्टीने आधुनिक मानला जातो. याचाही अंगुलीनिर्देश इंग्रजी राजवटीकडेच जातो. विसाव्या शतकाच्या सुरुवातीपासून जे काही लिखाण झाले ते प्रामुख्याने हिंदु जातीव्यवस्थेवर टिका करणारेच होते. स्त्रीला माणूस म्हणून जगण्याची, समानतेची वागणूक का दिली जात नाही ? तिला पुरुषांपेक्षा दुय्यम स्थान का दिले जाते ? या अनुषंगाने काही स्त्री लेखिकांनी व सुधारणावादी पुरुषांकडून लिहिले गेले आहे. त्यावेळी जे लिखाण स्त्रीवादी म्हणून लिहिले गेले ते फक्त दया बुद्धीतूनच लिहिले गेले आहे. त्यावेळच्या काही दाम्भिक समाजसुधारकांनी पाठीमागच्या दालनातून आपल्या घरातील स्त्रियांना शिक्षण देण्याची व्यवस्था केली. या उच्चवर्गीय स्त्रियांना शिक्षणांमुळेच व्यक्तिस्वातंत्र्याचे महत्त्व कळाले व त्यांनी आपली पर्यायाने स्त्रीची दुःखे मांडली. हीच स्त्रीवादी साहित्याची सुरुवात होती. त्यावेळी जरी शुद्र वर्गातील स्त्री, शेतकरी स्त्री, व कष्टकरी स्त्री या साहित्याच्या आसपास जरी नसली तरी मराठीत आज जे स्त्रीवादी साहित्य आढळते त्याची मुहूर्तमेढ या साहित्यातूनच झालेली आहे. स्त्रीवादी मराठी साहित्य – मराठी साहित्यात साधारणतः 1960 नंतरच्या दशकांत स्त्रीवादी साहित्य जाणीवपूर्वक लिहिले जावू लागले आणि एकोणीसशे सत्तर ऐंशीच्या व नंतरच्या दशकांतही स्त्रीवादी साहित्याचा प्रवाह काव्य, कथा, कादंबरी अशा प्रकारांत जोमोने विकसित होवू लागला.

साहित्यातून व्यक्त होणारा स्त्रीवाद :

प्राचीन काळापासून स्त्रीकेंद्री साहित्य मौखिक वा लिखित स्वरूपात होते. मराठी लोकगीतांतून हा स्त्रीत्वाचा स्वर सतत ऐकू येतो. मराठी वाङ्मयाचा इतिहासात महदंबा मुक्ताबाई जनाबाई बहिणाबाई आदींनी आपली मनोकामना, गाऱ्हाणी मांडलेली आहेत. आपल्या मनात खळबळ माजवणारे नानाविध

विचार अनिर्बंधपणे प्रकट करण्यास 'कादंबरी' हा साहित्यप्रकार लेखिकांना अधिक जवळचा वाटला असावा. कारण त्यानंतर यशोदाबाई भट यांनी 'मुलांचे बंड' (1921) या कादंबरीत विधवांची दुरावस्था, हिंदू धर्मातील चालीरीतींचा निषेध करण्यासाठी शांताबाई नाशिककर यांनी 'हाच का धर्म?' (1930) शिकलेल्या पण उशिरापर्यंत लग्न न जमलेल्या मुलीची व्यथा सांगण्यासाठी 'लग्नाचा बाजार' (1929), घटस्फोटाची व पोटगीची मागणी प्रतिपादन करणारी कमलाबाई बंबेवाले यांची बंधमुक्ता (1930), स्त्री – पुरुष समानतेचा पुरस्कार करण्यासाठी इंदिराबाई सहस्त्रबुध्दे यांनी 'बाळूताई धडा घे' (1931), गीता साने यांनी 'हिरवळीखाली' (1926) या कादंबरीत शिकलेली मुलगी गर्विष्ठ व कलहप्रिय असतेच व अशी शिकलेल्या बहिणीची भावाला लाज वाटते, त्याचबरोबर प्रेमा कंटक यांच्या 'काम आणि कामिनी', 'अग्नियान' (1942), शकुंतला परांजपे यांची 'घराचा मालक' (1948), इ. अशा अनेक कादंबऱ्यातून स्त्रियांच्या काळजाचा ठाव घेणारे व पुरुष लेखकांना न उमजणारे विषय या स्त्री लेखिकांनी चित्रित केले आहेत. त्यांना जे सलत होते, खुपत होते तेच त्यांच्या लिखनाचे विषय होते. जरी या लेखिकांचे लिखाण जरी अल्प असले तरी विस्तृत मराठी साहित्याचे दार ठोठावून त्यांनी किमान आपल्याकडे जगाचे लक्ष वेधण्याचा प्रयत्न तरी केला आहे. त्यांनी आपल्यावर म्हणजेच संपूर्ण स्त्री समाजावर होणारा अन्याय अत्याचार, स्त्री – पुरुष विषमतेचे, पुरुषसत्ताक समाजव्यवस्थेचे प्रभावी चित्रण केले आहे.

विभावरी शिरूरकर यांनी 1950 मध्ये 'बळी' ही कादंबरी लिहिली व मराठीतील वास्तववादाची दैन्यावस्था आपल्यासमोर आणली. त्यांच्याच 'हिंदोळ्यावर', 'जाई', 'शबरी', 'उमा', 'खरे मास्तर' कादंबऱ्यांनून त्यांनी काळाची नस अचून पकडली आहे. कमल देसाईच्या 'रात्रंदिन आम्हां' (1964) आणि 'काळा सूर्य व हॅट घालणारी बाई' (1975) या कादंबरीने प्राचीन मिथ्येचे उध्वस्त करून नवी स्त्रीवादी अर्थ दिले आहेत. एका ओसाडनगरीत राहणाऱ्या नायिकेला जड, आळसटलेले, उथळ, लिबलिबीत प्रेम तिरस्करणीय, नकोनकोसे वाटते, तिला प्रस्थापित मूल्यव्यवस्थेचे दडपण झुगारून देणाऱ्या अश्वरथासारखे स्वच्छ व कचकचून जगायचे आहे. अंतःकरण यातनांनी पिळवटून निघाल्याविना अस्तित्वाची तीक्ष्ण खूप कशी पटणार, त्यामुळे पापाच्या खाईत ती रसरसून उडी घेते. ईश्वराशी भांडण मांडते, शेवटी गावातील पुरातन मंदिर तोडून टाकते आणि स्वतःही मरते.....1.

1975 ला आंतरराष्ट्रीय महिला वर्ष म्हणून साजरे झाले आणि त्यानंतर शेकडो कादंबऱ्या प्रकाशित झाल्या. महाराष्ट्रात यानिमित्ताने 'स्त्री-मुक्ती', स्त्रीवाद या संकल्पना रुढ होवू लागल्या. 'ललकारी', 'स्त्री-उवाच', 'मिळून साऱ्याजणी' यासारखी नियतकालिके स्त्रियांच्या मनातील वास्तववादी स्पंदने व्यक्त करू लागली. त्यातून त्या स्वतःचे अनुभव व्यक्त करू लागल्या. स्त्रियांना त्यांचे स्वतःचे हक्क सांगणारे गट स्थापन झाले. त्यांनी प्रबोधन म्हणून ज्योती म्हापसेकर यांच्यासारख्या लेखिकेचे 'मुलगी झाली हो' यासारख्या पथनाटयाचा वापर केला. दूरदर्शनने तर स्त्री – जीवनाचे दर्शन घडविणारी 'स्त्री-मुक्तीच्या पाऊलखुणा' हीर मालिका प्रक्षेपित केली. कुसम अभ्यंकर, नयना आचार्य, सुमती क्षेत्रमाडे, शैलजा राजे, शकुंतला गोगटे, योगिनी जागळेकर, चंद्रप्रभा जोगळेकर यांनी विपुल प्रमाणात पारंपारिक कादंबरी लेखन केले. तर काहीजणींना वेगळ्या, विषयाला स्पर्श केला. ज्योत्सा देवधर यांनी 1971 मध्ये लिहिलेल्या 'कुंवरनी' मध्ये घोडयावरून रपेट मारणारी, मनसोक्त पोहणारी, शिकारीला जाणारी, मुलगी असून पुरुषाप्रमाणे वागणारी स्त्री रेखाटली. लीला श्रीवास्तव यांनी 'कितीतरी एकटे' (1967), शकुंतला गोगटे 'जाणता अजाणता' (1978), शैलजा राजे 'अंतरीच्या गूढ गर्भी' (1975), यांनी शिकलेल्या, धीट व मोकळ्या झालेल्या स्त्रियांचे विषय हाताळलेले आहेत. यांच्या कादंबऱ्यातून विवाहपूर्व व विवाहबाह्य संबंध, लैंगिक अतृप्तता, मॉडेलिंग करणे, पतीचा मुलांचा त्याग करणे असे अनेक विषय हाताळले. यातून कदाचित आधुनिक स्त्री म्हणजे बाहेरख्याली स्त्री असा समजही होण्याचा संभव होता पण त्याचाही मनोवैज्ञानिक दृष्टिकोणातून अभ्यास झाला पाहिजे.

आधुनिक स्त्रीवादी साहित्यात प्रामुख्याने कमल देसाई, गौरी देशपांडे, शांता गोखले, कविता महाजन, प्रिया तेंडुलकर, मेघना पेटे, नीरजा यांच्या कादंबऱ्यांनी मोलाची भर घातली आहे. आपण आपल्यासारखे असणे, आयुष्यभर घडत – मोडत जाणे, निवड करण्याचे स्वातंत्र्य वापरणे, त्यातून स्वतःचा

मूल्यभाव व्यक्त करणे आणि यावाचून अन्य काही पर्याय नसल्याने अखंड वेदना, व्याकूलता व शैमान घालणाऱ्या प्रश्नांच्या भोवऱ्यात अडकणे, त्यातूनही स्वतःचा शोध घेण्याची प्रतिज्ञा कायम राखणे या अनुषंगाने वरील लेखिकांनी आपल्या कादंबऱ्या चित्रित केल्या आहेत. या कादंबऱ्यातून आपल्याला समकालीन आधुनिक जीवनाचे बरेवाईट पैलू समजतात. एकत्र कुटुंबपध्दतीचा लोप, अर्थाजनाने वाढलेला आत्मविश्वास, स्वतंत्र निर्णय घेऊन जगण्याची आकांक्षा यामुळे पारंपारिक पुरुषसत्ताकतेला धक्का देणाऱ्या या कादंबऱ्यांचे विषय आहेत. सानिया लिखित 'आवर्तन'(1996) मध्ये सुरुची श्रीरंगबरोबर लग्न न करताच राहण्याचा निर्णय घेते. येथील सुरुची किंवा रीटा वेलिणकर भाड्याच्या घरात स्वतंत्र राहतात. यातून रीटा वेलिणकरची प्रतिक्रिया अत्यंत बोलकी आहे. 'घर असणं म्हणजे निसर्गावर मात करणं..... एकटीचं घर असणं म्हणजे समाजावरही मात करणं, प्रथम माणूस – निसर्ग हा दुवा तुटला; मग माणूस – माणूस हा दुवा तुटला'..... (रीटा वेलिणकर, पृ. 40) आपले प्रेमसंबंध उघडपणे असावेत असा आग्रह धरणाऱ्या रीटाला साळवी 'स्टुपिड इमॅच्युअर वुमन' म्हणतो आणि रीटाला आपण सात वर्षे याविषयी न बोलता एकत्र राहिलो ते मॅच्युअर होते काय ? असा प्रश्न पडतो. याठिकाणी रीट आपले आणि साळवीचे लैंगिक संबंध स्पष्टपणे सांगते किंवा आपल्या डॅडी – मम्मीचेही संबंधाचे वर्णन बिनधास्तपणे करते. आशा बगे लिखित 'त्रिदल'(1994), मधुन मंजू – शारदाचे संबंध व्यक्त केले गेले आहेत. प्रतिमा इंगोले यांनी 'बुढाई'(1999), मध्ये तळागाळांतील, कष्टकरी समाजातील स्त्रीच्या जीवनसंघर्षाची व तिला भोगाव्या लागणाऱ्या दुःखाची करुण कहाणी सांगितली आहे. गौरी देशपांडेनी आपल्या कादंबरीतून स्वतंत्र, मुक्त, प्रगल्भ स्त्रीची अनेक रूपे चित्रण केलेली आहेत. स्त्रीवादी दृष्टिकोणातून स्त्रियांचे अनेक प्रश्न व जाणिव्यांची अभिव्यक्ती, पुरुषसत्ताक समाजव्यवस्था व पुरुषी मानसिकता यांची उपहासात्मक टिंगल, करिअरला प्राधान्य देणाऱ्या स्त्रीच्या समस्या, तिच्या व्यथा यांचे प्रभावी चित्रण त्यांनी केले आहे. शांता गोखले यांच्या 'रीटा वेलिणकर' या कादंबरीची मानसशास्त्रीय तसेच समाजशास्त्रीय स्त्रीवादी भूमिकेतून चिकित्सा करता येते. या कादंबरीतून स्त्रीवादातील भगिनीभाव या संकल्पनेचा पुरस्कार केला आहे. आशा बगे यांची 'भूमी' ही कादंबरी, प्रिया तेंडुलकरांच्या कथा भारतीय स्त्रीवादी चिकित्सेतून मूल्यमापन करता येते. कविता महाजन यांची 'ब्र' ही कादंबरी भारतीय व समाजशास्त्रीय अशा दोन्ही दृष्टिकोणातून अभ्यासता येते. मेघना पेठे यांच्या कादंबरीत मुक्त जीवनपध्दती, बिनधास्त जीवनशैली यांचा पुरस्कार आढळतो. तर नीरजा यांनी चिंतनशील पध्दतीने आपल्या लेखणातून वास्तववादी चित्रण केले आहे.

निष्कर्ष :

1. बहुतांशी स्त्रीयांना कुटुंबात वा कामाच्या ठिकाणी स्वातंत्र्य मिळत नाही.
2. स्त्रीवादी साहित्याने सभोवतालच्या परिस्थितीचे विश्लेषण करायला शिकविले.
3. पुरातनकाळापासून आजच्या प्रगत युगातही स्त्रीयांच्या समस्या आहेत. त्या वेगवेगळ्या साहित्याद्वारे त्यांनी व्यक्त केल्या आहेत.
4. स्त्रीवादी साहित्यातून स्त्रीयांनी समाजातील कर्मकांड, अंधश्रद्धा यांच्यावर कडाडून हल्ला केला आहे.
5. शासनाने स्त्रियांच्या हिताकरिता विविध कायदे केले व स्त्रियांना सक्षम करण्याचा प्रयत्न केला म्हणून आज विविध क्षेत्रात स्त्रिया काम करित आहेत.
6. आपण गुलाम आहोत याची स्त्रीयांना जाणीव झाल्यामुळे स्त्रीयांची स्वतंत्र होण्याची विचारधारा बनत गेलेली दिसून येते
7. आजच्या काळात स्त्रीयांना आर्थिकदृष्ट्या सक्षम करून स्वतःच्या पायावर उभं करता येते.

समारोप

प्रथमतः स्त्री ही एक व्यक्ती आहे. तिला स्वतःचे विचार, भावना व्यक्त करण्याचे स्वातंत्र्य आहे. समाजाचा घटक म्हणून तिला महत्त्व आहे. स्वलिखाणातून, अनुभवनातून तो कसा व्यक्त होतो हे पाहणे

स्त्रीवादी दृष्टिकोनाचे फलित ठरेल. आधुनिक जीवनपध्दतीने उत्पन्न झालेले पेच मांडण्याचा त्या प्रयत्न करतात. त्यांच्या जगाचा आवाका विस्तारलेला नाही पण त्यालाही सामाजिक परिस्थितीच जबाबदार आहे. स्त्रीवादाच्या अनुषंगाने जे लिहिले ते अल्प असले तरी मराठी साहित्यात स्त्रीवादी साहित्याने जी मोलाची भर घातली ती अत्यंत मोलाची आहे.

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महाराष्ट्रामधील महात्मा गांधीच्या पहिल्या शिष्या अवंतिकाबाई गोखले यांचे भारतीय
स्वातंत्र्य संग्रामामधील योगदान : एक दृष्टीक्षेप

डॉ. डी. व्ही. सुर्यवंशी,

इतिहास विभागप्रमुख,

सहकारभूषण एस.के.पाटील महाविद्यालय, कुरुंदवाड.

महात्मा गांधीजींनी म्हटले होते की, जोपर्यंत महिला पुढे येत नाहीत तोपर्यंत समाजाचे, राष्ट्राचे कल्याण होणार नाही. अहिंसात्मक संघर्ष करण्यास स्त्रीयाच अधिक योग्य आहेत. घराघरामधून स्त्रिया बाहेर पडल्याशिवाय राष्ट्रीय चळवळीला सामर्थ्य प्राप्त होणार नाही. तिला जीवनाच्या प्रत्येक क्षेत्रात पुरुषांइतकेच अधिकार मिळाले असले पाहिजेत. या विचारानुसारच त्यांनी हजारो स्त्रियांना भारतीय स्वातंत्र्य लढयाच्या चळवळीमध्ये आणल्या.

अनेक शतकांपासूनच भारतामध्ये तसेच जगातील अन्य देशांमध्ये स्त्रियांना दुय्यम स्थान देण्यात आले आहे. आजही मानवी जीवनाच्या प्रत्येक सामाजिक, आर्थिक, सांस्कृतिक व राजकीय क्षेत्रामध्ये पुरुषांचेच वर्चस्व प्रस्थापित झालेले दिसते. परंतू अलिकडील काळामध्ये स्त्रियांची चुल आणि मूल यांच्याशी निगडित असणारी पारंपारिक प्रतिमा बदलत चाललेली दिसते. विज्ञाननिष्ठ, स्वावलंबी, आत्मविश्वासपूर्ण वाटचाल करताना दिसत आहे. या आधुनिक स्त्रिया आपले हक्क प्रस्थापित करण्यासाठी आणि न्याय मिळविण्यासाठी पुढे येत आहेत. त्यांच्या या जाणिव जागृतीमुळे स्त्री अभ्यासकेंद्र निर्माण होऊन वसाहतवादी, राष्ट्रवादी, मार्क्सवादी इतिहासलेखन प्रवाहाप्रमाणेच स्त्रीवादी इतिहास लेखनप्रवाह रुढ झालेला आहे.

आजपर्यंतच्या इतिहासलेखनामध्ये स्त्रियांच्या कामगिरीकडे त्यांनी दिलेल्या योगदानाकडे म्हणावे तितके लक्ष देण्यात आलेले नाही. या टिकात्मक धोरणातूनच आधुनिक काळात स्त्रीवादी इतिहासलेखनाला चालना मिळालेली दिसते.

याच अनुषंगाने भारतीय स्वातंत्र्य लढयामधील चळवळीमध्ये सुध्दा पुरुषांच्या बरोबरीने अनेक स्त्रियांनी आपले बहुमोल योगदान दिलेले आहे. या स्वातंत्र्य लढयाच्या चळवळीमध्ये प्रत्यक्ष भाग घेऊन कार्यरत असणा-या महिला आहेत. तशाच या चळवळीमध्ये अप्रत्यक्षरित्या भाग घेतलेल्या काही ज्ञात - अज्ञात महिला आहेत. त्यामध्ये प्रामुख्याने राजमती पाटील, लीलाताई पाटील, यशोदाबाई भट्ट, येशुबाई सावरकर, प्रेमाबाई कंटक, अवंतिकाबाई गोखले, सरोजिनी नायडू, विना दास, प्रितीलता वड्डेदार, मीराबेन पटेल, भगिनी निवेदिता, कल्पना दत्त इत्यादी हजारांच्या संख्येने या महिलांनी भारतीय स्वातंत्र्य संग्रामामध्ये भाग घेतलेला होता. पण त्यांच्या महत्वांच्या इतिहासकारांच्या इतिहासलेखनामध्ये सुध्दा स्पष्ट उल्लेख झालेला नाही. त्यासाठीच या असंख्य स्वातंत्र्यसेनानींच्या कार्याचा, त्यांनी दिलेल्या योगदानाचा आढावा घेण्यासाठीच म्हणून प्रस्तुत शोधनिबंधामध्ये अवंतिकाबाई गोखले या स्वातंत्र्यसेनानींच्या योगदानावर प्रकाश टाकला आहे.

अवंतिकाबाई गोखले (सन 1882 ते 1948) यांचा जन्म सातारा जिल्हयामध्ये झाला. शिक्षण पूर्ण झाल्यानंतर त्या मुंबई येथे शिक्षिका म्हणून नोकरीस रुजू झाल्या. अवंतिका गोखले यांचे पती बबनराव गोखले हे व्यवसायाने इंजिनियर होते. त्यांनीच अवंतिकाबाई शिकाव्यात म्हणून प्रोत्साहन दिलेले होते. याचाच एक भाग म्हणून अवंतिकाबाईंनी परिचारिकेचा अभ्यासक्रम सन 1901 मध्ये पूर्ण केला. आणि सामाजिक कार्याची मुहुर्तमेढ रोवली.

अवंतिकाबाई गोखले यांच्या कार्याचा आढावा आपल्याला त्यांच्या जीवनामधील तीन टप्प्यामधून घेता येतो

1)सन 1901 ते 1916

2)सन 1916 ते 1933

3)सन 1933 ते 1948

सन 1901 ते 1917 या कालखंडामधील योगदानाचा अभ्यास करताना सन 1913 पर्यंतचे त्यांचे सर्वसामान्य आयुष्य आणि सन 1913 नंतर त्यांना इचलकरंजीच्या राणीसाहेबांची सहाय्यक म्हणून इंग्लंडला जाण्याची संधी मिळाली. आणि या इंग्लंडमधील वास्तव्यामध्ये त्यांच्या दृष्टीकोनात झालेला बदल यांचा अभ्यास करावा लागतो. देवीच्या रोगाची लागण झालेल्या रोग्याची सेवा करण्यात त्यांनी स्वतःला पूर्णपणे वाहून घेतले.

देवीचा रोग हा परमेश्वरी कोप नसून तो लसीकरणअभावी होतो हे जनतेला पटवून दिले. समाजामध्ये आरोग्यविषयक जनजागृती निर्माण करण्याचा प्रयत्न केला यावरून अवंतिकाबाई गोखलेंची समाजसेवा करण्याची तळमळ दिसून येते.

इंग्लंडमधील वास्तव्यामध्ये त्यांनी अनेक इस्पीतळे, बालशाळा व स्वयंसेवी संघटनांना भेटी दिल्या. त्यानंतर त्यांचा दृष्टीकोन व्यापक झाला. त्या त्या क्षेत्रामधील कार्याने समाजाचा दृष्टीकोन बदलू शकतो. याची अवंतिकाबाईंना जाणीव झाली. मॅचेस्टर बर्मिंघॅमच्या वास्तव्यामध्ये सामाजिक कार्यकर्त्या म्हणून स्त्रियांच्या भूमिकेचे निरीक्षण केले. याची प्रेरणा घेत त्यांनी मुंबईमधील लालबाग परळ भागामध्ये शिक्षण, स्वच्छता, अस्पृश्यता निवारण, कामगार स्त्रियांच्या मुलांसाठी पाळणाघर इ. सामाजिक उपक्रम सुरु केले.

दुसरा कालखंड : सन 1916 ते 1933

या कालखंडामध्ये अवंतिकाबाई गोखले यांच्या जीवनाला कलाटणी मिळालेली दिसते. कारण सन 1916 च्या लखन काँग्रेस अधिवेशनामध्ये त्यांची व महात्मा गांधी यांची भेट झाली. याच भेटीमध्ये म. गांधींनी अवंतिकाबाई गोखले यांच्यामधील अनेक नेतृत्व गुण पाहून त्यांच्याकडे विविध प्रकारच्या जबाबदा-या दिलेल्या दिसतात. या विविध जबाबदा-या पार पाडण्यास आपण सक्षम असल्याचे अवंतिकाबाईंनी सिध्द करून दाखविले हे त्यांनी पुढील काळात पार पाडलेल्या कामगिरीवरून आपणास ठामपणे सांगता येते.

चंपारण्य सत्याग्रहामधील अवंतिकाबाईंची कामगिरी सन 1917 :

ब्रिटीश अधिका-यांनी चंपारण्य जिल्हयातील शेतक-यांच्यावर निळीची लागवड करण्याची सक्ती केली. शेतक-यांच्या दृष्टीने व शेतीच्या उत्पादकता निकषानुसार ही निळीची लागवड शेतक-यांसाठी नुकसानकारक ठरणारी होती. याच प्रश्नाला म.गांधींनी समोर ठेवून चंपारण्यमध्ये सत्याग्रहाला सुरुवात केली. या सत्याग्रहामध्ये अवंतिकाबाई म.गांधीजींच्या बरोबर सहभागी झालेल्या होत्या. त्यांनी चंपारण्यमध्ये निरक्षरता, अज्ञान, आरोग्याची हानी याविरुद्ध लढा पुकारला त्यांनी स्वच्छतेविषयीची प्रात्यक्षिके लोकांना करून दाखविली. आणि स्त्रिया व प्रौढ यांच्या शिक्षणाचे महत्व जोरकसपणाने सांगितले या कामगिरीमधून अवंतिकाबाईंची राष्ट्रसेवेतून सामाजिक बांधिलकी, समाजसेवा दिसून येते.

हिंद महिला समाजाची स्थापना :

चंपारण्य सत्याग्रहामधील कामगिरी यशस्वीपणे पार पाडल्यानंतर भारतीय स्त्रीयांची सर्वांगीण प्रगती व्हावी म्हणून सन 20 नोव्हेंबर 1918 मध्ये अवंतिकाबाईंनी हिंद महिला समाजाची स्थापना केली. स्त्रियांच्या शक्तीचा व संघटनांचा ओघ राष्ट्रीय कार्याकडे वळवावा म्हणून मुंबईमध्ये या सभेने आपल्या कार्याला सुरुवात केली. मुंबईमधील मध्यमवर्गीय स्त्रीयांच्यामध्ये शिक्षणाची, सामाजिक व राष्ट्रीय कार्याची आवड निर्माण करण्याचे श्रेय या संस्थेला दिले जाते. या समाजांतर्गत शिवणकाम, विणकाम, ग्रंथालय सुविधा, आरोग्यविषयक जाणिव्या निर्माण करणे, स्त्रियांचे शिक्षण इ. विविध उपक्रम हाती घेतले. स्त्रियांची उन्नती व प्रगती झाल्याशिवाय त्या राष्ट्रीय कार्याला वाहून घेणार नाहीत हे जाणून घेऊन या समाजाने 'हिंदू महिला' हे मराठी साप्ताहिक सुरु केले.

म.गांधींच्या इच्छेनुसार पेरीने कॅप्टन, हंसा मेहता, जयश्री रामजी, यशोधाबाई भट्ट व कृष्णा घुमटकर यांच्या सहाय्याने अवंतिकाबाईंनी 'देशसेविका संघ' स्थापन करण्यामध्ये ही पुढाकार घेतलेला दिसतो.

व्याख्यानमालेचे आयोजन :

अवंतिकाबाई गोखले यांनी आपल्या हिंद महिला समाजाच्या वतीने Women & Nation या विषयावरती पं.मदनमोहन मालवीय, म.गांधी, गोपाळ कृष्ण देवधर, डॉ.कुर्तकोटी व लोकमान्य टिळक यांच्या सारख्या थोर विभूतींच्या व्याख्यानमाला आयोजित करित असत. या व्याख्यानमालेचा उद्देश स्त्रियांच्यामध्ये जनजागृती करणे हा होता.

मुंबई महापालिकेमधील कार्य :

समाजकार्याची आवड आणि स्त्री कल्याणासाठीचे त्यांचे प्रामाणिक प्रयत्न यामुळे सन 1924 साली त्या मुंबई महापालिकेत निवडून आल्या. मुंबई महापालिकेच्या त्या पहिल्या महिला सदस्य होत्या. मुंबई महापालिकेत असताना त्यांनी सामाजिक आरोग्यविषयक, स्वच्छता विषयक व आर्थिक बाबीसंबंधी अनेक विषयांवर चर्चा घडवून आणली. सार्वजनिक आरोग्य समिती व स्थायी समितीच्या सदस्य या नात्याने त्यांनी मुक्तीसेनेचे बचावगृह, मुंबईची दक्षता संघटना, सेंट कॅथरीन बचावगृह नौरोसजी वाडीया यांच्या नावाचे प्रसुतीगृह, महिला शिवणवर्ग इ.संघटनाबरोबर त्यांनी काम केले. स्त्रिया व मुले यांचे आरोग्य व स्वच्छता करणारे कामगार, कनिष्ठ समाजल्या जाणा-या जाती इ. लोकांच्या सुधारणांना त्यांनी प्रोत्साहन दिले.

स्थायी समितीच्या सदस्या झाल्यावर त्यांना दिला जाणारा खास भत्तासुद्धा त्यांनी विविध संस्था व गरजू व्यक्तींना देऊन आपली सामाजिक बांधीलकी दाखवून दिली.

सविनय कायदेभंगाची चळवळ आणि अवंतिकाबाईची कामगिरी :

म.गांधीनी सन 1930 मध्ये सविनय कायदेभंगाची चळवळ सुरु केली. सहनशक्ती व विश्वास यातून निर्माण झालेले कणखर मन हे नेतृत्वासाठी आवश्यक आहे. या भूमिकेतून त्यांनी स्त्रियांना भारतीय स्वातंत्र्य लढयामध्ये सहभागी होण्याचे आवाहन केले. त्याप्रमाणे असंख्य भारतीय स्त्रियांनी या सविनय कायदेभंगाच्या चळवळीमध्ये अलौकिक कामगिरी करून दाखविली. या चळवळीअंतर्गत मिठाच्या सत्याग्रहाचे नेतृत्व सरोजिनी नायडू, हंसाबेन मेहता, लिलावती मुन्शी, उर्मीलादेवी या महिलांच्या बरोबरीने अवंतिकाबाईनीही केले. प्रभातफे-या, दारु व परदेशी कापडाच्या दुकानासमोर निदर्शने करणे यामध्ये स्त्रियांनी पुरुषांच्या बरोबरीने भाग घेतला. कमलादेवी चट्टोपाध्याय व अवंतिकाबाई गोखले यांनी मुंबईच्या चौपाटीवर 7 एप्रिल 1930 रोजी मिठाचा कायदा मोडला. समुद्राच्या पाण्यापासून मीठ बनवून ते रस्त्यावर विकले. आणि सविनय कायदेभंग किंवा पोलिसांच्या अत्याचाराला बळी पडलेल्या सत्याग्रहींची सेवा शुश्रूषा करण्याचे महत्त्वपूर्ण कार्य अवंतिकाबाई गोखले यांनी निस्वार्थीपणे केले.

सप्टेंबर 1930 मध्ये सत्याग्रहींनी ध्वजारोहन करणे ब्रिटीश सरकारने अवैध ठरविले. त्यामुळे ध्वज उभारून सविनय कायदेभंग करणे हे नव्या सत्याग्रहीचे काम होते. त्यानुसार अवंतिकाबाईंच्या सत्याग्रहीच्या 13 व्या तुकडीने 26 ऑक्टोबर 1930 रोजी ध्वजारोहन केले. राष्ट्रध्वजाचा गौरव करणारी गाणी गायली. त्यानंतर अवंतिकाबाईंनी ब्रिटीश अधिकाऱ्यांचा धिक्कार करणारी एक पुस्तिका जाहीर केली. त्यामुळे त्यांना दुसऱ्या दिवशी अटक करण्यात आली. आणि आर्थर रोड तुरुंगामध्ये पाठविण्यात आले. तुरुंगामध्ये त्यांनी सुतकताईचे काम सुरु केले. कोर्टाची रितसर कार्यवाही झाल्यानंतर मॅजिस्ट्रीटने त्यांना 6 महिने कैद व 400 रुपयेचा दंड अशी शिक्षा सुनावली. ब्रिटीश शासन व काँग्रेस यांच्या मधील करारानुसार सर्व राजकीय कैद्यांना मुक्त करण्याचे ठरले त्यानुसार मार्च 1931 मध्ये अवंतिकाबाईंची सुटका करण्यात आली.

सविनय कायदेभंग चळवळ जरी स्थगित करण्यात आली तरी भारतीय राष्ट्रीय काँग्रेसने आपले विधायक कार्य सुरुच ठेवले यामध्ये खादीचा प्रसार, दारुबंदी, परदेशी मालावर बहिष्कार इ. बाबींचा समावेश होता. अवंतिकाबाई या सर्व कार्यक्रमांमध्ये आघाडीवर होत्या. म.गांधीजींनी खादीचा प्रसार व साक्षरता प्रसार ही दोन महत्वाची कामे अवंतिकाबाईंवर सोपविली होती. या कार्यासाठी त्यांनी अहोरात्र मेहनत घेतलेली दिसते.

सन 1933 – 1948 या काळातील अवंतिकाबाईंचे कार्य :

सन 1933 मध्ये, आपल्या पतीच्या आजारपणामुळे अवंतिकाबाईंनी सक्रीय राजकारणामधून निवृत्ती घेतली. त्यानंतर त्यांनी आपले संपूर्ण लक्ष हिंद महिला समाजाच्या उपक्रमावरती केंद्रीत केले. आणि राष्ट्रीय कार्य सुरु ठेवले. सन 1937 च्या प्रांतिक विधान मंडळाच्या निवडणूकाही लढविण्यास त्यांनी नकार दिला. सन 1942 च्या चलेजाव चळवळीमध्येही त्यांनी भाग घेतला नाही. त्या जरी सक्रिय राजकारणामधून निवृत्त झाल्या तरी म.गांधीनी सोपविलेल्या सकारात्मक कार्यामध्ये त्यांनी स्वतःला झोकून दिले होते.

अवंतिकाबाई गोखले यांच्यामध्ये अनेक गुणांचा समुच्चय झालेला होता. प्रामाणिकता, निस्वार्थीपणा, अखंड परिश्रम करण्याची तयारी, स्पष्ट वक्तेपणा, निर्भीडता, संयम इ. गुणामुळेच त्यांचे भारतीय स्वातंत्र्य लढयामधील कार्य उजळून निघाले. या राष्ट्रीय सेवेच्या कार्यामध्ये त्यांना त्यांच्या पतीची मोठया प्रमाणात साथ मिळाली. वैयक्तिक फायदयासाठी नेतृत्व करणे त्यांना मान्य नव्हते. स्वातंत्र्य चळवळ असो किंवा समाजसेवा या दोन्ही क्षेत्रांमध्ये समन्वय साधून राष्ट्रीय कार्य करण्याची अंगभूत वृत्ती दिसते. आपल्या देशासाठी, देशाच्या प्रगतीसाठी, स्वातंत्र्यासाठी त्यांनी स्वतःला झोकून दिले. म.गांधींच्या प्रभावाखाली आल्यानंतर सत्य, अहिंसा, सत्याग्रह, परोपकार, भुतदया इ. तत्वांचा प्रभाव त्यांच्या प्रत्येक कृतीतून दिसतो. म.गांधींच्या सांगण्यानुसार टिळक स्वराज्य फंडासाठी 1600 रु. जमवून आपल्या राष्ट्रीय कार्याची पोच पावती दिली. कोणत्याही पदाची अपेक्षा न ठेवता त्यांनी निस्वार्थीपणाने देशसेवा केली. भारतीय स्वातंत्र्यलढयाच्या चळवळीमध्ये सामाजिक आणि राजकीय अशा दोन्ही आघाडयावरती महत्वाची भूमिका बजावलेली दिसते. त्यांच्या ठिकाणी असणारे वक्तृत्व आणि नेतृत्व गुण पाहून स्वतः लोकमान्य टिळकांनी "महाराष्ट्राची सरोजिनी निर्माण होत आहे" असे भावपूर्ण उद्गार काढले आहेत.

पुरुषांच्या बरोबरीने कार्य करण्याची किंबहुना पुरुषांपेक्षा अधिक निष्ठेने कार्य करण्याची शक्ती तुमच्यात आहे. यासाठी स्त्री वर्गात जागृती करण्याची शिकस्त करा हा म.गांधीजींचा आदेश शिरोधार्य मानणारी म.गांधींची महाराष्ट्रामधील पहिली शिष्या अवंतिकाबाई गोखले यांचे भारतीय स्वातंत्र्यलढयाच्या चळवळीमधील योगदान हे अतुलनीय असेच आहे.

संदर्भ ग्रंथ :

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2. नवाझ ब.मोदी, भारतीय स्वातंत्र्यलढयातील स्त्रिया, अनुवादवासंती फडके, मेहता पब्लिकेशन हाउस, पुणे 2003 (या संदर्भ ग्रंथामधील प्रा. मृदूला देवस्थळे यांचा शोधनिबंध)
3. भारतीय स्त्री जीवनाची वाटचाल, यशवंतराव चव्हाण महाराष्ट्र मुक्त विद्यापीठ.
4. एस.एस.गाठाळ, भारतीय इतिहासातील स्त्रिया व स्त्री जीवन, कैलाश पब्लिकेशन्स, औरंगाबाद.
5. मुंबई महापालिका कामकाज अहवाल, सन 1922 ते 1933.
6. य.दि.फडके, विसाव्या शतकातील महाराष्ट्र, खंड 4, श्री विद्या प्रकाशन पुणे.

भारतीय स्वातंत्र्य चळवळीतील स्त्रीया

सौ. रूपाली सुनिल पाटील
सहा. प्राध्यापक इतिहास विभाग
कला, वाणिज्य आणि विज्ञान
महाविद्यालय आसुर्ले पोर्ले,
ता. पन्हाळा, जि. कोल्हापुर

सारांश :-

स्वातंत्र्य मिळण्यासाठी भारतीय स्त्रीयांनी केलेले योगदान हे महत्वपूर्ण आहे. राणी लक्ष्मीबाई, अॅनी बेझंट, सरोजीनी नायडु, सुचेता कृपलानी, अरुणा असफअली, मादाम कामा, कमला नेहरू, कस्तुरबा गांधी, विजयालक्ष्मी पंडीत, इंदिरा गांधी, कमलादेवी चट्टोपाध्याय, उषा मेहता यासारख्या स्त्रीयांनी .. प्रयत्नांची पराकष्टा करून धैर्याने या स्वातंत्र्य संग्रामात उतरल्या.

स्त्रीया, इतिहास आणि स्वातंत्र्य

प्रस्तावना :-

ब्रिटिशांच्या 200 वर्षांच्या अधिपत्या नंतर आपल्या देशाला स्वातंत्र्य मिळाले. या स्वातंत्र्य संग्रामात पुरुषांच्या बरोबर स्त्रियांचाही प्रत्येक क्षेत्रात सहभाग होता. त्यापैकी असहकार चळवळ, मिठाचा सत्याग्रह, विविध मेळाव्यातदेखील स्त्रीयांचे योगदान आहे. सरोजिनी नायडु यांनी देखील धारासना सत्याग्रहाच्या महिला अध्यक्षा होत्या. विविध प्रदेशात झालेल्या चळवळीत राजकीय व सामाजिक क्षेत्रातदेखील स्त्रीयांनी आपले योगदान दिलेले आहे. अहिंसा, स्वदेशीचा वापर यांसारख्या तत्वांचा अवलंब करण्यासाठी देखील स्त्रीयांचा सहभाग होता. काही स्त्रीया या चळवळीत आपल्या मुलांसहीत सहभागी होत्या. खाली काही महिला स्वातंत्र्य सेनानीच्या कार्याचा आढावा घेण्यात आलेला आहे.

राणी लक्ष्मीबाई, अॅनी बेझंट, सरोजीनी नायडु, सुचेता कृपलानी, मादाम कामा, कमला नेहरू, कस्तुरबा गांधी, विजयालक्ष्मी पंडीत, इंदिरा गांधी, कमलादेवी चट्टोपाध्याय, उषा मेहता

1) राणी लक्ष्मीबाई :-

1857 च्या ब्रिटिश इस्ट इंडिया कंपनी विरुद्ध झालेल्या स्वातंत्र्य उठावातील एक अग्रणी सेनानी म्हणून ज्यांच्या शौर्याने त्यांना क्रांतीकारकांची स्फूर्तिदेवत म्हणून जनमानसात सढळ स्थान प्राप्त झाले. त्या म्हणजे राणी लक्ष्मीबाई होय. राणी लक्ष्मीबाई या झाशीची राणी या नावाने प्रसिद्ध आहेत. यांचा जन्म 19 नोव्हें. 1935 मध्ये एका ब्राम्हण कुटुंबात झाला. इंग्रजांनी झाशीकडे अधिक लक्ष देण्यास सुरुवात केली. संभाव्य धोका ओळखुण राणीनेही आपली लष्करी सिद्धता केली. इंग्रजांनी झाशीच्या किल्ल्याला वेढा दिला. राणी मोठ्या निर्धाराने किल्ला लढवु लागली. ब्रिटिश सेनापती सर ह्युरोज याने किल्ल्याच्या तटबंदीला खिंडार पाडले. मोठ्या युक्तीने आपल्या मुलाला पाठीशी बांधुन घोड्यावर स्वार होवून राणी किल्ल्याबाहेर पडली. कालपीच्या दिशेने राणीची दौड सुरु झाली. 100 मैलांचे अंतर राणीने वाऱ्याच्या वेगाने पार केले. राणीला शत्रुने वेढा दिला. पाठलागावर असणाऱ्या इंग्रज सैनिकांनी राणीच्या डोळ्यावर, छातीवर जबर वार केले. राणीने पराक्रमाची शर्थ केली. मृत्युला कवटाळण्यापूर्वी राणीने वार करणाऱ्या दोन शत्रू सैनिकांना ठार मारले. राणीच्या मृत्युने (17 जुन 1858) उठावाच्या एका तेजस्वी पर्वाचा अंत झाला. स्वातंत्र्यवीर वि.दा. सावरकर राणीविषयी म्हणतात, "सत्तावनच्या स्वातंत्र्य समरातील अग्नि किल्लोळाची हे शेवटची ज्वाला असली तरी एक विभुती राष्ट्राच्या आरमितेला सफलता देते. अत्युत्तम सद्गुणांनी ही मुंजुषा होती. जातीने स्त्री, वयाने पंचविशीच्या आत, रूपाने खुबसुरत, वर्तनाने मनमोहक, आचरणाने सच्छील, राज्याचे नियमन सामर्थ्य प्रजेची प्रीती, स्वदेश भक्तीची जान्वल ज्वाला, स्वातंत्र्याची स्वतंत्रता, मानाची माननीयता, राणाची रणलक्ष्मी, लक्ष्मीराणी आमची आहे. असे म्हणण्याचा मान मिळणे परमदृष्टकर आहे. हंगलडच्या इतिहासात तो मान अजुन मिळालेला नाही.

2) अॅनी बेझंट :-

01 ओक्टों. 1875 जन्म. ही इंग्लंडमध्ये जन्मलेली भारतीय स्वातंत्र्य सैनिक, समाजसुधारक आणि तत्त्व ज्ञाली होती. त्यांचे जीवन भारतीय अध्यात्माने फुलले होते. थिओसॉफिकल सोसायटी ही त्यांची संघटना. भारतीय तत्त्वज्ञान संस्कृती व अध्यात्म यांचा त्यांनी सखोल अभ्यास केला होता. भारताच्या स्वातंत्र्य लढ्यातही त्या सहभागी झाल्या. 1915 च्या कलकत्याच्या काँग्रेस अधिवेशनाचे अध्यक्ष स्थान त्यांनी भुषविले होते. मॅडम हेलोता व्हॅटेक्सी या थिओसॉफिकल सोसायटीच्या अध्यक्षा होत्या. त्यांचा सीक्रेट डॉक्ट्रिन हा ग्रंथ अॅमीचे वाचला. लोकमान्य टिळकांप्रमाणे त्यांनी होमरूल आंदोलन उभारले. भारताच्या स्वातंत्र्याचा त्यांनी सदैव पुरस्कार केला. अॅनी बेझंट यांना भारताच्या स्वातंत्र्य लढ्याच्या इतिहासात महत्त्वाचे स्थान आहे. जन्माने ब्रिटिश असूनही त्यांनी भारताच्या स्वातंत्र्य लढ्यात भाग घेतला. त्या समाजवादी विचारसरणीच्या होत्या.

3) सरोजिनी नायडु :-

भारतीय कोकीळा म्हणून ज्यांचा सर्वत्र उल्लेख होतो. अशा सरोजिनी नायडु यांचा जन्म 13 फेब्रु 1879 मध्ये झाला. भारतीय स्वातंत्र्य लढ्यातील एक थोर कार्यकर्त्या, प्रभावी वक्त्या व कवयित्री होमरूल लीगसाठी अॅनी बेझंट आणि सी.पी. रामस्वामी अय्यर यांच्या बरोबर हिंदुस्थान भर दौरा काढला. आपल्या भाषणातून त्यांनी तरुणांचे कल्याण, श्रमप्रतिष्ठा, स्त्रीस्वातंत्र्य व राष्ट्रवार यांचा पुरस्कार केला. प्लेगच्या साथीत त्यांनी फार परिश्रम घेवून जनतेला सर्वतोपरी मदत केली. त्यावर त्यांना कैसर – इ – हिंद हे सुवर्ण पदक देण्यात आले. पण ते त्यांनी जालियनवाला बाग येथील हत्याकांडानंतर ब्रिटिश सरकारला हत्याकांड निषेधार्थ परत केले. स्त्रीयांचे पुरुषांच्या बरोबरीने काम करण्याचे हक्क आणि स्वातंत्र्य हेच आपले जीवनकार्य मानले. मुंबई महानगरपालिकेत सभासद म्हणून निवडून आल्या. 1908 मध्ये विधवा विवाह परिषदेत त्यांनी स्त्रियांच्या चळवळीचा पाया घातला आणि येथूनच त्यांच्या स्त्री विषयक चळवळीचा खरा प्रारंभ झाला.

4) सुचेता कृपलानी :-

भारतीय स्वातंत्र्य चळवळीत सुचेता कृपलानी यांचे योगदान सदैव आपल्या स्मरणात राहिल. अरुणा असफअली आणि उषा मेहता यांच्या सानिध्यातून त्यांनी भारतीय स्वातंत्र्य चळवळीत सहभाग घेतला. सुचेता कृपलानी देशाची पहीली महिला मुख्यमंत्री होत्या. सुचेता कृपलानी या महात्मा गांधीजींच्या अनुयायी होत्या. 1948 मध्ये त्या उत्तर प्रदेश विधानसभेच्या सदस्या होत्या. 150 – 52 मध्ये लोक सभेच्या सदस्या, 1961 मध्ये उत्तर प्रदेश च्या सदस्या, 1938 मध्ये स्वातंत्र्यता संग्राममध्ये कार्य केले. 1940 ते 44 च्या दरम्यान काँग्रेस आंदोलनात त्या अटकेत होत्या. 1942 च्या भारत छोडो आंदोलनात गुप्ततेने काम केले. 1951 – 56 पर्यंत प्रजा सोशलिष्ट पार्टीचे कार्य केले. 1963 – 67 या कालावधीत उत्तर प्रदेशाचे मुख्यमंत्री म्हणून कार्यरत होत्या. भारतीय स्वातंत्र्यानंतर देखील त्यांनी समाजातील दुर्गम भागांसाठी काम केलेले होते.

5) कमला नेहरू :-

भारताचे पहिले पंतप्रधान जवाहरलाल नेहरू यांच्या धर्मपत्नी यांचा जन्म 1 ऑगस्ट 1899 मध्ये दिल्ली येथे झाला. कमला नेहरू यांनी 1921 च्या अलाहाबाद येथील असहकार चळवळीत देखील त्यांनी हिरहिरिने भाग घेतला. त्यांनी महिलांची संघटना निर्माण करून गांधीजींच्या तत्त्वांचा अवलंब केला. विदेशी वस्तुवर देखील बहिष्कार टाकला. पंडित जवाहरलाल नेहरू यांनी कमला नेहरू यांनी राष्ट्रीय आंदोलनास साथ दिली.

6) विजयालक्ष्मी पंडित :-

जन्म 18 ऑगस्ट 1900 मध्ये झाला. या मोतीलाल नेहरू यांच्या कन्या तर जवाहरलाल नेहरू यांच्या बहिण आहेत. त्या गांधीजींच्या शिष्य होत्या. 1927 च्या लाहोर अधिवेशनात सहभागी झाल्या. कॅबिनेट मंत्री (उत्तर प्रदेश) म्हणून कार्य केले. विजयालक्ष्मी पंडित या संसद पटु व उत्तम वक्त्या म्हणून प्रसिध्द आहेत. 21 विद्यापीठांनी त्यांना डॉक्टरेट ही पदवी देवून गौरविले. त्यांनी महाराष्ट्राच्या राज्यपाल

म्हणून 1962 ते 1964 पर्यंत काम केले. 1953 मध्ये त्या संयुक्त राष्ट्रांच्या पहिल्या महिला अध्यक्षा बनल्या. इ.स. 1964 मध्ये फुलपुर लोकसभा मतदार संघातून खासदार म्हणून निवडून आल्या.

7) मादाम भिकाईजी रूस्तुम कामा :-

24 सप्टें 1861 जन्म या भारतीय लढ्यातील प्रमुख महिला नेत्या होत्या. त्या फ्रेंच नागरिक होत्या. दादाभाई नौरोजी यांच्या सचिव म्हणून मादाम कामा यांनी काम केले त्यांनी युरोपात युवकांना एकत्र करून भारताला स्वातंत्र्य मिळवण्यासाठी प्रयत्न करण्यात प्रवृत्त केले. स्वातंत्र्य मिळवण्यासाठी झटणाऱ्या क्रांतिकारकांना आर्थिक मदतीसाठी अन्य प्रकारची मदत त्या करत इ. स. 1907 साली झाली. जर्मनीतल्या स्टुटगार्ट येथे आंतरराष्ट्रीय साम्यवादी परिषद भरली होती. या परिषदेलाही विविध देशांचे हजारावर प्रतिनिधी आले होते. त्या परिषदेसाठी मादाम कामांनी भारतीय झेंडा हातात घेवून लोकांना भारताबाहेर माहिती दिली त्या एक प्रभावी वक्त्या होत्या.

8) कमलादेवी चट्टोपाध्याय :-

जन्म 3 एप्रिल 1903 भारतीय समाजसुधारक स्वतंत्रता सेनानी तसेच भारतीय हस्तकला क्षेत्रात नवजागृती करणारी गांधीवादी महिला होत्या भारतीय स्वातंत्र्य आंदोलनास हस्त शिल्प त्या पुनजागृती व मागे, तसेच प्रेरणा शक्तीसाठी आणि सहयोगासाठी भारतीय स्त्रीयांचा सामाजिक, आर्थिक स्तर उंचावण्यामागे कमलादेवी चट्टोपाध्याय यांचे अथक परिश्रम घडून आलेले होते. समाजसेवेबद्दल त्यांना 1955 मध्ये पद्मभूषण या पुरस्काराने सन्मानित करण्यात आले. 1987 मध्ये पद्म विभूषण पुरस्काराने सन्मानित करण्यात आले. 1966 मध्ये रेमन मैगसे हा पुरस्कार प्रदान करण्यात आला. 1939 – 44 च्या कालावधीत त्यांनी राजकारण क्षेत्रात स्वतःला वाहून घेतले. थिएटरच्या पुनजागृतीसाठी त्यांनी सदैव प्रयत्न केले.

9) कस्तुरबा गांधी :-

या महात्मा गांधीजींच्या पत्नी होत्या. जन्म 11 एप्रिल 1869. 1987 साली त्या महात्माजींच्या बरोबर राहण्यासाठी दक्षिण आफ्रिकेत गेल्या. 1904 – 12 दरम्यान त्या दरबान शहराजवळील फिनिक्स वसाहतीमध्ये समाज कार्यात मग्न होत्या. 1913 मधील भारतीय मजुरांच्या शोषण विरोधातील चळवळीत त्यांना 3 महिन्याची सक्षम कारावासाची शिक्षा झाली. त्या महात्माजींच्या तुरुंगवासाच्या काळात त्यांनी भारतातमध्ये चळवळीचे काम साकारले. 1916 मध्ये गांधींनी निळीचे उत्पादन करणाऱ्या शेतकऱ्यांच्या सत्याग्रहासाठी जेव्हा परतले तेव्हा कस्तुरबा त्यांच्या बरोबर भारतात आल्या. त्यांनी या शेतकऱ्यांच्या बायका आणि मुलांना साक्षरता आणि स्वायत्तेचे धडे दिले.

10) इंदिरा गांधी :-

इंदिरा गांधी (1917 – 1984) या भारताच्या एक अत्यंत समक्ष व कर्तृत्ववान पंतप्रधान होत्या. देशाच्या राजकिय पटलावरील त्यांचे व्यक्तिमत्व व कारकीर्द विवादास्पद तशीच प्रभावशाली ठरली. आंतरराष्ट्रीय राजकारणात एक अत्यंत प्रभावशाली व्यक्तिमत्व म्हणून त्यांचे नाव आदराने घेतले जात असे. त्यांच्या अंगी सचोटी, निर्भयता, असाधारण मनोधैर्य ही पिता जवाहारलाल यांच्या व्यक्तिमत्वाची वैशिष्ट्ये पुरेपुर होती. भारत एक आधुनिक, स्वावलंबी, समर्थ राष्ट्र बनावे ही त्यांची महत्त्वाकांक्षा होती.

11) उशा मेहता :-

जन्म 25 मार्च 1920 भारतीय स्वातंत्र्य संग्रामात सक्रिय सहभागी होत्या. स्वातंत्र्यानंतरही त्यांनी गांधीवादी विचारसरणीतून महिला संघटना तयार केली. 1942 च्या भारत छोडो आंदोलनात त्यांनी हिरहिरीने भाग घेतला. मुंबई विद्यापीठात त्यांनी दर्शनशास्त्रात स्नातक डिग्री घेतली. स्वातंत्र्यानंतर त्यांनी गांधीजीचे सामाजिक, राजकीय विचारांवर पी.एच.डी. केली. आणि मुंबई विद्यापीठात अध्यापनास सुरुवात केली. महात्मा गांधींच्या स्मारक निधीच्या अध्यक्ष म्हणून यांची निवड करण्यात आली. गांधी शांती प्रतिष्ठानच्या सदस्या होत्या. भारत सरकाराने त्यांना पद्मविभूषणने सन्मानित केले.

समारोप :-

भारतीय स्वातंत्र्य संग्रामात ज्यांनी आपले जीवन व्यथित केले अशा भारतीय महीलांनी सदैव स्मरणात ठेवले. हे आपले कर्तव्य आहे. कारण त्यांच्यामुळेच आज या भारतात पुरुषांच्या बरोबरीने स्त्रीयांनी काम करतात. झाशीच्या राणीचा चपळपणा, सरोजी नायडुंचे राष्ट्रवादी विचार, अॅनी बेझंट यांचे भारतीय तत्वज्ञान हे देखील आजच्या भारतीय स्त्रीयांना प्रेरणादायी ठरते. विजयालक्ष्मी पंडीत या देखील संयुक्त राष्ट्रांच्या पहील्या अध्यक्षा होत्या. सुचिता कृपलानी या देशातील पहील्या मुख्यमंत्री होत्या. त्यामुळेच त्यांच्याच प्रेरणेने आज आपल्या देशाच्या राष्ट्रपती देखील स्त्रीया होतात. तर ग्रामीण भागातील ग्राम व्यवस्थेत सरपंच देखील स्त्रीयाच होतात.

ऋणनिर्देशन :-

हा रिसर्च पेपर तयार करण्यासाठी मला सरस्वती शिक्षण प्रसारक मंडळ, माळवाडी कोतोली चे संस्थापक अध्यक्ष, सह सचिव, य तसेच महादिद्यालयाचे प्राचार्य या सर्वांचे मार्गदर्शन मिळाले. हे काम पुर्नत्वास नेण्यास ज्या कोणी मला प्रत्यक्ष अप्रत्यक्षरित्या मदत, सहकार्य केले त्या सर्वांचे मी शतशः ऋणी आहे.

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राणी सरस्वतीदेवी पटवर्धन यांचे सामाजिक - शैक्षणिक कार्य

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पुरुषप्रधान समाजव्यवस्था आणि या व्यवस्थेत स्त्रियांना मिळालेले दुय्यमस्थान हे भारतीय समाजाचे प्राचीन कालखंडापासूनचे वैशिष्ट्य म्हणावे लागेल. कुटुंब हे स्त्रियांचे कार्यक्षेत्र तर पातिव्रत्य धर्माचे पालन आणि प्रजोत्पादन ही कर्तव्ये बनली. अनेक सामाजिक, राजकीय, आर्थिक, शैक्षणिक अधिकारांपासून स्त्रियांना वंचित ठेवले गेले. जे अधिकार पुरुषांना मात्र अगदी सहजपणे मिळत होते. त्यांच्या जगण्याचे नीतिनियम ठरविले गेले. त्यांच्यातील क्षमता दुर्लक्षित राहिल्या. या प्रतिकूल परिस्थितीतही अनेक स्त्रियांनी आपल्या कार्यद्वारे समाजात बदल घडवून आणण्याचे प्रयत्न केले मात्र याकडे म्हणावे तसे लक्ष दिले गेले नाही आणि म्हणूनच इतिहासाचे पुनर्लेखन ही काळाची गरज आहे. विशेषतः स्त्रियांना दुय्यम दर्जा देताना त्यांचे कार्यकर्तृत्व इतिहास लेखनात दुर्लक्षित केले गेले. ते आता समाजासमोर येणे अत्यंत आवश्यक आहे. सामाजिक, धार्मिक बंधनाचे रितीरिवाजांचे पालन करत अनेक स्त्रियांनी विविध क्षेत्रात उल्लेखनीय कार्य केले. विसाव्या शतकाच्या सुरवातीच्या काळात ही बंधने सर्वसामान्य स्त्रियांप्रमाणे उच्च वर्गातील स्त्रियांवरही होती. अशा प्रतिकूल परिस्थितीतही काही स्त्रियांनी केलेले सामाजिक, शैक्षणिक कार्य समाजाला प्रगतीच्या दिशेने नेणारे ठरले आहे. असेच एक स्त्रियांच्या प्रगतीसाठी कार्य केलेले महत्वाचे नाव म्हणजे सांगली संस्थानच्या राणी सरस्वतीदेवी पटवर्धन. सुस्वरूप सुशिक्षित राणी सरस्वतीदेवींनी सामाजिक, शैक्षणिक कार्याने स्वतःचा एक वेगळा ठसा सांगली संस्थानात उमटवला. त्यांचे कार्य या भागातील स्त्रियांना प्रगतीच्या दिशेने नेणारे ठरले.

शोधनिबंधाचा उद्देश –

दक्षिण महाराष्ट्रातील प्रगतशील संस्थान म्हणून सांगलीची पूर्वीपासूनच ओळख निर्माण झाली. यात महत्वाचे योगदान होते ते या संस्थानचे तिसरे आणि शेवटचे अधिपती चिंतामणराव पटवर्धन यांच्या सुविद्य पत्नी, सांगली संस्थानच्या राणी सरस्वतीदेवी पटवर्धन यांचे. त्यांच्या कार्यकर्तृत्वाचा विशेषतः राजघराण्याच्या मानमर्यादा सांभाळत त्यांनी केलेल्या सामाजिक, शैक्षणिक आणि महिलांसाठी केलेल्या कार्याचा आढावा घेणे हा या शोधनिबंधाचा प्रमुख उद्देश आहे.

संदर्भ साधने :

सांगली जिल्हा गॅझेटियर, सांगली संस्थानाचा वार्षिक अहवाल (स्टेट अँडमिनीस्ट्रेटिव्ह रिपोर्ट), सांगलीवर संस्थान काळातील आणि त्यानंतर प्रसिद्ध झालेली पुस्तके, गौरव ग्रंथ, स्मरणिका, दैनिकांमधील लेख, मुलाखत, वेबसाईटमधील माहिती अशा इंग्रजी आणि मराठी भाषेतील उपलब्ध साधनांचा या शोधनिबंधासाठी वापर केला आहे.

सांगली संस्थानचा थोडक्यात इतिहास :

आज सांगली दक्षिण महाराष्ट्रातील राजकीय, सामाजिक, आर्थिक, शैक्षणिक आणि सांस्कृतिकदृष्ट्या एक महत्वाचे शहर म्हणून ओळखले जाते. सांगली जिल्ह्याचे प्रमुख प्रशासकीय ठिकाण असलेली सांगली ही 1948 पूर्वी सांगली संस्थानाची राजधानी होती. संस्थानाच्या विलीनीकरणानंतर दक्षिण सातारा जिल्हा अस्तित्वात आला, त्याचे नामकरण 1960मध्ये सांगली जिल्हा असे झाले.¹

सांगलीला दोनशे वर्षांचा इतिहास आहे इ.स. 1801मध्ये चिंतामणराव पटवर्धन (पहिले) यांनी गृहकलहातून मिरज संस्थानाच्या वाटण्या झाल्यानंतर सांगलीला आपले प्रमुख ठिकाण बनविले. यानंतर केवळ सहा गल्ल्यांचे गाव असलेल्या सांगलीचा वेगाने विकास होत गेला. या संस्थानाचे तिसरे अधिपती म्हणून 1903मध्ये दुसऱ्या चिंतामणरावांची निवड झाली.² ते अल्पवयीन असल्यामुळे ब्रिटीश अँडमिनीस्ट्रेटर कॅप्टन बर्क यांनी 1910पर्यंत कारभार सांभाळला. धोरणी कॅप्टन बर्कने

संस्थानाची प्रगती घडवून आणली. विशेषतः शैक्षणिक विकासासाठी त्यांचे प्रयत्न महत्वपूर्ण ठरले.³ त्याच्या काळात 1908मध्ये मोफत आणि सक्तीच्या प्राथमिक शिक्षणाची योजना राबविली गेली. सज्ञान झाल्यानंतर 1910पासून चिंतामणरावांनी राज्यकारभार सांभाळला. बर्कचा वारसा पुढे चालवत त्यांनी विविध क्षेत्रात सुधारणा घडवून आणल्या. शेती, व्यापार, उद्योग, शिक्षण सर्वच क्षेत्रात सांगली याकाळात आघाडीवर आले. स्त्रियांच्या शिक्षणाकडे विशेष लक्ष दिले गेले. या सर्वांमूळेच पुरोगामी आणि प्रगतशील अशी सांगली संस्थानाची ओळख निर्माण झाली. सांगली हे दक्षिण महाराष्ट्रातील एक प्रमुख शैक्षणिक केंद्र बनले.⁴

राणी सरस्वतीदेवी पटवर्धन : पूर्वयुष्य –

राणी सरस्वतीदेवी पटवर्धन, या पूर्वाश्रमीच्या कमला जोशी. अमरावतीचे कॉंग्रेसचे पुढारी आणि नामवंत वकील श्री.मोरोपंत जोशी यांच्या त्या द्वितीय कन्या होत. इ.स. 1891 मध्ये त्यांचा जन्म झाला. स्त्री शिक्षणास अनुकूल नसणाऱ्या त्या काळात आईवडिलांनी त्यांना शिक्षण दिले. औपचारिक शिक्षणाबरोबरच त्यांना गायन, चित्रकला, अश्वारोहण, टेनिस असे शिक्षणही मिळाले. 1907 मध्ये त्या मुंबई विद्यापीठाची मॅट्रिक परीक्षा उत्तीर्ण झाल्या. यानंतर त्यांना उच्च शिक्षणासाठी अमरावतीहून पुणे व त्यानंतर मुंबई येथे पाठविण्यात आले. उच्च शिक्षण घेत असतानाच त्यांचा विवाह सांगलीचे अधिपती चिंतामणराव पटवर्धन (दुसरे) यांच्याशी 29 जून 1910मध्ये झाला.⁵ या काळात त्यांच्या विवाहात राजकीय अडचणीही आल्या. विशेषतः कॉंग्रेसच्या पुढार्यांच्या मुलीशी राजेसाहेबांनी विवाह करावा, याला मुंबई सरकारचा आक्षेप होता. मात्र राजेसाहेबांनी याबाबत ठाम भूमिका घेतल्यामुळे सरकारने आक्षेप मागे घेतला आणि विवाह होऊ शकला. अधिक शिकलेली मुलगी असल्यानं चिंतामणरावांच्या मातोश्रींना शंका वाटत होती. कालांतराने ही शंका निवळली.⁶

सुधारकी विचारांच्या घरातून सरस्वतीदेवी यांचा प्रवेश एका परंपरावादी राजघराण्यात झाला. या घरातील प्रथा – परंपरा, राणीपदाच्या मानमर्यादा त्यांनी पटकन आत्मसात केल्या. चिंतामणरावांना त्यांनी दिलेली साथ ही संस्थानाला प्रगतीकडे नेणारी ठरली. विशेषतः सामाजिक आणि शैक्षणिक कार्यात त्या स्वतः प्रत्यक्षपणे सहभागी होत असत.⁷ संस्थानाच्या विलीनीकरणानंतरही त्यांचे हे कार्य सुरु राहिले.

राणी सरस्वतीदेवींचे कार्य :

1 शैक्षणिक क्षेत्र :

स्त्री शिक्षणाला चालना देण्यासाठी सांगलीत संस्थान काळापासून प्रयत्न झाले. मुलींसाठी स्वतंत्र प्राथमिक शाळा इ.स. 1875 मध्ये सुरु करण्यात आली होती. प्रशासक कॅप्टन बर्कच्या काळात मुलींचे शिक्षणातील प्रमाण वाढावे यासाठी विशेष प्रयत्न केले गेले. 1917-18 मध्ये सरस्वतीदेवी पटवर्धन यांच्या प्रोत्साहानाने प्रौढ महिलांसाठी वर्ग सुरु करण्यात आले, ज्या वर्गात लिहिण्या वाचण्याबरोबरच शिवण-भरतकाम इ. ही शिकवले जाई. या शाळेसाठी वुईमेन्स एज्युकेशन बोर्डाची 1919 मध्ये स्थापना झाली. याचे अध्यक्षपद राणीसाहेबांकडे होते. सांगलीतील मुलींच्या शिक्षणाचा प्रश्न हाताळण्याच्या आणि नियंत्रण करण्याच्या दृष्टीने या बोर्डाची स्थापना करण्यात आली होती.⁸

वुईमेन्स एज्युकेशन बोर्दाने महर्षी धोंडो केशव कर्वे यांच्या मार्गदर्शनाखाली कन्याशाळा सुरु केली. पुढे या शाळा एकत्रित केल्या गेल्या. 25 सप्टेंबर 1933 मध्ये वुईमेन्स एज्युकेशन बोर्डाचे रूपांतर 'वुईमेन्स एज्युकेशन सोसायटी'त झाले व या संस्थेच्या अंतर्गत कन्याशाळेची स्थापना झाली. प्राथमिक ते उच्च शिक्षण देणाऱ्या शैक्षणिक शाखा या संस्थेने सुरु केल्या. मुलांच्या शाळेत मुलींना न पाठविण्याचे धोरण असणाऱ्या अनेक पालकांनी आपल्या मुलींना या 'फक्त मुलींच्या'शाळेत शिक्षणासाठी पाठवायला सुरुवात केली. यामुळे अनेक मुलींना शिकण्याची संधी मिळाली. पुढे याच कन्याशाळेचे नामकरण 1951 मध्ये 'राणी सरस्वतीदेवी कन्याशाळा' असे करण्यात आले. राणी सरस्वतीदेवींच्या कार्याचा हा सन्मान होता. शिवाजी विद्यापीठाच्या परिक्षेत्रातील पहिले कन्या महाविद्यालय सुरु करण्याचे

श्रेयही या संस्थेला जाते. 1958 मध्ये या संस्थेचे अध्यक्षपद त्यांनी भूषविले आणि राजेसाहेब चिंतामणराव पटवर्धन उपाध्यक्षपदी होते. संस्थेच्या प्रगतीसाठी त्या नेहमी कार्यरत राहिल्या. स्थापनेपासून अखंडपणे कार्यरत असणाऱ्या या संस्थेने सांगलीतील स्त्रियांच्या शिक्षण विकासात महत्त्वाची भूमिका बजावली.⁹

कन्याशाळेचे पहिले वार्षिक स्नेहसंमेलन 1934 मध्ये झाले. याप्रसंगी स्नेहसंमेलनाच्या अध्यक्षपदावरून बोलताना राणी सरस्वतीदेवींनी केलेल्या भाषणात स्त्री शिक्षणाबाबतची त्यांची तळमळ दिसून येते. मुलींना बौद्धिक शिक्षणाबरोबरच गृह शिक्षण, कलाकुसरीचे शिक्षण दिले गेले पाहिजे असे प्रतिपादन त्यांनी केले होते. त्याचबरोबर मुलांच्याप्रमाणे, मुलींनाही व्यायामाची आवश्यकता असल्याचे म्हटले होते. स्त्री शिक्षणाचा प्रमुख उद्देश हा स्त्रियांना कार्यक्षम करण्याबरोबरच योग्य त्या शिक्षणाने समाजातील स्त्रियांचा दर्जा सुधारण्यासाठी मदत होईल असा आशावादही त्यांनी या स्नेहसंमेलन प्रसंगी व्यक्त केला होता.¹⁰ राणी सरस्वतीदेवींचे प्रागतिक विचारांचे दर्शन यातून होते.

2 सांगली महिला परिषद :

1922 मध्ये आयरिश विदुषी मार्गारेट कझिन्स यांनी महिलांच्या सर्वांगीण उन्नतीसाठी 'अखिल भारतीय महिला परिषदेची' स्थापना केली. राणीसाहेब सुरवातीपासूनच या परिषदेच्या कार्याशी निगडित राहिल्या. सांगलीत त्यांनी 1933 मध्ये दसऱ्याच्या दिवशी बडोद्याच्या महाराणी चिमणाबाई गायकवाड यांच्या हस्ते 'सांगली महिला परिषदेची' स्थापना केली. महिलांसाठी एक नवे क्षेत्र यामुळे खुले झाले. सार्वजनिक जीवनातही वावरण्याचा आत्मविश्वास या परिषदेमुळे, महिलांच्यात निर्माण झाला.¹¹ सांगली महिला परिषदेमार्फत महिलांच्या विकासासाठी विविध विषयावर व्याख्याने, कला प्रदर्शने, भजनी मंडळ, बालसंगोपन मार्गदर्शन, पाककला प्रदर्शन असे कार्यक्रम आयोजिले जात असत. संस्थानाच्या विलीनीकरणानंतर राणीसाहेबांनी मालतीबाई खेबुडकर यांच्याकडे परिषदेचे अध्यक्षपद सोपविले. या महिला परिषदेची अधिवेशने दरवर्षी होत. या परिषदातून महिलांच्या प्रगती आणि उन्नती संबंधीच्या प्रश्नांचा विचार विनिमय होत असे. 1939मध्ये झालेल्या बैठकीत त्यांनी दुसऱ्या महायुद्धातील सैनिकांकरीता कपडे तयार करण्यासाठी एक महिलांचा कार्यकारी संघ तयार केला होता. या महिला संघामार्फत शर्ट, पायजमे, बँडेजिस, हातरुमाल, उशीचे अभ्रे असे सुमारे साडेपाच हजार कपडे मुंबईच्या रेडक्रॉस सोसायटीस पुरविले होते.¹²

1961मध्ये परिषदेच्या महिला कार्यकर्त्यांनी राणीसाहेबांचा सत्कार समारंभ आयोजित केला होता. या कार्यक्रमाला दिल्ली येथील महिला परिषदेच्या श्रीमती रक्षाशरणदेवी उपस्थित होत्या. या कार्यक्रमाच्या प्रसंगी परिषदेच्या महिला कार्यकर्त्यांनी पंचवीस हजार रुपयांचा इमारत निधी जमवला होता, त्यामध्ये राणीसाहेबांनी स्वतःकडील पंचवीस हजार रुपये घातले आणि याचा उपयोग महिला परिषदेच्या इमारत विस्तारासाठी केला गेला.¹³ सांगली महिला परिषदेमार्फत आजही या इमारतीत केवळ महिलांसाठी क्रीडा विभाग, वाचनालय, बालसंस्कार शिबिरे, शिवणवर्ग, मुली आणि महिलांसाठी विविध स्पर्धा असे उपक्रम राबविले जात आहेत. राणी सरस्वतीदेवींच्या पाठींब्यामुळेच सांगलीची महिला परिषद विकसित झाली. याबरोबरच महिलांसाठी कॅन्सेस कोर्सचे आयोजन करण्यात आले. यामधून अर्धवट शिक्षण राहिलेल्या अनेक महिलांनी आपले मॅट्रिक आणि त्यापुढचे शिक्षण पूर्ण केले.¹⁴

3 इतर कार्य :

17 मे 1930 मध्ये दुसऱ्या गोलमेज परिषदेत सहभागी होण्यासाठी राजेसाहेब चिंतामणराव पटवर्धन इंग्लंडला गेले होते. त्यावेळी त्यांच्या अनुपस्थितीत 'रिजंट' या नात्याने राणी सरस्वतीदेवींनी अत्यंत चांगल्या प्रकारे जबाबदारी पार पाडली. ब्रिटीश सरकारने राणीसाहेबांच्या राजकीय आणि सार्वजनिक क्षेत्रातील कार्याचा गौरव म्हणून 'कैसर - ई-हिंद' हा किताब देवून त्यांना सन्मानित केले होते.¹⁵ सांगली संस्थानातल्या शाळेमध्ये 'गर्ल्स गाईड' (स्काऊट) चळवळीची सुरुवात राणीसाहेबांच्या प्रेरणेने झाली. ही बॉम्बे प्रोव्हिन्शियल गर्ल्स गाईड असोसिएशनशी संलग्न होती. या चळवळीच्या त्या अध्यक्षा व डिव्हिजनल कमिशनरही होत्या. संस्थानात गर्ल्स गाईड ही चळवळ चांगली चालविल्यानं 1941 मध्ये राणी सरस्वतीदेवींचा 'बिह्वर मेडल (Badge of Beaver)' देवून सत्कार करण्यात आला.¹⁶

4 शैक्षणिक संस्थांना देणग्या :

पुण्यातील विविध संस्थांशी त्या आपल्या कार्याने जोडल्या गेल्या होत्या. अत्यंत उदारपणाने त्यांनी शिक्षण संस्थाना मदत केली. यामध्ये फर्ग्युसन कॉलेजला मुलींच्या वसतिगृहासाठी आठ हजार रुपये, सेवासदन सोसायटीला पाच हजार रुपये, ऑल इंडिया गर्ल्स गाईड असोसिएशनला तीन हजार रुपये तसेच सांगलीच्या कन्याशाळेस चाळीस हजार रुपयांची देणगी त्यांनी दिली. पुण्याच्या हुजूरपागा शाळेस राजे चिंतामणराव पटवर्धन यांच्या नावे एक लाख रुपयांची देणगी दिली.¹⁷ महिला परिषदेचा विकास तर केवळ त्यांच्या मदतीमुळेच होऊ शकला.

समारोप :

एखादे सामाजिक शैक्षणिक कार्य पुढे न्यायचे असेल तर त्यासाठी राजकीय आश्रयाबरोबरच आर्थिक पाठिंब्याची गरज असते. राणी सरस्वतीदेवींनी महिलांसाठीच्या अनेक कार्यांना असा पाठिंबा दिला. कन्याशाळा, महिला परिषद त्यांच्या मदत कार्यामुळेच कार्यरत राहू शकल्या. आज ऐंशी – नव्वद वर्षानंतरही या संस्था महिला विकासाचे चांगल्या प्रकारे काम करत आहेत. सरस्वतीदेवींनी केवळ राणीपदाचा आणि मानसन्मानाचा उपभोग न घेता स्वतःच्या अधिकारांचा समाजासाठी त्यांनी चांगल्या प्रकारे वापर केला. राजे चिंतामणराव पटवर्धन (दुसरे) यांच्याबरोबर राजकीय, सामाजिक, शैक्षणिक कार्यात त्यांनी मनापासून प्रत्यक्ष सहभाग घेतला. सांगली संस्थानाच्या विलीनीकरणानंतरही त्यांनी सांगलीत राहून आपले कार्य सुरु ठेवले. विशेषतः अनेक शैक्षणिक संस्था या दांपत्याच्या आर्थिक मदतीमुळेच विकसित झाल्या. सांगली शिक्षण संस्था, डेक्कन एज्युकेशन सोसायटी, यंग मेन्स मॉडेल एज्युकेशन सोसायटी, वुईमेन्स एज्युकेशन सोसायटी, बहिष्कृत शिक्षण मंडळ अशा अनेक संस्थाना या राजदांपत्याकडून आर्थिक आणि जागेच्या रूपाने मदत केली गेली. सांगलीला शैक्षणिक केंद्र बनविण्यात शिक्षण संस्थाबरोबरच या शिक्षणप्रेमी दांपत्यांचा वाटा अत्यंत मोलाचा आहे. पुण्याच्या डेक्कन एज्युकेशन सोसायटीचे उपाध्यक्षपद त्यांनी काही काळ भूषविले. राजेसाहेबांच्या निधनानंतरही राणी सरस्वतीदेवींचे कार्य सुरु होते. 7 ऑक्टोबर 1968 रोजी त्या अनंतात विलीन झाल्या.

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स्त्रीवाद आणि सदयस्थिती

मार्गदर्शक

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प्रस्तावना :

स्त्रीवाद, स्त्रीमुक्तिवाद, स्त्रीशक्तिवाद अशा वेगवेगळ्या नावाने ज्याचा उल्लेख केला जातो तो Feminism हा सध्या बहुचर्चित असा विचार आहे. पुरुष वर्चस्वापासून स्त्रियांची सोडवणूक झाली पाहिजे, त्यांना समान अधिकार आणि समानतेची वागणूक मिळायला हवी येथपासून सुरवात होऊन लिंगभेद विरहित स्वयं राजकारण पर्यंत स्त्रीवादाने उग्रस्वरूप धारण केले आहे. जगभरातील स्त्रीमुक्ती चळवळीतून स्त्रीवादाची विचारप्रणाली उकलत गेली तसेच हिरीरीने स्त्रीवादी विचारांचे धागे मांडत स्त्रीमुक्त चळवळीला बळकटी आली.

स्त्रीवाद म्हणजे स्त्री केंद्रित असे विचार स्त्रियांची बाजू मांडणारे, तरफदारी करणारे विचार होय. पुरुष केंद्रित परंपरागत संरचनेला विरोध करून पुरुषसमानतेचा पुरस्कार ज्यामध्ये केला जातो. अशा विचारसंग्रहाला सर्वसाधारणपणे स्त्रीवाद म्हणता येईल. समाजजीवनाची कुटुंब, धर्म, जात, पंथ, वर्ण, अर्थव्यवस्था, व्यवसाय, नौकऱ्या, साहित्य, कला, शिक्षण अशी जी नानाविध क्षेत्र आहेत, त्या क्षेत्रात पुरुष बहुलता शतकानुशतके अस्तित्वात आहे. परंपरेने यातील अनेक क्षेत्रे स्त्रियांसाठी खुली नाहीत असे कायदे, परंपरा, नीतिनियम, विवाहादी संस्था यांच्या प्रभावातून स्पष्ट झाले आहे. या पुरुषवर्चस्वाला, पुरुषसत्ताक व्यवस्थेला विरोध करणारा विचार म्हणजे स्त्रीवाद होय. स्त्रीवाद हा एक राजकिय विचार आहे. स्त्रीवादाची राजकिय विचारप्रणाली म्हणजे राजकिय क्षेत्रात स्त्रीला पुरुषाप्रमाणेच अधिकार, पदे मिळणे, निर्णय प्रक्रियेत स्त्रियांच्या हितांना स्थान असणे, त्यासाठी सत्तास्थाने स्त्रियांपर्यंत पोहोचणे, राजकारणात लिंगभेद उच्चाटन होऊन राजकिय लाभांचे स्त्रीसमूहसुद्धा वाटेकरी होणे स्त्रीवादात अभिप्रेत आहे. थोडक्यात पुरुषांच्या राजकिय वर्चस्वाचा निषेध करणारी विचारप्रणाली म्हणजे स्त्रीवाद होय. राजकारण, राजकिय प्रक्रिया, सत्ताकारण या सारख्या राजकिय घटकांवर स्त्रियांचा प्रभाव असणे, त्याच्या हाताळणीत स्त्रियांना केवळ प्रवेशच नाही तर समानतेच्या तत्वावर प्रतिष्ठेचे, अधिकाराचे स्थान देणे यांचा आग्रह धरणारी, तसेच त्यासाठी संघटन करणारी, प्रत्यक्ष लढा देणारी राजकिय विचारप्रणाली म्हणजे स्त्रीवादी राजकिय विचारप्रणाली होय.

स्त्रीवादाचा विकास :

लेखबद्ध इतिहासात स्त्रियांबद्दल फारसे लिहिण्याची शक्यता नाही. कारण सार्वजनिक जीवनात स्त्रियांना प्रवेश नव्हता. त्यामुळे स्त्रियांची मानसिकता, त्यांचे विचार कळायला मार्ग नव्हता. परिणामी स्त्रीवादाचा प्रथम हुंकार केव्हा व्यक्त झाला हे सांगणे अवघड आहे. सतराव्या शतकात युरोपमध्ये प्रथम स्त्रियांच्या दुय्यम दर्जाबद्दल लिहिले गेले. स्त्रिया हीन आणि स्वखलनशील असतात बुद्धीने हिणकस असतात असे देवाने म्हटले आहे. आरंभी या धार्मिक शिकवणुकीला स्त्रीने आव्हान केले असेल असे लर्नर या लेखकाने म्हटले आहे. 15 व्या शतकात युरोपात स्त्रियांचे स्वरूप आणि भूमिका यावर जाहीर वादविवाद झाला होता. त्यात ख्रिस्टाई डि पिझान या फ्रेंच स्त्रीने पुरुषांबरोबर आपल्या बुद्धीची चमक दाखविली होती. आपल्याकडेही प्राचीन काळी शंकराचार्य आणि मंडनमिश्रा यांच्या वादात मंडनमिश्राच्या पत्नीने निर्णय करण्याची भूमिका बजावली होती. देकार्त या विचारवंताने विवेक हा स्त्रीसह प्रत्येकाचे ठिकाणी असतो अशी भूमिका तत्त्वज्ञानात घेतली. त्यामुळे स्त्रीलेखिकांना प्रोत्साहन मिळाले. स्त्रीवादाच्या प्रारंभीच्या अवरथेत स्त्रिया धर्माच्या आज्ञा, नियम यांच्या बुद्धीतून अर्थ लावू लागल्या होत्या. पुढे

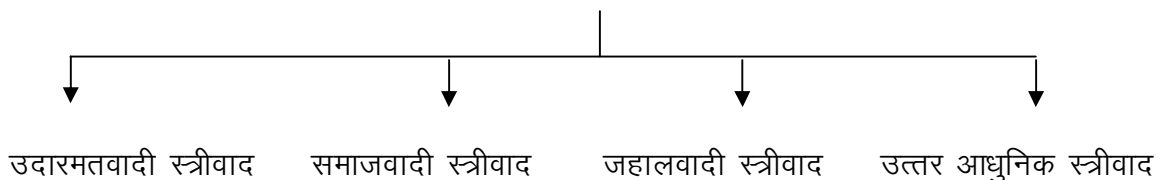
बुद्धिवादी स्त्रीवाद (Rationalist Intellectual) मांडण्यात आला. इंग्लंडमध्ये सतराव्या शतकाच्या मध्याला फर्ग्युसन या स्त्रीने धर्मनिरपेक्ष स्त्रीवादी निषेध चळवळ उभारली. प्रबोधनाच्या विचारांनी स्त्रीवादाच्या लिखाणाला चालना दिली.

18 व्या शतकात स्त्रीवादावर विचार आणि स्त्रियांच्या चळवळी फोफावल्या. मेरी उलस्टोन क्रॉफ्ट ही स्त्रीवादी सिद्धांत व्यवस्थित मांडणारी पहिली स्त्री म्हणून ओळखली जाते. तिच्यावर फ्रेंचराज्य क्रांतीचा प्रभाव होता. 1792 मध्ये तिचा (Vindication of the Rights of Woman) हा ग्रंथ प्रसिद्ध झाला. फ्रेंच लेखक कॅंडोरसेटने स्त्रीवाद उदारमतवादाचा अविभाज्य भाग आहे असे लिखाण केले. स्त्रियांना राजकीय अधिकार असावे, नागरिकत्वात त्यांचा समावेश असावा असे विचार त्याने मांडले. जर्मन अभ्यासक हिजेस याने परंपरागत लिंगाधिष्ठित श्रमविभागणीला नकार देऊन स्त्रियांना शरीर रचनेच्या आधारे राजकीय अधिकार नाकारणे चूक आहे असे प्रतिपादन केले. स्त्रियांच्या स्थितीला पुरुष जबाबदार आहे असे ही त्याने मांडले. जॉन स्टुअर्ट मिलने स्त्री-पुरुष समानतेवर भर देणारे विचार मांडले. उपयुक्ततावादाच्या दृष्टिकोनातून मिलने स्त्रीवादाचा पुरस्कार केला. याचा अर्थ स्त्रिया आणि पुरुष यांच्या क्षमतांचा समाजाला उपयोग झाला पाहिजे, विवाह संबंधात स्त्री आणि पुरुष यांच्यात समानता प्रस्थापित झाली पाहिजे असा विचार त्याने व्यक्त केला. 1880 मध्ये इंग्लंडमध्ये प्रथम Feminism हा शब्दप्रयोग वापरला गेला. स्त्रियांची राष्ट्रीय पातळीवरील संघटना स्थापन करणारी स्त्री-पुरुष समानता प्रस्थापित करणारे उपाय सुचविले. स्त्रीवादाच्या पुढील अवस्थेत आदर्शवादी समाजवादी विचारकांचा अंतर्भाव होतो. त्यांच्या आदर्शवादात कुटुंब, खाजगी संपत्ती आणि धर्मसंस्था यांच्या उच्चाटनाचा पुरस्कार केला होता. स्त्रियांवरील बंधने त्यामुळे आपोआपच समाप्त होणार होती. साम्यवाद्यांच्या वर्गीय मीमांसनेप्रमाणे स्त्रिया शोषित घटक आहेत. शोषण आणि दगडपणूक समाप्त झाले की, स्त्रीची मुक्तता होईल याचा विचार यातून पुढे आला. एकेकाळी सुधारणा, कायदे बदल या मार्गाने वाटचाल करणाऱ्या स्त्रीवादाच्या विचारप्रणालीने विसाव्या शतकात 1960 नंतर उग्र स्वरूप धारण केले. थोडक्यात पितृसत्ताक व्यवस्थेतून आलेल्या असमानतेला विरोध करणारी पहिली लाट होती. पुरुषांबरोबरराजकारण करणारी दुसरी लाट होती. विसाव्या शतकात सार्वजनिक जीवन आणि खाजगी जीवनातील समानतेने समाधानी न रहाता स्त्रीवादाच्या तिसऱ्या लाटेत स्त्रीची स्वतंत्र अस्मिता जोपासण्याची भाषा करण्यात आली. उत्तर आधुनिक स्त्रीवाद 21 व्या शतकात फोफावला. त्यात स्त्रीवादाविषयक क्रांतिकारी विचार मांडले गेले.

स्त्रीवादाचे पुरस्कर्ते :

प्राचीन ग्रीक विचारवंत पेन्टो हा स्त्रीवादी होता. आधुनिक काळात स्त्रीवादाचे समर्थन करणाऱ्यांमध्ये बहुतांशी स्त्री लेखिका, विज्ञान अभ्यासिका, विश्लेषक, सिद्धांतक स्त्रिया आणि चळवळीतील नेत्या यांचा समावेश आहे. काही पुरुष स्त्रीवादी आहेत. मात्र स्त्रियांची संख्या जास्त आहे. हे स्वाभाविक असले तरी पुरुष लेखकांबाबत स्त्रियांनी टीका केली आहे, तर पुरुष लेखकांनी स्त्रीवादाचा काही ठिकाणी उपहास केला आहे. स्त्रीवादांमध्ये उदारमतवादी, समाजवादी, जहालवादी, उत्तर आधुनिकवादी स्त्रीवाद अशा भिन्न विचारप्रवाहांच्या स्त्रीवादी आहेत. मेरी उलस्टोन क्रॉफ्ट ही आरंभीची स्त्रीवादी होती. आधुनिक काळातील स्त्रीवादांमध्ये कॅरोल पॅटमन, ग्रीटा गार्ड, ग्रीन पाटी लोन सेगल, डायनी कुली, ज्यूडिथ बटलर, स्वयुरिज, करव्हर कॉनेल, ब्रायसन, बेल क्लीन, मायकेल बॅरेट, झालेवस्की लाकान, ब्राऊन, लेव्ही बॉड अशी कितीतरी नावे आहेत. इंग्लंड, जर्मनी, फ्रांसप्रमाणे अमेरिकेतील स्त्रीवादी यात आहेत. थोडक्यात स्त्रीवादाची मांडणी अनेकांनी केली आहे. विशेष म्हणजे स्त्रीवादी राजकीय सिद्धांतांची परिणामे स्त्रीवादातून बदलत आहेत.

स्त्रीवादाचे प्रकार



स्त्रीवाद आणि आजची स्त्री :

आज 21 व्या शतकात महिलांच्या सबलीकरणासाठी शासकीय व अशासकीय पातळीवर अनेक प्रयत्न केले जात आहेत. कार्यक्रम, सोयी, सुविधा व विविध कायदांच्या माध्यमाने सबलीकरणाचा प्रयत्न केला जात आहे. कारण समाजकारणात आणि राजकारणात स्त्रियांचे मागासलेपण हे त्या मागचे एक प्रमुख कारण आहे. स्त्रीवादी चळवळीची अशी धारणा आहे की, जो पर्यंत स्त्री स्वतंत्र होत नाही. तो पर्यंत तिचा विकास होणे शक्य नाही. तसेच जो पर्यंत त्या सबल होत नाही तो पर्यंत शोषणमुक्त होणे नाही. म्हणून सबलीकरणासाठी प्रयत्न सुरु आहेत. स्त्रीवादामध्ये महिलांना स्वावलंबी, बलवान, स्वातंत्र त्यांच्यातील सामर्थ्य व आत्मविश्वास वाढविणे होय. बलवान स्त्रीसाठी बळ आवश्यक आहे. केवळ सत्तेतून येऊ शकते. यासाठी सत्ता संपादन करणे व वाढविणे गरजेचे आहे सबलीकरण सत्तेचे सूर बदलणे किंवा स्तर बदलणे गृहीत धरलेले असते. सत्ता संपादनाने स्त्रीयांमध्ये नेतृत्वगुण विकसित होईल. नैसर्गिक, आर्थिक, मानवी बौद्धिक संसाधनांवर स्त्रिया नियंत्रण प्रस्थापित करतील. स्त्रियांचा सत्ता विभागणीत समान वाटा, निर्णय प्रक्रियेत योग्यस्थान आणि सामाजिक, राजकीय तसेच आर्थिक जीवनात त्या बाबतीत समानता प्राप्त होणे होय. याचाच अर्थ सामाजिक, आर्थिक, राजकीय, शैक्षणिक इ. सर्वच क्षेत्रात स्त्रियांचा समान सहभाग अपेक्षित आहे. उच्च जीवनमान, भौतिक सुविधा, समान सामाजिक दर्जा, स्त्री सबलीकरणासाठी उपयुक्त सामाजिक तरतुदी आणि राजकीय क्षेत्रातील सहभाग, वृद्धी म्हणजे आर्थिक, सामाजिक, वैधानिक व राजकीय सबलीकरण होय.

आजची स्त्री सर्वार्थाने स्वातंत्र, मुक्त अशी आहे. स्त्रियांना घटनात्मक, कायदयाने मिळालेल्या स्वातंत्र्याने स्त्रियांवर अन्याय, अत्याचार, तिच्यावरील सर्वांथाने असणाऱ्या नियंत्रणतुन मुक्त झाली आहे. त्यामुळेच भारतातील स्त्रिया आज सामाजिक, राजकीय, शैक्षणिक, आर्थिक, संरक्षण क्षेत्रात विज्ञान असो वा तंत्रज्ञान, व्यवसाय, नौकरी, कुटुंब, मोरंजन अशा अनेक क्षेत्रात ती यशस्वी होतांना दिसत आहे.

स्त्रिवादावर होणारी टिका :-

स्त्रीवादामुळे, स्त्रिसबलीकरणामुळे, स्त्रीयासाठी निर्माण करण्यात आलेले कायदे, यंत्रणा त्यामुळे त्यांना जरी स्वातंत्र मिळाले असले तरी त्याचे अनेक तोटे ही समोर येत आहेत. त्यामध्ये 1) स्त्रियांसाठी असणाऱ्या कायदांचा गैर वापर, 2) स्वातंत्र्याचा गैरवापर, 3) स्त्रीयांकडून पुरुषजातीचे शोषण, 4) स्त्रीवाद, स्त्रिसबलीकरण चळवळीत एकवाक्यता दिसत नाही, 5) स्त्रीमुक्तीच्या नावाखाली आपल्या नैसर्गिक जबाबदारीपासून दूर जाणे, 6) प्रसार माध्यमातील तसेच सोशल मिडिया यात स्त्रीचा स्वैर वापर, 7) स्त्री-पुरुष यांच्यात असलेल्या शारीरित फरकाबाबतचा भेद स्वीकारण्याबाबतही एक वाक्यता आढळत नाही, 8) काही स्त्रीवादी चळवळींना पुरुषांच्या सहकार्याशिवाय स्त्रियांचे स्वातंत्र्य, सबलीकरण अशक्य वाटते, 9) स्त्रि जातींकडूनच स्त्रियांचे होणारे शोषण, 10) पाश्चिमात्य संस्कृतीचे अंधानुकरण, 11) प्रसार माध्यमे, सोशलमिडिया यामधून स्त्रियांची बदलती प्रतिमा तपासणी 13) स्त्रीभ्रूणहत्या थांबवणे.

सारांश :

स्त्री-पुरुषांची गस्तसमाजासाठी आवश्यक आहे याचे भान ठेवले पाहिजे. त्याशिवाय कुटुंब व्यवस्था चालणे अशक्य आहे. तेंव्हा पुरुषांनी स्त्री-मुक्तीचा विषय चर्चेचा न बनविता तशी परिस्थिती उपलब्ध होण्यात सहकार्य केले पाहिजे. तसेच स्त्रियांनीही स्त्री मुक्तीच्या नावाखाली स्वातंत्र्याचा अतिरेक करता कामा नये कारण बेताल वर्तनामुळे कित्येक कुटुंब उद्ध्वस्त झालेली आपण पाहतो. भावी पिढीवर त्याचे दुष्परिणाम झालेले दिसतात. तेंव्हा परिस्थिती, जबाबदारी आणि कार्यक्षमता यांचे भान ठेवून वागल्यास आदर्श समाज निर्माण होण्यास वेळ लागणार नाही. समाजाची झालेली प्रगती, राष्ट्राची प्रगती असणार आहे. तेंव्हा विवेकाला प्राधान्य देऊन म्हणजेच भावनेच्या आहारी न जाता स्त्रियांनी वागले पाहिजे ही आज काळाची गरज बनली आहे.

उपायोजना :-

1. विस्कळीत किंवा विस्कटलेल्या स्त्री चळवळीला एकसंघ बनविण्याची गरज आहे.
2. राष्ट्रीय आणि आंतरराष्ट्रीय पातळीवर मान्यता प्राप्त अधिकार उपभोगण्यासाठी अनुकूल वातावरणाची निर्मिती करावयास हवी.
3. लैंगिक विषमता दूर करण्यासाठी शासकीय पातळीवर प्रयत्न करावयास हवेत.
4. मुलांबरोबर मुलींना समान हक्क आणि वागणूक द्यावयास हवी.
5. शासकीय प्रयत्नांबरोबर स्त्रियांनी स्थानिक पातळीवर संघटनात्मक प्रयत्न करून स्त्री संघटनाची उभारणी करावयास हवी.
6. स्त्री संघटनांनी स्थानिक पातळीवर विविध कार्यक्रमांचे आयोजन करून स्त्रियांमध्ये जागरूकता निर्माण करावी.
7. स्त्रियांनी शिक्षणाद्वारे आपल्या अधिकार व कर्तव्याची जाणीव करून घ्यावयास हवी.
8. शिक्षणाच्या माध्यमातून स्त्रियांनी ज्ञानाधिष्ठित व मुल्याधिष्ठित समाज, कुटुंबाची निर्मितीसाठी प्रयत्न करणे.
9. स्वातंत्र्याचा स्वैराचार टाळणे.
10. पाश्चिमात्य संस्कृतीचे अंधानुकरण करू नये.

संदर्भ :-

1. भारतीय समाज प्रश्न आणि समस्या – डॉ. प्रदिप आगलावे
2. प्रमुख राजकिय विचारप्रणाली डॉ. दाते, डॉ. ढोबळे.
3. समकालीन जागतिक राजकारणातील प्रमुख समस्या – डॉ. ज. रा. शिंदे, डॉ. प्रशांत अमृतकर.
4. आधुनिक महिलाएँ और समाज उत्पीडन – गौड संजय, बुक एनक्लेष, जयपुर.
5. महिला सशक्तीकरण; गुप्ता कमलेश कुमार, बुक एनक्लेव, जयपुर.
6. राजकिय विचारप्रणाली : डॉ. शुभांगी राडी, कैलास पब्लिकेशन, औरंगाबाद.

स्त्रीवाद संकल्पना, स्वरूप आणि स्त्रीवादी मराठी साहित्य

डॉ. स्वप्नील मारुती बुचडे
कोल्हापूर

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साठोत्तरी कालखंडात उदयास आलेला एक साहित्य प्रवाह म्हणून स्त्रीवादी साहित्य प्रवाहाचा उल्लेख करता येईल. पारंपरिक विचार मानसिकतेतून स्त्रीकडे आजवर दुय्यम स्थानातूनच पहिले गेले. स्वातंत्रोत्तर कालखंडात आणि प्रामुख्याने भारतीय संविधान अस्तित्वात आल्यानंतर स्त्रियांच्या हक्काची मांडणी प्रभाषिणे केली. तत्पुर्वी डॉ. बाबासाहेब आंबेडकर यांनी हिंदू कोड बिलाच्या माध्यमातून स्त्री हक्काचेतन करण्याचा प्रयत्न केला होता. पण त्यावेळी ते काही पूर्ततेस गेले नाही. स्त्रीला माणूस म्हणून सामाजिक, आर्थिक, राजकीय, आणि सांस्कृतिक परिघामध्ये समान लेखण्याला हिंदू कोड बिलाने महत्त्व दिले होते

स्त्रीवादी विचाराचे एकूण स्वरूप लक्षात घेता स्त्रीवादी विचारांची तीन पातळ्यांवर मांडणी होताना दिसते शारीर व जैविक भेदाची पहिली पातळी, सामाजिक, सांस्कृतिक स्त्रीत्वाची दुसरी पातळी तर राजकीय पातळीवरचा स्त्रीवाद ही तिसरी पातळी होय. याच्या पुढे जावून चौथ्या पातळीवर स्त्रीवादाचा विचार करता येईल ती मानसिक समतेच्या पातळीवरील स्वत्वाची संरचना होय.

शारीर व जैविक भेदाच्या पातळीवर स्त्री या संकल्पनेचे सिद्धांतन करताना अपरिहार्यपणे ही पहिली पातळी ग्राह्य धरावी लागते. पुरुष व स्त्रियांमध्ये निसर्गतःच जैविक किंवा शारीर पातळीवर भेद असतो ही गोष्ट अगदी उघड आहे. नर आणि मादी हा भेद निसर्गतःच आहे. त्यामुळे स्त्री व पुरुष हे लिंगभेदावर समाजाचे दोन घटक झालेले आहेत

दुसरी पातळी ही सामाजिक- सांस्कृतिक पातळीवर विचार करत असताना पाश्चात्य विचारवंत सिमॉन द बोव्हा यांनी म्हंटले आहे की, *स्त्रीत्व म्हणून जे नैसर्गिक गुणधर्म मानले जातात ते पुरुषप्रधान समाजाचे स्त्रीत्व माथी मारलेले असतात. One is the born a women one become one.* (beanviour simone de : 1949 : 927) सिमॉन द बोव्हा या पाश्चात्य अभ्यासकाने मांडलेल्या मतानुसार स्त्रीला मुळातच दुय्यम ठरविण्यात आलेले आहे स्त्रीला तिच्या दुय्यमत्वाची जाणीव करून देवून तिची मानसिकता तशा पद्धतीने घडविण्याचा प्रयत्न केलेला आहे.

स्त्रीवादाची मांडणी ही लिंग आणि लिंगभाव (sex & Gender) या संकल्पनेतून आलेली आहे लिंग आणि लिंगभावाची संकल्पना विद्युत भागवत यांनी मांडली आहे त्यानुसार, *मुलगा आणि मुलगी हे देह पातळीवर भिन्न असतात. परंतु त्याचे रूपांतर स्त्री पुरुषामध्ये होते तेव्हा ह्या भिन्नतेचे विषमतेमध्ये रूपांतर होते ही विषमता सामाजिक प्रक्रियेत घडविली जाते. म्हणजेच लिंग अथवा बाई पुरुष हा निसर्गदत्त भाग आहे पण त्यातून पुढे निर्माण केले गेलेले संपूर्ण जग मात्र मानवनिर्मित असते. मुल जन्मले की त्याला मिळणारे नाव आणि कपडे, सर्व तऱ्हेचे संस्कार यातून लिंगभाव (gender) घडविला जातो.* (भागवत विद्युत : २००० : २४) म्हणजेच स्त्रीवर जे संस्कार घरातून केले जातात ते तिला सतत जाणीव करून देत असतात की तू स्त्री आहेस. म्हणून स्त्रीवादीच्या पाहणीतून लिंग (sex) आणि लिंगभाव (Gender) हे दोन्ही भिन्न असून लिंगभाव हा शारीर व जैविक स्वरूपाचा नसून तो सामाजिक सांस्कृतिक रचनेचा भाग आहे हे स्पष्ट होते.

राजकीय पातळीवर स्त्रीवाद या संकल्पनेचा विचार हा, मानवी समाजात जातीय, वर्णीय विषमतेप्रमाणेच स्त्री - पुरुषातील विषम नात्यांचे विभाजनच आहे वास्तविक स्त्री आणि पुरुषामधील विषमता ही समाज संस्कृतीच्या पातळीवर घडविली जाते. तरीही या दोहोंमध्ये मोठा भेद आहे. अशा मतांवरच ही विषमतेची पातळी स्थिरावलेली दिसते. पुरुषांनी निर्माण केलेली समाज व्यवस्था लिंगभेदावर आधारलेली असल्याने त्यात स्त्री हीच लैंगिक राजकारणाचा बळी ठरलेली आहे. *The second sex* मध्ये सिमॉन द बोव्हा यांनी विश्लेषण केले त्यानुसार सर्व पातळीवर पुरुष हा पूर्ण (absolute), ज्ञाता (subject), आवश्यक (essential), आहे. तर स्त्री म्हणजे इतर (other), वस्तू (object), अनावश्यक (in essential) आहे. पुरुषप्रधान संस्कृतीचा स्त्रीकडे पाहण्याचा दृष्टीकोन मानसशास्त्रीय, इतिहास, जीवशास्त्र आणि साहित्य या सर्वांतून कसा चालला आहे हे सिमॉन द बोव्हा यांनी स्पष्ट केले

आहे. त्या म्हणतात, *life the world itself, is the word of man. They describe it from their own point of view which they confuse with the absolute truth.* (Simone de Beauvoir : 1949 : 928) वास्तविक सत्यापासून स्त्रीची फसगत केली गेली, व तिला लैंगिक राजकारणाचे बळी ठरवले गेले आहे. पुरुषांनी स्त्रियांची सतत अभाववादी कलेली मांडणी स्त्रीवादाने उघडी पाडलेली आहे. या स्त्रीवाद्यांनी फ्राईडच्या मनोविश्लेषणाला नकार दिला. स्त्रियांना पुरुषाच्या लिंगाबद्दल असूया वाटते हे लिंगवैश्वस्यम्यच तिच्या कामजीवनाचा आधार आहे; चंचलता किंवा अस्थिरता ही तिच्या स्वभावातील उणीव आहे, हे फ्राईडचे स्त्रीबद्दल असलेले मत धुडकावून लावलेले दिसते पुरुषांनी भाषा, कला, साहित्य, सौंदर्यशास्त्र अशा ज्ञानाच्या सर्वच क्षेत्रात लैंगिक राजकारण करून स्त्रियांना दूर फेकले आहे पुरुषप्रधान संस्कृतीच्या स्त्रीत्वाची (feminine) व पुरुषत्वाच्या (masculine) संकल्पनेची उभारणी केली व त्याची समाज संस्कृतीच्या संरचनेत उभारणी झाल्याने समर्थन पुरुषांचे हितसंबंध राखूनच झालेले आहेत. हे पुरुषी लैंगिक राजकारण स्त्रीवादी स्पष्ट करतात.

पितृसत्तेने स्त्रीकडे दुय्यम स्थानाची भूमिका देऊन पुरुषी वर्चस्वाच्या दृष्टीकोनातून पहिले. स्त्रीसंदर्भात एकाबाजूला अराजक व दुसऱ्या बाजूला देवता अशा विरोधी प्रतिमा निर्माण केलेल्या आहेत परंतु या टोकाच्या भूमिकांशी - प्रतिमांशी स्त्रीबद्दल सत्याचा काहीही संबंध नाही हे सिद्ध करणे, पुरुषी व बायकी या फरकात्मक तत्त्वज्ञानाला नकार देणे, स्त्रीचे स्वातंत्र्य, समता व रचनात्मक पद्धतीत समान दर्जा या दोन्ही आघाड्यांवर संघर्ष करणे हे स्त्रीवादाचे ध्येय आहे. समाजात स्त्रीला समतेचे स्थान हवे; दुय्यम नको स्त्रीवादाला अशी संस्कृती निर्माण करायची आहे की, त्यात स्त्रीलिंगी विरुद्ध पुरुषलिंगी असा लिंगभेदपुरुष श्रेष्ठ व स्त्री कनिष्ठ या विषमतेच्या निकषात बदल करून स्त्रीचा राजकीय, सामाजिक, सांस्कृतिक पातळीवर दर्जा एक करणे हे स्त्रीवादाचे प्रमुख लक्षण आहे

स्वातंत्रोत्तर काळात लोकशाही आणि शिक्षणाच्या प्रसारामुळे अनेक समाजघटक जागृत झाले आणि आपल्या प्रश्नांसाठी चळवळी सुरु केल्या. भारतीय संविधानात मांडल्या गेलेल्या तत्त्वानुसार इथल्या माणसाचे माणूसपण अबाधित राखण्याचा प्रयत्न झाला. याच काळात अनेक सामाजिक स्तर आपल्या वेदना आणि प्रश्न आपल्या साहित्यातून व्यक्त करू लागले. स्त्रियांनीही आपल्या व्यथा - वेदना साहित्याद्वारे व्यक्त केल्या.

स्त्रियांचे साहित्य लेखन हे स्त्री सुधारणेकडून स्त्री स्वातंत्र्याकडे विकसित झालेले आहे. आजवर दडपून टाकलेली लैंगिक भावना स्वातंत्रोत्तर काळातल्या लेखनात धीटपणे व्यक्त झालेली आहे. या लेखनातून स्वातंत्रोत्तर काळातील स्त्रियांचे अनुभवविश्व अधिक व्यापक व व्यामिश्रपद्धतीने समोर आले. जीवनाच्या प्रत्येक क्षेत्रात पुरुषाच्या बरोबरीने वावरताना येणारे अनुभव हे आजवरच्या अनुभवापेक्षा वेगळे असेच होते स्वातंत्रोत्तर कालखंडात आणि प्रामुख्याने संविधानाच्या स्वीकारानंतर शिक्षणामुळे आणि राजकीय हक्कांच्यामुळे स्त्रीची पारंपरिक प्रतिमा बदलल्याची दिसते. स्त्रीला माणूस म्हणून स्थान प्राप्त व्हावे यासाठी संविधानाने आपली भूमिका मांडली जागतिक पातळीवर स्त्रियांच्या हक्काची आणि अधिकारांची चर्चा झाली. शिक्षण, कायदा, आणि चळवळ ह्यामुळे स्त्री आत्मसन्मानाने पुढाच पाऊल उचलत आहे विवाह ही सक्तीची बाब नसून सहजीवनाची बाब आहे. 'स्त्री हे काचेचे भांडे आहे' अशी गुळगुळीत वाक्ये बाजूलापडून त्या ठिकाणी 'स्त्री ही जिवंत आणि एक माणूस आहे हा विचार पुढे आला. स्त्रीलाही मन आहे, तिलाही तिचे खाजगी आयुष्य आहे, मैत्रीची आणि प्रेमाची गरज आहे, स्वतःच्या आयुष्याचा निर्णय घेण्याचा तिला अधिकार आहे असा विचार पुढे आला.

स्त्रीवादाची मांडणी होत असताना त्याच्यावर बऱ्याच प्रमाणात टीकाही झाली, ही चळवळ पुरुष द्वेषातून कडवट प्रतिक्रियेतून, लैंगिक सुख न मिळालेल्या असंतुष्ट बायकांकडून किंवा अभावातून आलेल्या वैफल्यातून आणि स्त्रीमध्ये असलेली प्रेम करण्याची शक्ती नसलेल्या बायकांकडून उदयाला आली, असे म्हंटले गेले. पण असे म्हणणे म्हणजे ऐतिहासिक सत्याला विकृत वळण देण्यासारखे आहे. (धोंगडे डॉ. अश्विनी : १९९३ : ८) अशी भूमिका डॉ. अश्विनी धोंगडे यांनी मांडली त्या पुढे म्हणतात की, शिक्षण, आणि सामाजिक कार्यातील क्रियाशील सहभाग या स्त्रियांच्या प्राथमिक गरजा आहेत. याची जाणीव स्त्रियांना १९६० नंतरच्या काळात होवू लागली स्त्रीने घरापुरती आपली क्षमता खर्च केली ही 'स्व'ची आत्महत्या आहे. आपल्या दारावरून जग पुढे जात असताना घरात निष्क्रिय बसून त्याच्याकडे थंडपणे पहात राहणे ही घोर आत्मवंचना आहे याचा साक्षात्कार होणं व त्यामुळे स्वतःकडे व जगाकडे पाहण्याची दृष्टीच बदलणं ही स्त्रीवादाची बैठक आहे (धोंगडे डॉ. अश्विनी : १९९३ : २०)

स्त्रीजीवनाची कक्षा वाढत असतानाच आपल्या स्वतंत्र अस्तित्वाची व व्यक्तिमत्त्वाची जाणीव होवू लागलेल्या स्त्रिला स्त्रियांनी संघटीत होण्याची पर्यायाने स्त्री चळवळीची अपरिहार्यता जाणवली. स्व-हक्कासाठी पश्चात्य स्त्रीमुक्ती चळवळीनी प्रेरित घेवून विविध स्तरावर आपल्या न्याय हक्कासाठी लढा देण्याची निकड भासू लागली स्त्रीमुक्ती चळवळीचा पहिला टप्पा सुरु झाला तो १९ व्या शतकाच्या सुरवातीला. समाजातल्या प्रत्येक स्तरात म्हणजेच उच्चवर्ग असो वा कनिष्ठ वर्गातील स्त्री असो त्यांचे शोषण त्या त्या वर्गात होताच असते. स्त्री मुक्ती चळवळीला वर्ग समाज नष्ट करण्यामध्ये तर रस होताच पण त्याचबरोबर पुरुष वर्चस्व नष्ट करणेही आवश्यक होते. भारतीय समाज रचनेचा विचार करता ज्याप्रमाणे जातीव्यवस्था इथल्या समाजात रूतून बसली आहे तशीच पुरुषप्रधान व्यवस्थाही रूतून बसली आहे

पाश्चात्य विचारांच्या प्रभावातून समतावादी विचारला गती मिळाली परमहंस सभा, प्रार्थना समाज, आर्य समाज, ब्राम्हो समाज अशा संस्थानी समाजात नवी मूल्ये रुजविण्याचा प्रयत्न केला राजा राममोहन रॉय यांना स्त्रीसुधारणेचे आद्य प्रवर्तक मानले जाते. त्यांनी सतीच्या चालीविरुद्ध चळवळ उभी केली. तसेच विधवा विवाहाचा पुरस्कार केला. गोपाल हरी देशमुख उर्फ लोकहितवादी हे स्त्री शिक्षणाचे पुरस्कर्ते होते पुरुषांना पुनर्विवाहाची परवानगी असेल तर स्त्रियांनाही पुनर्विवाहाची परवानगी असली पाहिजे असे लोकहितवादींचे म्हणणे होते त्यांनी विधवांच्या केशवपन करण्याच्या प्रथेवरही कडाडून हल्ला केला. त्याचबरोबर या सुधारणेच्या चळवळीत महादेव गोविंद रानडे ह्यांनी स्त्री सुधारणेचा केलेला प्रयत्न त्यामुळे त्यांना आधुनिक महाराष्ट्राचे जनक मानले जाते. ते स्त्री पुरुष समानतेच्या हक्काचे पुरस्कर्ते होते. विवाहयोग्य ठरवण्यासाठी मुलामुलींची वयोमर्यादा कायद्याने ठरवली पाहिजे, सरकारी यंत्रणेत परवानगी दिल्यानंतर विवाह विधी केले पाहिजेत वृद्धांनी कुमारीकांशी किंवा प्रौढ स्त्रियांनी अल्पवयीन मुलांशी विवाह करू नयेत अशी मागणी रानडे यांनी केली. याचबरोबर गोपाल गणेश आगरकरांनी बालविवाहाची चाल कायद्याने बंद व्हावी म्हणून प्रयत्न केले. स्त्री पुरुषांना समान स्वातंत्र्याची आणि समान संधीची मागणी केली स्त्री सुधारणेच्या आणि स्त्री शिक्षणाच्या कार्यात सक्रीय सहभागी असणारे महात्मा जोतीराव फुले ह्यांनी केलेले समाजकार्य क्रांतिकारक ठरले. म. फुले यांनी १८४८ मध्ये मुलींसाठी पुण्यात पहिली शाळा सुरु केली स्वतःच्या पत्नीला शिकवून त्यांनी त्यांना शिक्षिका बनविले. म. फुले यांनी विधवांचे केशवपन केले जावू नये म्हणून न्हाव्यांचा संप घडवून आणल्लालविवाह, बालजरठ विवाह, बहुपत्नीत्व, पुनर्विवाह प्रतिबंध, केशवपन, वेश्यागमन अशा अनिष्ट पध्दतींवर म. फुले यांनी कडाडून हल्ला केला.

म. गांधींनी स्वातंत्र्याच्या चळवळीत स्त्रियांना सामावून घेतले तसेच विनोबा भावे यांनी आपल्या चळवळीत स्त्रियांना स्थान दिले. डॉ. बाबासाहेब आंबेडकरांनी स्त्रियांच्यासमान अधिकाराचा पुरस्कार केला. स्वतंत्र भारताच्या संविधानात डॉ. आंबेडकरांनी समानतेचा हक्क बहाल केला हिंदू कोड बीलाच्या वेळी ते संसदेत मांडले गेले नाही म्हणून डॉ. आंबेडकरांनी आपल्या कायदेमंत्रिपदाचा राजीनामा दिला त्याचबरोबर त्यांनी दलित समाजातील स्त्रियांना आत्मसन्मानाची जाणीव करून दिली. २० व्या शतकातील स्त्री शिक्षणाचे पुरस्कर्ते धोंडो केशव कर्वे यांचे कार्यही विशेष उल्लेखनीय आहे. त्यांनी स्वतः एका विधवेबरोबर विवाह करून अनिष्ट प्रथेविरुद्ध पहिला पाय उचलला. विधवांच्यासाठी आश्रम उभारला, तरुण मुलींना संरक्षण देण्यासाठी अनाथ बालिकाश्रमाची, महिला विद्यापीठाची स्थापना केली.

१९७५ नंतर स्त्री चळवळीने स्त्री – पुरुष नाते संबंधातील उतरंड आणि सत्तासंबंध अधोरेखित केला स्त्रियांच्या दर्जाविषयक अहवालातून जी धक्कादायक आकडेवारी समोर आली त्यातून भारतातील स्त्रिया आरोग्य शिक्षण, आयुर्मान, रोजगार, राजकीय सत्ता आणि ज्ञाननिर्मिती या सर्व क्षेत्रात अत्यंत वंचित आयुष्य जगत आहेत असा निष्कर्ष निघाला. भारतातील प्रमुख शहरांमध्ये उभ्या राहिलेल्या स्त्री – चळवळीने खासगी जगातील कुटुंबसंस्था आणि विवाहसंस्था या चौकटीतील हिंसाचाराचा प्रश्न मोठ्या हिरीरीने सार्वजनिक केला. सुबत्त आलेल्या विभिन्न जाति – वर्ग – धर्मातील कुटुंबामध्ये स्त्रियांची कोंडी अधिकच वाढते हे या चळवळीने सप्रमाण दाखवून दिले 'पितृसत्ताक' या शब्दाला आता 'पुरुषसत्ताक' असे नाव मिळाले. इतकेच नाही तर भारतीय समाजव्यवस्थेत लैंगिकतेवर आधारित श्रमविभागणी आहे, शोषण आहे तसेच राजकारणही आहे हे या चळवळीने अधोरेखित केले. (भागवत विद्युत : २००४ : ३६३) अशी भूमिका विद्युत भागवत मांडतात

इंग्रजी सत्तेच्या काळात प्रबोधनाच्या कालखंडाला गती प्राप्त झाली. इथला संबंध समाज ढवळून निघाला पारंपरिक व्यवस्थेच्या जोखडाखाली अवलंबून असणाऱ्या परंपरागत समूहाला हा आपल्या व्यवस्थेवर हल्ला आहे अशीच भावना निर्माण झाली. प्रबोधनाच्या चळवळीतील सुधारकांनी अनिष्ट प्रथांच्या विरोधात जी मोहीम उघडली ती स्त्रीमुक्तीसाठी नक्कीच प्रभावी ठरली. एक प्रश्न मात्र अनुत्तरीतच राहिला तो म्हणजे परंपरांचा धर्म, जात, लिंग अशा कोणत्याही घटकामुळे व्यक्तीचा भेदभाव करणे हे स्वातंत्रोत्तर कालखंडात संविधानाच्या पातळीवरती बंधनकारक मानले जावू लागले. पण तरी आजही स्त्रीवर आणि अल्पसंख्यांक समाजावर अन्याय अत्याचार होताना दिसतात

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स्त्रीवादी मराठी साहित्य :

मराठी कादंबरीचा विचार करता, सन १८७३ मध्ये साळूबाई तांबवेकर ह्यांनी लिहिलेली 'चंद्रप्रभा विरहवर्णन' ही पहिली कादंबरी आहे. तथापि, १९५० पर्यंत स्त्रियांच्या कादंबरी लेखनाचे स्वरूप हे प्रबोधनपर वाटते ह्या काळातील महत्त्वपूर्ण लेखिकांच्या कदंबरींचा उल्लेख करता येईल. स्त्री शिक्षणाचा पुरस्कार करण्यासाठी काशीबाई कानेटकर ह्यांनी 'रंगराव' नावाची कादंबरी लिहिली. हुंडा पद्धतीला विरोध करण्यासाठी जानकीबाई देसाई ह्यांनी 'गृहलक्ष्मी' (१९१५) ही कादंबरी लिहिली. यशोदाबाई भट ह्यांनी 'मुलांचे बंड (१९२१) ह्या कादंबरीतून विधवांच्या दुखाचा प्रश्न मांडला शांताबाई नाशिककर ह्यांनी आपल्या 'हाच का धर्म' (१९३०) ह्या कादंबरीत हिंदू समाजातील तत्कालीन वाईट प्रथा आणि रूढींवर प्रहार केला. कमलाबाई बंबेवाले यांनी 'बंधमुक्ता (१९३०) ही कादंबरी लिहून स्त्रीच्या घटस्फोटाची आणि पोटगीची चर्चा केली. इंदिराबाई सहस्रबुद्धे ह्यांनी 'बाळूताई धडा घे' ह्या कादंबरीत स्त्री पुरुष समानतेचा विषय मांडला स्त्रियांचे लेखन हे स्त्रीच्या विवाहातून निर्माण होणाऱ्या समस्या घेऊन निर्माण झालेले दिसते. त्यानंतर स्त्रियांमध्ये शिक्षणाचा प्रसार सुरू झाला आणि त्याकाळी शिक्षित स्त्रियांच्या समस्या निर्माण झाल्या शिकलेली स्त्री ही धीट असते, ती संसार निट करू शकत नाही. ती स्वतंत्र बुद्धीने विचार करणारी असल्याने पतीच्या कड्यात राहणार नाही. सुशिक्षित स्त्री ही गर्विष्ठ असते अशी समजूत त्याकाळी रूढ होती त्यामुळे शिक्षित स्त्रियांच्या विवाहाचे प्रश्न निर्माण झाले. शिक्षित स्त्रिया अर्थार्जन करू लागल्या. त्यांच्या समस्या वेगळ्या होत्या. शिकलेल्या स्त्रियांच्या प्रश्नावर गीता साने आणि विभावरी शिरूरकर यांनी लेखन केलेले दिसते गीता साने ह्यांच्या 'हिरवळीखाली' (१९३६) ह्या कादंबरीत पदवीधर नायिकेला चार मुलांचा पिता असलेल्या बिजवर पुरुषाबरोबर विवाह करावा लागतो तर 'वठलेला वृक्ष' ह्या कादंबरीतील नायिका कमवती असूनही आपल्या पतीचा छळ सहन करत संसार सांभाळते विभावरी शिरूरकर ह्यांनी 'हिंदोळ्यावर' (१९३४), 'विरलेले स्वप्न' (१९३५), 'बळी' (१९५०), 'जाई' (१९५२), 'शबरी' (१९६२), 'उमा' (१९६६) अशा कादंबऱ्या लिहिलेल्या दिसतात. त्यांची बळी ही कादंबरी महत्त्वाची आहे. पारतंत्र्याच्या काळात ब्रिटिशांनी गुन्हेगारी जमातींसाठी तारेचे कुंपण असलेल्या सेटलमेंट स्थापन केल्या होत्या. अशा सेटलमेंट मांग गारुडी अशा जमातीच्या जीवनावर आधारलेली 'बळी' ही कादंबरी आहे. दलित साहित्याच्या उदयापूर्वी ही कादंबरी लिहिल्याचे दिसते

ह्या काळातील आणखी काही महत्त्वाच्या कादंबऱ्या म्हणून प्रेमाकंठक ह्यांच्या 'काम आणि कामिनी', व 'अग्नियान' (१९४२), शकुंतला फांजपे ह्यांची 'घरचा मालक' (१९४८), मालतीबाई दांडेकर ह्यांच्या 'वज्रलेख' (१९४६), व 'काटेरी मार्ग' (१९४८), सुधा साठे ह्यांची 'पुसलेली चित्रे' (१९४८), ह्यांचा उल्लेख करावा लागेल. ह्या कादंबरीतून स्त्रीविशिष्ट अनुभव व्यक्त झालेले दिसतात

स्त्रियांचे कादंबरी लेखन हे स्त्री सुधारणेकडून स्त्री स्वातंत्र्याकडे विकसित होताना दिसते आजवर दडपून टाकलेली लैंगिक भावना स्वातंत्रोत्तर काळातल्या लेखनात धीटपणे व्यक्त झालेली आहे असे म्हणावे लागते. स्वातंत्रोत्तर काळातील स्त्रियांचे अनुभवविश्व अधिक व्यापक व व्यामिश्र होताना दिसते. जीवनाच्या प्रत्येक क्षेत्रात पुरुषाच्या बरोबरीने वावरताना येणारे अनुभव हे आजवरच्या अनुभवापेक्षा वेगळे असेच होते स्वातंत्रोत्तर काळातील सामाजिक – राजकीय परिस्थिती, लोकांच्या चळवळी आणि त्या काळात लिहिले जाणारे वाङ्मय ह्याचा एकत्रित परिणाम त्या काळातील लेखिकांवर झाल्याशिवाय कसा राहिल ? नवसाहित्यातील परात्मता कमल देसाई ह्यांच्या कादंबऱ्यातून व्यक्त होताना दिसते त्यांच्या 'रात्रंदिन आम्हा' (१९६४), आणि 'काळा सूर्य आणि हॅट घालणारी बाई' (१९७५) ह्या कादंबऱ्यांमध्ये व्यक्त झालेली संज्ञाप्रवाही लेखनशैली, विस्कळीत अंगाने उलगडत जाणाऱ्या व्यक्तिरेखा,

कथानकांची उलटसुलट रचना प्रतिमा व प्रतिकांची क्लिष्टता, अस्तित्वादी प्रश्नांची केलेली पेरणी ह्यामुळे कमल देसाई यांच्यासारख्या संज्ञाप्रवाही लेखन केलेली दुसरी लेखिका आढळत नाही

१९६० नंतरच्या कालखंडात इथल्या काळान्यातून येणारे चित्रण हे नवीन आणि आधुनिक मूल्यांना आपल्यात सामावून घेणारे ठरत आहे. स्त्रियांवर होणाऱ्या अन्याय अत्याचाराच्या विरोधात आता स्त्रिया संघटीत होत आहेत त्या आवाज उठवत आहेत. स्त्री पुरुष विषमतेवर हल्ला चढवीत आहेत. स्त्री पुरुष विषमता नाकारून हे संबंध समतेवर प्रस्थापित करण्याचा प्रयत्न होत आहे. या कालखंडात आलेल्या महत्त्वपूर्ण कादंबऱ्या म्हणजे गौरी देशपांडे यांच्या 'कारावासातून पत्रे', 'एकेक पान गळावया', 'मध्य लटपटीत' (१९८०), 'तेरुओ', 'काही दूरपर्यंत' (१९८५), 'निरगाठी', 'चंद्रिके ग सारिके ग' (१९८७), 'दुस्त हा घाट', 'थांग' (१९८९) ह्या होय. या कादंबऱ्यात व्यक्त झालेली स्त्री आधुनिक आहे. अंबिका सरकार ह्यांची 'एका श्वासाच अंतर' व 'चाहूल', आशा बगे यांच्या 'त्रिदल' (१९९४), 'भूमी', शांता गोखले यांच्या 'रिटा वेलिणकर' (१९८९), सानिया यांच्या 'स्थलांतर' (१९९४) व 'आवर्तन' (१९९६) ह्या कादंबऱ्यातील स्त्री ही स्वतःचे निर्णय स्वतः घेते त्यातून उद्भवलेल्या परिणामांना सामोरी जाते स्वत्वासाठी संघर्ष करताना दिसते. याप्रकारे स्त्रीवादी कादंबऱ्यांचा उल्लेख करता येईल.

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स्त्रियांनी विपुल प्रमाणात कथालेखन करून आपल्या अनुभवांना वाट मोकळी करून दिली इ.स. १८९६ मध्ये शांताबाई ह्यांची 'मासिक मनोरंजन' मध्ये पहिली कथा प्रकाशित झाली. विभावरी शिरूरकर ह्यांचा 'कळ्यांचे निःश्वास' (१९३३) हा कथासंग्रह प्रकाशित होईपर्यंत स्त्रियांच्या कथांना स्त्रीचे स्वत्व गवसल्याचे आढळत नाही कथेचा दुसरा टप्पा म्हणजे गौरी देशपांडे यांच्या कथांचा होय १९४५-१९६० ह्या कालखंडात महत्वाच्या कथालेखिका म्हणून कुसुमावती देशपांडे वसुंधरा पटवर्धन व शिरीष पै ह्यांच्या नावाचा उल्लेख करावा लागतो विजया राज्याध्यक्ष ह्यांचे 'अधांतर' व 'टिंब' (१९६१), शोध (१९७३), सरिता पदकी ह्यांचा 'बारा रामाचं देऊळ' (१९६६), लीला श्रीवास्तव यांचे 'फाशी गेलेलं उन्हं', सुनिता आफळे यांचा 'कुंपणापलीकडच्या बकुळी बाभळी' (१९७२), छाया दातार ह्यांचा 'वर्तुळाचा अंत', सुमा करंदीकर ह्यांचा 'सावली' (१९७७), दीपा गोवारीकर ह्यांचा 'तडा', पद्मिनी बिनीवाले ह्यांचा 'रानातला दिवा' (१९७८), सरिता पदकी ह्यांचा 'घुसमट' (१९८०), सानिया ह्यांचा 'शोध', उर्मिला शिरूरकर ह्यांचा 'कवडसा', सुनीता आफळे ह्यांच्या 'रिकामी' (१९८३), दीपा गोवारीकर ह्यांचा 'दिवस सोनियाचे', नीलिमा भावे ह्यांचा 'स्वत्वला शोधताना', सुमती क्षेत्रमाडे ह्यांचा 'स्मृतिगंधा', प्रतिमा इंगोले ह्यांचा 'अकसिदीचे दान' (१९८६), अनिता काळे ह्यांचा 'दुदेशीच्या गोष्टी', रोहिणी कुलकर्णी ह्यांचा 'बहार', गौरी देशपांडे ह्यांचा 'आहे हे असं आहे', निर्मला देशपांडे ह्यांचा 'गर्ल', आशा बगे ह्यांचा 'अत्तर', 'पूजा', सुधा सोमण ह्यांचा 'समांतर', उर्मिला पवार ह्यांचा 'सहावं बोट' (१९८८), 'चौथी भिंत', सुकन्या आगाशे ह्यांचा 'इस्पितळ आणि पतंग उडवणारा माणूस', आशा दामले ह्यांचा 'कोण्या एका स्वप्नकाळी', सानिया ह्यांचा 'प्रतीती', निर्मला गोन्हे ह्यांचा 'उरल्या कहाण्या' (१९९०), उषा दातार ह्यांचा 'काचेची भिंत' असे महत्त्वाचे कथासंग्रह प्रकाशित झालेले दिसतात.

स्त्रियांच्या कथा ह्या त्यांचे लमून त्यांचे शरीर, त्यांचे मन आणि त्यांची नोकरी ह्या विषयांना घेऊन व्यक्त झालेल्या दिसतील. बालविवाह, विधवा विवाह, पुनर्विवाह, परित्यक्त्या, विधवा, निसंतान स्त्रीचे दुःख वर निवडण्याचे स्वातंत्र्य नसणे, नावडता पती मिळणे, जुलमी पती मिळणे, अरसिक पती मिळणे, पतीचे विवाहबाह्य संबंध असणे अशा विषयांना घेवून जशा कथा लिहिल्याच्या आढळतात तशा पतीबरोबरच प्रियकर, मित्र, कार्यालयातील बॉस, प्रेम, निखळ मैत्री, विवाहबाह्य संबंध, कुमारी मत, लैंगिक सुख आदी विषयावरही कथा लिहिल्याचे दिसते.

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१९२० ते १९५० ह्या काळातील स्त्रियांच्या कविता ह्या गीतांच्या स्वरूपातून प्रकटलेल्या दिसतात ह्या गीतातून धार्मिक व कौटुंबिक भावना व्यक्त झाल्या आहेत. इ.स. १९५० पर्यंतच्या कालखंडात प्रमुख व महत्वाची कवयित्री म्हणून संजीवनी मराठेच्या नावाचा उल्लेख करावा लागतो त्यांचा 'काव्यसंजीवनी' (१९३२), 'राका' (१९३९), 'संसार' (१९४३), व 'छाया' (१९४९) असे संग्रह प्रकाशित झाले. यानंतर शांता शेळके यांचा 'वर्षा' (१९४७), इंदिरा संतांचा 'शेला', हा काव्यसंग्रह तर १९५१ साली लक्ष्मीबाई टिळक आणि बहिणाबाई चौधरी ह्यांचे संपादित काव्यसंग्रह प्रकाशित झाले.

यानंतरच्या कालखंडात मलिका अमर शेख यांचा 'वाळूचा प्रियकर' (१९७९), अनुराधा पाटील ह्यांचा 'दिगंत' (१९८१), प्रभा गणोरकर ह्यांचा 'विवर्त' (१९८५), संजीवनी खोले ह्यांचा 'एकोल' (१९८६), विजया संगवई ह्यांचा 'अरुणाची गंधगीते' (१९८८), हेमा लेले ह्यांचा 'अंतरंग' (१९८९), अंजली कुलकर्णी ह्यांचा 'मनस्वी' (१९९१), 'मी एक स्त्रीजातीय अस्वस्थ आत्मा' (१९९५), सुनिता जोशी ह्यांचा 'आत्मरंग' (१९९२), प्रज्ञा लोखंडे ह्यांचा 'अंतस्थ' (१९९३), अरुणा ढेरे ह्यांचा 'निरंजन' (१९९४), संजीवनी बोकील ह्यांचा 'काळीजकुपी' (१९९४), आसावरी काकडे ह्यांचा 'लाहो' (१९९५) ह्या प्रकारचे काही महत्वाचे कवितासंग्रह दिसून येतात आणखी काही नावे या काळासंदर्भात महत्वाची आहेत. यामध्ये, पद्मा गोळे, अनुराधा पोतदार, शिरीष पै, अंजली ठाकर, रजनी परुळेकर, सिसिलिया कार्वालो, नीरजा, संजीवनी खोजे, ज्योती लांजेवार, सुरेखा भगत, ललिता गाडगे ह्यांचाही उल्लेख करता येईल.

या प्रकारे मराठी साहित्यातील स्त्रीवादाची मांडणी करणाऱ्या अशा काही साहित्यकृतींचा उल्लेख यानिमित्ताने केला आहे. याचबरोबर आत्मचरित्र या साहित्य प्रकारातही स्त्रियांनी आपल्या भावन मांडल्या आहेत या शोधनिबंधांच्या मर्यादेचा विचार करता त्याचा उल्लेख याठिकाणी केला नाही

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'स्त्री स्वातंत्र्य म्हणजे स्वैराचार' अशा प्रकारची प्रतिक्रिया पुरुषवर्गातून व्यक्त झाली स्त्रीच्या वागण्या- बोलण्या आणि पेहरावात होणाऱ्या बदलामुळे पुरुषी अहंकार डिवचला जात होता मॉडर्न स्त्री म्हणजे स्वैराचारी स्त्री असे चित्र निर्माण करण्याचे प्रयत्न होता. फॅशनच्या नावाखाली स्त्रिया कमी कपडे वापरतात म्हणून त्याची छेडछाड होते अशा प्रकारे पुरुषांच्या वाईट वर्तनाचे समर्थनही झाले. स्त्रियांच्याही लेखनात मॉडर्न स्त्री रंगविताना लैंगिक उत्तेजना निर्माण करणारी वर्तने येऊ लागली. आधुनिक म्हणून काही अनैतिक गोष्टी साहित्याच्या माध्यमातून मांडल्या जाऊ लागल्या

स्वातंत्र्योत्तर काळात आणि भारतीय संविधान अस्तित्वात आल्यानंतर इथल्या प्रत्येक नागरिकाला स्वातंत्र्य समता, बंधुता आणि न्याय या नव्या मूल्यांनी एका समान पातळीवर आणून मानवतावादी मूल्यांच्या जपण्याला प्रोत्साहन दिले. शिक्षणामुळे आणि राजकीय हक्कांच्यामुळे स्त्रीची पारंपरिक प्रतिमा बदलल्याची दिसते जागतिक पातळीवर स्त्रियांच्या हक्काची आणि अधिकारांची चर्चा झालेली पहावयास मिळते शिक्षण, कायदा, आणि चळवळ ह्यामुळे स्त्री आत्मसन्मानाने पुढे पाऊल उचलत आहेत. विवाह ही सक्तीची बाब नसून सहजीवनाची बाब आहे. 'स्त्री हे काचेचे भांडे आहे' अशी गुळगुळीत वाक्ये बाजूला पडून त्या ठिकाणी 'स्त्री ही जिवंत आणि एक माणूस आहे हा भाव पुढे आला. तिलाही मन आहे. तिला तिचे खाजगी आयुष्य आहे. तिलाही मैत्रीची आणि प्रेमाची गरज आहे. स्वतःच्या आयुष्याचा निर्णय घेण्याचा तिला अधिकार आहे असा विचार पुढे येताना दिसून येतो

सुरवातीच्या काळात लेखन करणाऱ्या स्त्रियांच्या लेखनावर पुरुषसत्ताक मूल्यव्यवस्थेचा पगडा असलेला जाणवतो पुरुषांच्या वाङ्मयाचा अनुनय करण्याचाही प्रयत्न काही लेखिकांच्या लेखनातून झालेला जाणवतो. आपले शरीर आणि सौंदर्य हे पुरुषांसाठीच आहे अशा भावना काही लेखिकांनी आपल्या कथा कवितांतून मांडलेल्या आहेत. पुरुषांच्या प्रेमासाठी त्याची आराधना करणे, त्या अनुरोधाने होणारी आपली देहिक तडफड आणि भावना व्यक्त करणे, अशा स्वरूपाचे रंजनप्रधान लेखनही काही लेखिकांनी केलेले दिसले. स्वातंत्र्योत्तर काळात स्त्रियांच्या संघटनांनी आपल्या हक्कांसाठी संघर्ष सुरु केला स्त्रियांच्या अधिकाराची बाजू घेणाऱ्या भूमिका मांडल्या समाजात उदारमतवादी वातावरण निर्माण होऊ लागले. त्यामुळे सुरवातीच्या काळात स्त्रियांच्या लेखनात जाणवणारी समन्वयवादी दृष्टी मागे पडली. स्त्रियाही आपल्या समग्र अनुभवांना शब्दरूप देऊ लागल्या. स्त्रियांच्या पारंपरिक मानसिकतेत आमुलाग्र बदल होऊ लागला आणि त्याचे पडसाद स्त्रियांच्या लेखनात उमटू लागले.

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A STUDY OF SOCIAL AND SPATIAL PROCESSES IN FEMINIST GEOGRAPHY**Mr.S. S. Tadakhe**

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Abstract:

Feminist geography is an approach in human geography which applies the theories, methods and critiques of feminism to the study of the human environment, society and geographical space. Feminist geography is primarily concerned with the real experiences of individuals and groups in their own localities. This introduction prefaces a special issue on the topic of feminist participatory methodologies in geography. Geography and international studies are both deeply rooted in masculinity, imperialist, and patriarchal ways of viewing the world. However, over the past 20 years, the increase in the number of women within these fields has planted the seeds for the introduction of feminist intervention. Drawing upon the experiences of the contributors in developing new tools and methods to facilitate interaction with participants and working with groups that tend to be forgotten, subordinated and/or alienated, we argue for the methodological significance of instating a feminist perspective to participatory research. Although much theoretical debate has taken place among feminist and post-colonial scholars on unequal research relationships between 'researchers' and 'research subjects', the literature on how to operationalize greater equality remains quite limited. Hear the attempt to fill this research gap by bringing together scholars working in India and to study the social and spatial processes in feminist geography.

Keywords: Feminist Geography, Masculinity, Feminism, Feminist Perspective.

Introduction:

The geography of women focuses upon description of the effects on gender inequality. Its theoretical influences focus on welfare geography and liberal feminism. Geographically, feminist geographers emphasize on constraints of distance and spatial separation. Gender is only the narrow-minded approach when understanding the oppression of women throughout the decades of colonial history. In such, understanding the geography of women would mean taking a critical approach in questioning the dimensions of age, class, ethnicity, orientation and other socio-economic factors (2004). An early reproach of geography of women approach was that gender roles were mainly explained as gender inequality, such as housewives and mothers, in combination with the some concept of spatial constraint. Socialist feminist geography seeks to explain inequality and the relationship between capitalism and patriarchy. It uses Marxism and Socialist feminism to explain the interdependence of geography, gender relations and economic development under capitalism. Socialist feminist geography revolved around the questions of how to reduce gender inequality based on patriarchy and capitalism. It has theoretical influences on Marxism, socialist feminism. The geographical focus is on spatial separation, gender place, and localities.

It was not until recently that gender became an issue for serious analysis. In India, as elsewhere, the concern for women as a subject for study arose as part of larger issues at stake within the rubric of social geography, although isolated studies can be traced back to the 1960s. The emerging trends in social geography are not only to identify socio-spatial disparities but also to enquire into related issues of distributive justice. A logical outcome of this ideological position was to take note of deprived segments of the population. Within many communities women especially were found to be deprived, and it is in this context that women have, of late, emerged as worthy of study on the geographical horizon of India.

Feminist scholars have traditionally emphasized the importance of incorporating "the everyday" worlds of women into the historically masculinity theoretical and empirical foundations of the social sciences. Such emphases have commonly resulted in smaller-scale research projects and more interactive kinds of research methods and methodologies. Feminist geographers have uniquely contributed to the body of feminist scholarship through drawing out the importance of place in everyday constructions of gender and, more recently, sexuality. Critical field-based research has therefore from the beginning been the mainstay of sub disciplinary research. Like the discipline as a whole, however, little explicit attention has been given in publications or pedagogically to the politics of fieldwork (including how a "field" is defined and the politics involved in choosing and working in a particular "field") or the politics of representation (which includes considerations of the partiality of knowledge and how and to whom we represent our work, ourselves and others in various kinds of

texts). These “Opening Remarks” show how these issues are addressed in the papers that follow and how feminist geography has much to contribute to critical analyses of global and multinational processes, including patriarchy, capitalism, and racism.

Data and Methods:

This study is mainly based on secondary data. Secondary data were collected through a number of books on women empowerment and women movement; feminism; through various national and international reports; study articles; seminars as well as major and minor research study reports; magazines; government resolutions; study material of Indira Gandhi National Open University etc. related to women empowerment and movement. Internet has proved itself as a path finder in the difficult task of reviewing literature related to women empowerment and movement.

The collected secondary data were classified and analyzed carefully with the help of the computer for arriving at various statistical inferences. For this purpose, simple statistical techniques like percentage as well as average were used keeping in view the objectives of the study, to draw necessary observations and conclusions

Objectives of the Study:

1. To study of social processes in feminist geography.
2. To study spatial processes in feminist geography.

Discussion:

The purpose of this essay is to examine how feminist thought has evolved and informed global studies through the disciplinary insights of geography and international studies. Having said that, all the authors identify as feminist *geographers* and, given that other authors in the Compendium can clearly offer more nuanced accounts of the impact of feminist theory to international studies, it is our hope to offer some insights into the specific contributions feminist geography has made to understand the gendering of global processes.

There are three areas of mutual inquiry in feminist geography and international studies: governance, urban studies, and development. These three sections are not meant to be an exhaustive review of feminist geography’s contributions to international studies. Full essays could be written on the feminist contributions from the geographical subfields of political, economic, historical, cultural, health, environmental, as well as many other areas of geography.

These are not mutually exclusive areas given that political dissent and violence are viewed as part of a hegemonic development process in both rural as well as urban environments. Having said that, we would argue that governance as it pertains to issues of citizenship, nationalism, territoriality, conflict – and power and identity more broadly – is an area of scholarship in which feminist geography has had significant impact in terms of international studies. Likewise, urban studies and development studies, as they relate to globalization, migration, global economy, environmental praxis, neoliberalism, and practices of resistance are areas that have been of special interest to feminist international studies. In this context, this review focuses on the examination of “gender” as an epistemological shift rather than the empirical study of “women.” The contributions of feminist geography in the fields of governance and urban studies are intimately connected to those in development studies. The importance of embodied experience, the fluidity of scale and the constructed nature of place and space are all central to feminist geography’s study of development. Before we are able to discuss specific contributions, however, we must begin with a clarification of the controversial term “development.” For the purposes of this discussion, defines development as “a highly contested term broadly referring to economic, social, and cultural change, particularly among developing countries”. She goes on to speak of the ways in which it has been embedded in the binary and hierarchical relations between first world/third world, developed/developing or underdeveloped. The assumed superiority of Western industrial countries was used as a model for the rest of the world. This formulation of “development” has been challenged from an “anti-development” perspective as well as feminists. Feminist theory and research has been used to critique a variety of tenets of hegemonic development discourses including the marginalization of women, the lack of consideration for reproductive labor, the negation of women’s roles as agents of change, and the essentialist categorizations of women and women’s roles that ignored differences between women and their specific contexts.

Maintaining this division of scales, the development institution has acknowledged the importance of women through their implementation of gender mainstreaming, but these policies are

focused on local practices and not their connections with larger scales. Summarizing critiques of gender mainstreaming, George acknowledges a growing concern not only with the wide variety of forms of gender mainstreaming and the difficulties of implementing them, but also with “the ways in which a superficial application might support neoliberal governance over social transformation or reproduce pre-existing gender inequalities if deployed in a watered-down, de-politicized fashion”. As many authors have pointed out, a major problem with women in development schemes that create separate spaces for the empowerment of women is that they do not address the systematic disempowerment of women that occurs outside of these spaces through processes working at various scales. It is debated whether the alternative practices in such spaces “push-out” on the larger community or tend to reinforce traditional roles due to their inability to transform interpersonal relationships with those not involved in the activities of the development spaces .

Regional studies has reemerged in recent decades as an important area of geographic analysis. In contrast to the traditional regional school which offers static descriptions of particular places and people, reconstructed regional geography approaches the region as a dynamic process where social relations are linked to spatial structures. Reconstructed regional geography, however, has largely neglected gender as a social category and focuses on class as the fundamental social relation under capitalism. This paper demonstrates how regions are constructed through social processes which include gender as well as class. Historical and contemporary analyses of women and household economic strategies in rural Appalachia illustrate the intersection of gender, place, and scale. Specifically, employment and poverty conditions are examined using county-level data and household strategies are analyzed women. This paper concludes that gender relations at the household, sub regional, and regional scales are critical to the analysis of social and spatial processes in regional geography.

Urban Studies:

Once the dichotomous conception of public and private space is critically interrogated and a greater appreciation for the interrelation of macro- and micro-scale processes is articulated, the relationship between urban processes and international studies becomes clear. As geographers, feminist and otherwise, have argued convincingly, multi-scalar processes function in a mutually constitutive relationship. Thus, the local *is* the global, and vice versa. And while feminist urban geographic scholarship has focused on social relations and power dynamics unique to urban spaces, they have also used the study of “urban” processes to develop a sophisticated theorization of the micropolitics of the “local” and its relationship to the “global.” Conceptualized as such, feminist urban geography has developed theoretical tools useful, and arguably necessary, for international studies

The Language of Feminist Geography:

As part of this examination we will utilize a vocabulary that is not unique to geography but is important to our understanding of the direct linkages of space with gender. It is important to state that all of these terms have been the focus of long debates in the discipline, and to understand the evolution of these spatial units we would recommend reading *A Feminist Glossary of Human Geography* by Linda McDowell and Joanne Sharp. The following is a brief overview of how feminist geographers interpret the key concepts of space, place, scale, and the public/private binary. When used from a feminist perspective, these concepts contribute to our understanding of power relations and our subsequent potential to destabilize them.

Feminist Geography:

Geography and international studies were/are both deeply rooted in masculinity, imperialist, and patriarchal ways of viewing the world. As a consequence of this, they have both come to feminist ways of thinking later than other disciplines. The increase of women within these fields in the past 20 years has planted the seeds for the introduction of feminist intervention. Interestingly, we have seen a somewhat unequal diffusion of feminist thought within our sub disciplines. For example, feminist interventions in the area of development studies have been swift, and yet interventions in international relations and political geography have been slower coming. As we shall discuss throughout this essay, this unequal diffusion of feminist thought not only highlights established power structures, it also provides a framework for future feminist interventions

Feminism and Geography: An Overview from India:

Thus human geography in India, as in the Western world, had a treatment of woman that at best remained incidental, peripheral or subservient to that of man. Given the empirical tradition of

geographical knowledge, women were not altogether absent; however, they were more often included in a de facto or implicit fashion. This intellectual aberration is not unique to Indian geography as the other papers in this series testify.

It was not until recently that gender became an issue for serious analysis. In India, as elsewhere, the concern for women as a subject for study arose as part of larger issues at stake within the rubric of social geography, although isolated studies can be traced back to the 1960s. The emerging trends in social geography are not only to identify socio-spatial disparities but also to enquire into related issues of distributive justice. A logical outcome of this ideological position was to take note of deprived segments of the population. Within many communities women especially were found to be deprived, and it is in this context that women have, of late, emerged as worthy of study on the geographical horizon of India. However, this interest in gender is pursued only by a few individual scholars, instead of being part of a collective effort to produce a feminist perspective in geography. Although some isolated courses do offer discussions on women's issues, they are incidental to the development of some other perspective. The Government of India appointed a National Committee on the Status of Women in 1971. Its aim was to evaluate the changes that had taken place in the status of women as a result of constitutional, legal and administrative measures adopted since Independence. Later the Indian Council for Social Science Research (ICSSR) decided to commission a series of studies related to the status of women to help this National Committee. A task force was set up composed largely of sociologists, anthropologists and political scientists but with no geographers. In 1982-83 separate fellowships were instituted by the ICSSR for women's studies. However, all such scholarships have been taken by disciplines other than geography. Most of the universities in the country have extremely structured programs with very little scope for the incorporation of women as an independent subject for geographical study, except, perhaps, for a few marginal references to women's lives. However, the Centre for the Study of Regional Development at Jawaharlal Nehru University, New Delhi, warrants a special mention. The Centre, with its multidisciplinary composition, has undertaken a series of studies on women's issues by geographers, demographers and regional economists. Such studies can broadly be grouped into two categories: Those which make indirect references to women's issues. These include courses on levels of regional development, labor and agricultural economics, educational development and the geography of social well-being, etc. The emphasis is on developing a regional perspective and women's concerns are addressed in so far as they contribute to an understanding of regional inequalities. The topic areas are narrowly confined, however, to studies of labor forces and literacy/educational attainment and gender biases therein. The studies are essentially addressed from a regional point of view pertaining to either rural or urban segments of the Indian population. To date there are six MPhil dissertations submitted which deal with gender issues, and at least two students are pursuing doctoral theses on feminist geography. Since only recent geographical literature has dealt explicitly with gender issues, its volume is small.

Conclusion:

The limited scope of this paper does not allow us to evaluate individual research endeavors. In general, the emphasis is on identifying the regional patterns of literacy, work-participation, fertility and sex-ratios. With a few exceptions where attempts were made to correlate parameters with levels of socio-economic development, much of the research is of a descriptive nature and is not placed in a larger regional or national framework. In addition, most of the geographical research on women is essentially based on published data because it is readily available, and issues which require data generation by scholars remain largely untouched. While there is nothing wrong in using published data per se, many studies have not been critical of, and sensitive to the many deficiencies of the data. The project is a major step towards rectifying this lacuna whereby data on participation by rural women, including information on regional and social constraints, are being collected using questionnaires. Geographical research on women has yet to develop a cohesive feminist perspective and an abiding interest among Indian geographers for whom feminism has never been a very popular agenda item for serious academic discussion. Most research, therefore, has been of an ad hoc nature, with statements regarding gender issues traditionally coming from non-geographers. However, this state of affairs is slowly changing, the very embryonic nature of the field with its flexibility and potentiality may be seen as an advantageous means of guiding research in desirable directions and approaches for the future.

Throughout this study, it has sought to demonstrate not only the breadth of feminist geography's contributions to international studies but also the unevenness of the incorporation of

feminist critiques into the sub disciplines of geography. Development and urban studies within geography, as we have shown, are much more engaged with contemporary feminist critiques than political geography. The challenge, as we see it, is to mobilize the strong feminisms present in some sub disciplines to enhance the feminist critiques in the sub disciplines that are still predominantly masculinity.

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THE NOBEL WOMEN AND THEIR ROLE IN LITERATURE**Mrs. Megha Nikam**

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A role of woman is changed as she (writer) belongs to different society and the culture in particular periods. The perspective of woman writer is very different from old literature to modern literature of till date. We can clearly see that in literature woman writers redefine their place in the society. Woman is portrayed as Protagonist of the novel. Women's role in literature has evolved throughout history and had lead women to develop into strong independent roles. The unique voice of female minorities is a common theme in many coming of age novels and also fights for the quest for identity, her existence, and her rights. As writer, women highlight their issues related to society, politics, finance, physique, mental health, religious matters through the works and create the awareness among the people. Through the medium of literature woman started to think about herself and wanted to build her own identity. They are proven that they are also intelligent and much better than so called 'man' in the society. This research paper discusses about the women writer who got the 'Nobel Prize' and their role in the literature. We also called them as 'Nobel' women as they have the potential to create things and set model before the society. Women's sense of self is developed.

Introduction

Time is unstoppable and changed as always like that history of literature which included woman has viewed as inferior or secondary but time has progressed and the idealistic views of how Women perceive themselves has changed. In earlier literature women were hardly mentioned or published their work. They have no space to create their own identity in the world of literature. But women have proved that they have the abilities and qualities for creating new piece of art. She can write about her society, personal views, science fiction, and historic, political masterpiece even imaginary with supernatural elements.

This research paper enlightens the facts about a 'Role of Women' not only women but they are Nobel women. Nobel in the sense that they all are awarded by world famous 'Nobel Prize' in literature. It includes Toni Morrison, Dorris Lessing and Nadine Gordimer. These names are very popular among the reader as they have unique style thought provoking ideas mostly write about reality and contemporary issue. Each novel of them deals with social, political, economical issues of that time. And how the people tolerate it, suffer from the problems. Let's see further discussion

The Nobel Women**1. Toni Morrison (18th February, 1931)**

She was awarded the Nobel prize in 1993 with appreciation of :

"Who in novels characterized by visionary force and poetic import gives life to an essential aspect of American reality".

2. Dorris Lessing (22nd October 1919 -2013)

She was awarded the Nobel prize in 2007. The academy described her as:

“that epicist of the female experience, who with scepticism, fire and visionary power has subjected a divided civilization to scrutiny.

3. Nadine Gordimer (20th November 1923-2014)

She was awarded the Nobel prize in 1991. She was recognized as a woman:

“Who through her magnificent epic writing has in the words of Alfred Nobel-been of very great benefit to humanity.

1. Toni Morrison-

She is author of 10 novels, penned 7 nonfiction, 2 plays and 3 children books. Her work is known for epic themes and focuses on black women. Toni Morrison has earned reputation as one of the most respected novelists in American and world literature. She is the most influential figure in the world of literature. Morrison has challenged herself in each of her novels to explore the power and sense of self with her own experience of communal and personal histories. She has received Pulitzer Prize for the novel *Beloved* in 1989. And Nobel Prize for her life's work. She has influence of Jane Austen, Leo Tolstoy, fydor Dostoyevsky who wrote about experiences very passionately. Which give spark to Morrison's writings?

Her work often portrays the circumstances and dark side of the humanity and life. There is unique narrative technique in her work. The way she reveals the characters they empathy. in each of her works Morrison manages to finds new way to think about and look upon blackness. She becomes inspirational voice in Canon of the literature. She played vital role in bringing black literature into mainstream.

Her major works are:

- 1.The Beloved 1987
- 2.Song of Solomon 1977
- 3.The Bluest Eyes 1970
4. Paradise 1997.

1.1. The Bluest Eyes:

In this novel Morrison deconstruct white standard of beauty. It also discusses inferiority complex due to controversial topics in the book including racism, child molestation.... Etc. It is banned from schools and libraries. Whiteness is superior is major idea in the novel. Pecola character in the novel suffers mist from White beauty standards. Morrison was trying to show the nature and relationship between parental love and violence. It tells the tale of young Africans- american girl's drive to become perfect to be beautiful. Motif of this novel is beauty and how society and individual define that beauty. Morrison is responding to the pressure in the black community to live up to white society's standard.

1.2.Beloved:

Through this novel Morrison cultivates ambiguity about the characters of the Beloved. She could be spirit of Sethe's murdered child and other hand she could be an ordinary woman with a traumatic past who find a mother in sethe. The tone the novel is full of darkness and bitterness. She was inspired to write Beloved after coming across article about the real life Margaret Garner, former slave who like sethe, killed her daughter to prevent her from returning to salve plantation. It is the masterpiece of supremely gifted writer.

With publication of such novel Morrison has demonstrated once again the stunning powers that place her in the 1st rank of our living novelist. Through this novel she highlights the relationship of mother–daughter; it also shows the psychological impact of the slavery. The discussion of manhood masculinity is foreshadowed by the dominant meaning of the sethe's story. Beloved depicts slavery in two main emotions- love and self- preservation. The pain is universal as everyone involved in the slavery. It is rather physically, mentally, psychologically, sociologically. Morrison enhances the world of Beloved by investing it with supernatural dimension.

1.3.Sula

It is focuses on young black girl named Sula, who matures into strong and determined woman in the face of diversity and distrust, even hatred of her by the black community which she lives. Morrison delves into the strong female relationships between the novel's women and how these bonds both nurtures and threaten individual female identity. Also, she question to what extent mother will go to protect their children from a harsh world, this is rich in Morrison's language. Morrison has said, "evil is as useful as good. Sometimes good looks like evil and evil looks like good". Morrison creates the situation in which characters behave differently from what we might expect.

Morrison's female. Characters are fiercely independent and subvert the traditionally assigned roles of dutiful wife, mother and daughter comes recognize the power of womanhood. The effect of the racism upon black American life is a major ingredient in all of Morrison's novels,as she explores the differences between the races humanity and cultural values.

2. Dorris Lessing:

She was British novelist, poet, and biographer. She was connected with the literary movements like modernism, post modernism, Sufism, feminism. She was awarded Nobel Prize in 2007. Lessing was 11th woman who received Nobel Prize. She wrote masterpieces which have her fame like:

1. The Grass Is Singing (1950)
2. The Golden Notebook (1962)
3. Canopus in Argos (series of 5 novels)

All are science fiction in which she portrays a number of societies at different stages of progress. Over great period of time. Its focus on characterization and social Cultural issues and its lack of emphasis of the details of the scientific technology. Her best novels are:

2.1. The Grass is Singing (1950) :

It explores the power and fear at the heart of the colonial experience. When Mary Turner's husband becomes sick she takes over the running of their failing Rhodesia farm. Gradually she begins to develop a relationship with one of their black servants, Moses - the reader knows it will be tragic end from the 1st page of novel. The novel created a sensation when it was published and become instantly succeeded all over the Europe. Here modern life is portrayed as a land of desert and rocks, lacking water upon which life depends. This is psychological with flashback technique Novel. It shows the human isolation and alienation as the main character Mary Turner builds a wall around her and doesn't like to be judged by people. It also depicts city life verses rural life.

2.2. The Golden Notebook –

This account of the fractured lives of British woman after the war has been hailed as a feminist masterpiece. Framed by a third person story of a writer, Anna Wulf and her friend Molly, the novel weaves together four of Anna's notebooks which mirrors the different strands of her life — Africa the Communist party, doomed love affair and her journal binds them together in the Golden Notebook. Anna is a writer, author of one very successful novel who now keeps four notebooks. In one with a black cover. She reviews the African experience of her earlier year. In a red one, she records her political life, her disillusionment with Communism. In yellow one she writes a novel in which the heroine reveals the part of her own experience, and blue one she keeps a personal diary. Finally in love with an American writer and threatened with insanity, Anna tries to bring the threads of all four books together in a Golden Notebook.

It is about the thinning of language against the density of our experience, dreams. The novel sets out to be a bildungsroman. It was written at a time when women were beginning to have ambitions for self - realization that come into conflict with their traditional roles.

2.3. Martha Quest:

It is an endearing masterpiece. It follows the life of Martha Quest to middle age. It is semi autobiographical in series entitled the Children Violence. Martha feels disjointed from the grand history of humans, who she observes, act in large numbers and change the narrative history. She depicted as intelligent, sensitive and fiercely passionate young woman. She is romantic idealistic in revolt against the Puritan snobbery of her parents .for Martha this is a time of solitary reading, daydreams, dancing... And first disturbing encounter with sex. It is autobiographical in sense as some things are observed in novel like her childhood memories, her serious engagement with politics and social concerns. Martha is true daughter of her century in which conflict between the generation reflects the conflict between old system and new. It is the story of rebel.

2.4. The Memoirs of a survivor :

The Memoirs of a survivor is dystopian novel. It is darkly visionary novel set in the not-so-distant future when men, women, even young children are fighting for survival in the world that is swiftly falling apart. It has qualities that make it seem like a fable or magical tale. This book, which the author has called " an attempt at autobiography " is that woman's journal a glimpse of the future. It is the remarkable story about woman struggle and ultimate acceptance of her painful history. The 2 worlds of the narrator interpenetrate each other . during the course of the novel the relationship between them shifts. The main character is forced confront her inner psychic world which she has only briefly glimpsed. This world she experience on to plans, the impersonal and personal ,the pleasant and the disturbing. Lessing has been experimenting with techniques related to non realistic modes such as expressionism, fantasy, science fiction, allegory. Dorris Lessing say this novel grew out of her very hubristic ambition to write an autobiography in dreams. It provides an ultimate view point that dissolved walls that imprison women within a sexist reality. It presents 2 dimension of action — dimension of reality and fantasy.

Dorris Lessing is a writer with firm motives. She has firm intention behind writing. Her writing has both personal and universal dimensions. The freedom of subjectivity is central motif of all work.

She treats both self constructive and self destructive relationships. The pattern of self recovery can be seen in all her work. The most striking is her focus on the theme of the self - quest and self-healing. She finds great interest in treating aspects the conventionally contradict each others.

3. Nadine Gordimer (20th November, 1923 - 2014)

She was South African writer, Gordimer's early interest in racial and economic inequality in South Africa. It has been suggested that reading Nadine Gordimer's novels and stories chronologically allow the readers to track the development of her opposition to apartheid and feminist critics have tended to read her depictions of women as out of step with this increasing radicalism.

Gordimer's oeuvre comprises 15 novels, numerous short stories and essays. The lying days (1953) are 1st novel with autobiographical elements. The protagonist emerges from bourgeois family. The Conservationist, Burger's Daughter, A Guest Of Honour, My Son's Story etc. Provide a subjective history of the apartheid from different perspective.

3.1. *July's people:*

Nadine Gordimer's novel July's people is a fictitious account of a black revolt in South Africa. In the novel the blacks in the South African police force refused to arrest their own. People. Public services breakdown and fighting erupted in the major cities quickly spreading into the rural areas. Bloodshed engulfs the country. The rebels have prepared well. They have heavy caliber weapons and airplanes and help from the neighboring black states of Botswana, Zimbabwe, Zambia, Namibia, Mozambique, as well as from Cuba and the Soviet Union. Everywhere there forces.

Novels, July's people concentrate on individual lives, not the broad politics. Gordimer center's her attention on Maureen Smales, 29 year a old John's berg wife and mother. As the novel opens, revolution is in progress and the Smales family takes refugees with July. Their male servant, in a rural settlement. The novel traces the sudden role reversal between Maureen, who for 15years employed July, and July, who suddenly takes control not only of his life but also Smales family. The role reversal of Maureen and July serves the microcosm for the supposed.

The novel is deliberately ambiguous- the phrase "July's people" appears twice in the novel, the 1st time. Referring to Smales family and 2nd time to July's extended family in the settlement. Once in the novel the narrator refers to "July's white people, "distinguishing them from his relatives.

3.2. *The Conservationist*

There is a greater use of symbolism. In this novel which is more like a prose poem, there are passages in which the technique is almost that of symbolist poetry. The subject of the novel is land of South Africa. The novel has deepest political and moral implications. It is fundamentally historical, sociological. By entrusting faith of the earth to the blacks who have always tended it and whose existence depend on it. Gordimer resolves the racial conflict in South Africa. The novel faced a controversial path. Gardiner's real strength is in her character development. She effectively disgusts readers by portraying the long term effects of racism on the individual perpetuating it and dose so thorough the character of Mehring. She borrows upon Plato's idea in his republic of portraying and entire society through the character of one man. Thus Mehring represents the entire apartheid system.

Conclusion:

Through this research paper, trying to focus on literature which is written by women writers and how it plays vital role in the development and richness of literature. Women writers like Toni Morrison, Nadine Gordimer, and Dorris Lessing have created their own space in the world of literature.

Dorris Lessing is a talented novelist. She is now widely regarded as one of the most important post war writers in English. Her novels, short stories and essays have focused on a wide range of 20th century issues and concerns from the politics of race which she confronted in her early novels set in Africa to the politics of gender, which led to her adoption by the feminist movement to the role of the family and individual in society, explored in her space fiction of the late 1970s and early 1980s.

Gordimer is a well known and acclaimed writer who explores the social effects of South Africa's apartheid system and the consequences of its demise. Although political themes are central to her work, Gordimer focuses on the personal aspect of political turmoil as a white in South Africa; Gordimer occupies a different position in relation to the country's racist institutions. Although opposed to racism, Gordimer benefited from racist institutions with a privileged place in South African society. Many believe that this explains why Gordimer story telling talent was not acknowledged by Nobel.

Nadine Gordimer is hailed as the chronicler of the apartheid by the media. Her library output of sixty years serves as a parallel history of South Africa. Updating various sociopolitical events of the apartheid and post apartheid era, what makes Gordimer chronicles exceptional is their subjectivity. Gordimer is a self-proclaimed Communist; activists are a major theme. Toni Morrison says, "some people just close when they get old, but if you're open if you have been you can rely on the lived wisdom of the elderly". It's not the book learning, it's the lived wisdom. Think young about yourself; it doesn't matter how old you are.

The 'Nobel' women create their own identity through their work; hence we called them Nobel and have their great impact on literature.

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**SUBJUGATION OF WOMEN IN THE SELECT INDIAN DALIT FEMALE
AUTOBIOGRAPHIES OF BABY KAMBLE AND URMILA PAWAR**

Dr Kalindi Kailas Shinde

Abstract:

The Select autobiographies by Indian Dalit women autobiographers show the similarities in the depiction of subjugation to add certain facts to the body of knowledge on the feministic study under texts through the research paper to peep into the world of Dalit women from the point of view of the issues of gender, femininity and stance and their place in the entire social change. The study helps to re think the place of women about their problems. The emphasis is laid on analysis of the texts. The paper provides grateful acknowledgement and recognition of the past condition of women as worse position in the society.

Keywords: Subjugation, feminine consciousness, humiliation, marginalized and exploitation.

Human history to a large extent is an unending autocracy of one race or class over the other. It is the story of the continuous struggle between the oppressors and the oppressed. The people who have been oppressed and depressed for a longer period have raised their voices against their oppressors from time to time. They have tried to raise their voice against the age-old domination based on the caste system which was conceived and nurtured by the society in the name of better social governance. In this system, women were treated as inferior to men and were subjected to menial and all those duties of the household including the nourishment of the children. They were treated equally inferior and exploited by both the males from their own caste and the males from the caste of Hindu families.

In the modern period, the primitive image of a woman is changing towards the progress. But this development is not enough to the great quantity of female and their equality to men. There is still need to think of them. The active mass programs should be implemented. There is a need for a social awareness over economic development, mass literacy and administrative actions. Even today there are millions of girls of the marginalized communities living below the poverty line and they are still living in perpetual hunger and poverty. These writers write to make this world a better place for all the communities and societies. The Social structure of general women is subordinate and with the humble position. Though the situation is changing today, the process is very slow. The community had been allotted certain professions for both sexes in the specific community.

For the understanding of feminine consciousness, the analysis of two Indian Dalit Female autobiographies will be considerable: Baby Kamble's *Jeene Amucha* translated as *The Prison We Broke* by Maya Pandit and Urmila Pawar's *Aydaan* translated as *The Wave of My Life* by Maya Pandit. Dalit women autobiographies reflect social problems, ground realities and authenticity in experiences. So these Dalit autobiographies not only keep the history alive but also give the inspiration to the future generation and prepare them to fight against the injustice. These autobiographies are accepted as classics and have been translated into many regional and foreign languages. The translations have created a socio – cultural space for intercultural dialogue among other people.

Dalit autobiographers narrate their real live stories. They are sincere in their thoughts and feelings while expressing the reality. So these Dalit autobiographies become as an authentic representation of the Dalit life where Dalit women suffered most.

Dalit women autobiographies comment on the social, educational, economical and cultural aspects towards the Dalit women. The aspects like, Pains, sufferings, plights oppression, victimization, types of violence, ill and mal-treatments, poverty, dehumanization, rebellion and rejection are the major points for the debates of the Dalit autobiographers.

There is a specific need for the study of autobiographies of women because they reveal aspirations, resentment and an opposition. It is supposed that women are more passive and receptive whereas men are considered active and aggressive. The present paper concentrates and focuses on the issues related to the problems of the Dalit women on account of the socio- political reality, their inner sensibility, and their struggles.

The social reformers and thinkers made these writers to their respective society aware of their oppressive conditions. They are respected nowadays with guaranteed educational and job opportunities. These writers themselves are engaged with family and society with great attachment. They perform various roles very neatly and carefully. From their childhood they are obedient.

Women's status as the human being is more important than anything else. The select autobiographies present a stark, realistic picture of woes and suffering because of exploitation. These autobiographies call upon their readers to adopt a broad humanitarian attitude while looking at them from the humanitarian point of view. These autobiographers provide their logic behind this kind of urgency and explain why they feel of destroying the existing old order and create a new one.

The select female writers depict the life miseries of their secondary and negligible treatment as inhuman. The economic inequality plays a major role in the life of Dalit women-hood. All female characters presented in the selected texts are working with low, wages. The writers give a terrible picture of female hard work besides the harassment. The men who were earning more than women were spending it at all as they want and to please them all. They contribute family, income very low so their wives have to do hard labour to support or run the family independently.

The education was far away from these people. After independence, the equality proposed education for Dalit and poor people but there was inadequate implementation of education. So illiteracy and poor educational levels in formal education remained the same for these people.

The condition of woman in general in the world is universal. Because of the patriarchal system throughout the world right from the birth of the civilization, men have always dominated women. As a result, they have to undergo various types of inequalities, injustices and violating exploitation all over the world. There may be variations in degrees of different cultures, but every where women are object of utility for man. She has no more value and is supposed to be inferior to man. Even in twentieth century, the attitude of the society towards women has not much changed. The only change that one notices is the awareness of this problem. They have tried to promote the activist moment for liberation of women.

These autobiographers speak their earlier experiences through literary texts for the urgency of great awakenings. As a literature, these autobiographies serve as tool to explore the identity of a woman at different level through these selected texts. The arguments made by these select writers through their texts place them in the great literary tradition with their creative output and concerns.

The writer Urmila Pawar used to remember the days where there was routine for the women as wake up early in the morning, go to well even in the rain to fetch water for everyone to bath, clean all the utensils, cooking food and serve it to all, help the men folk to do farming activities, cooking preparations etc. In the evening, the men would be free, but women have to do a lot of things while their backs were bending like a bow. That was the picture of every house where a woman was supposed to do all the acts without complaining. These expectations did not change in the course of the time when the woman started working in the office or outside. Urmila Pawar protests against male domination when her husband wanted her as typical village working woman continuously. She wants freedom of woman with a new perspective. She supposes woman's status is as equally right to the male.

The female characters in the text offer their sufferings to the god of stones and generations continued to die under the burden of these lives. There were sudden and untimely deaths. For e.g. Ganga's becoming widowed, her continuous hard work to meet hunger, her children's dropping out school.

The writer Urmila Pawar gives the picture of poverty in the Konkan region, among the poorer families, fruits like jackfruit were served before the meal to economize and cut down on the quantity of food to be prepared. The character of Sushila in the autobiography of Urmila Pawar suffered a lot by her husband who was always drunkard. Due to frustration, she died under the pressure of the torture and ill-treatment.

In Baby Kamble's autobiography, the writer presents these economic problems in the form of discussions and actual workout by these poor families. In her select autobiography, Baby Kamble depicts the plights of Dalit women. The conditions of pregnant women were worst like. Many new mothers had to suffer hunger. Labour pains, mishandling by the midwife would infected by onlookers' nails, would end up getting a burning fever. (The Prison We Broke: 2011: 60)

The mothers' characters through the texts are struggling constantly in the poor families but also helping each other in needy time as per their capacity. They were keeping their daughters in schools even in the hard and difficult situations. Many times they provide the help for married daughter to help to carry the burden or loads. They were keeping their grandchildren along with them to nurture and protect. Urmila Pawar's mother was hard working woman supporting family functions by waving bamboo baskets.

Many women died of tuberculosis while carrying such an arduous task. The fact behind this maltreatment of women by men is that firstly men are supposed to be physically stronger than women. This male domination started very early in our society by the distinction between boys and girls. These women are subjected to capture and control. They dominate over their bodies, labor, and family rights. As a protector, he supposes himself to be a license holder having an ability to punish her to any extent. This submissiveness develops in women as a matter of adjustment as they think themselves inferior to them regarding the power relationship. Women in Indian society have been victims of ill-treatment, humiliation, torture and exploitation for as long as written records of the social organization and family life. These records are completing with incidents of abduction, rape, murder, and torture of women. But, regrettably, female victims of violence.

Some Dalit women have improved their positions with the help of education, but it is not sufficient to build the balanced identity as a human being. Still there is the burden of standard, security and safeguards on Dalit women more than general women in the society. There are several cases of woman violence through the selected texts. The writer Urmila Pawar describes many examples. She says that the issues of honor that was killing even humanism and woman were victimized all the time by the male domination. The story of Shantaram in the text is a kind of violence where he falls in love with another caste woman and not allowed to marry her.

All the female characters in the selected texts are representing the occupational conditions of Dalit women in India. The following female characters in Baby Kamble's autobiography picture the real Dalit female portrayals. Tulsa and Kasa, sisters-in-law, both in their fifties were usually cleaning the cowsheds in the village and coming back by the afternoon with stale food. During the wedding, Dalit women have to go to the village to sweep and clean the pandals with great anticipation that they will get all the leftovers. Urmila Pawar remembers the situation of women in the literary world was not satisfactory.

In Hindu religion and practiced male dominated society with its power marginalized poor, Dalit and women in general position. The Dalit woman's case is far from or beyond its reality. Dalits are not humanized with a human being. The position of Dalit women is three times dehumanized as being daily, being a woman and being a Dalit woman.

The selected women writers have been constructed the fixed identities out of realization and recognition with unified selfhood and collective social sense that the community as their own family. These writers aimed towards the upliftment of the community. Though the female identity is considered as other by patriarchal values and structured the violence for the women from domestic to all other sectors in the society. These writers found the right places for them with positive change and better position. The writers are in great demand for Dalit female identity without exploitation and oppression. They provide their own experience centering them as women often suffered at the hands of male domination.

These writers are stating their subjugated situations only to be domestic and violated by males. They clear the need for self-consciousness of Dalit women themselves for their humiliating deprived and isolated conditions. According to them, an attempt should be made to break down the fixed hierarchal axes of social structure and sexual subordination for them. They want to break three interlocking systems as caste, class and patriarchy which are harmful for all the Dalit women.

They emphasized the need for equality for women in every field and upheld dignity and equality for them. The writers feel that the women from the community also must initiate themselves and take efforts to create awareness among the Dalit women so that the situation will speedily change.

Even today the world is in need of wisdom, equality and proper form of activism. As a model, these autobiographers play a significant role as preachers to mould the reader's minds towards the universal principles of love, brotherhood, justice and equality etc. Their lives are used as role models to teach the lesson of empowerment of women and social transformation.

The realization of the global brotherhood, freedom, justice and equality are distant dreams unless the trauma of race, colour and caste based discrimination is eliminated. Their humanistic and communal leanings as they appear in the select texts are appealing for the demand of rights of all women in the world. The select texts represent not an ideology but the demands and plight of the suffered women who crave for their betterment and, at last, the better social governance which could be treated as a broader aspect of humanism.

Dalit women's autobiographies share the concerns of women in all strata. These writers do not focus on the caste oppressions, but also emphasize the problem of women which are universal. All

these problems are expressed in a realistic way as they delineate the first hand experiences of being Dalit. Their problems are innumerable but cannot be discussed in this paper from all the aspects. This paper is due share of representation in the text of autobiography.

The final message of these autobiographies seems to be a self- realization of women and their own development, empowerment and fulfillment of life after pursuing the struggle with constant and relentless efforts.

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THE FEMINISTIC READINGS OF THE SELECTED NOVELS OF MANJU KAPUR

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Abstract

The research paper attempts to explore socio-cultural assimilation and the issue of gender projected in Manju Kapur's fiction. She, one of the Indian English novelists, is known to have successfully interpreted the modern Indian ethos in contemporary urban India from socio-cultural perspective in her fiction. The selected novels project feminine consciousness against subjugation, passive endurance and psychological trauma of various characters in urban Indian socio-economic and socio-cultural conditions. In her novels, Manju Kapur traces her protagonists' journey from self-sacrifice to self-realization. The selected novels deal with middle class women's attempt to revolt against male dominance and their suppression in socio-economic and socio-cultural conditions. The novels deal with cultural mixing and transformation of various characters on different levels. It is a delineation of visible and psychological changes that took place in the female characters. The novels project subjugation, resistance and synchronization of various characters in different socio-cultural conditions. Home and The Immigrant deal with feminine consciousness against the contemporary Indian andocentric socio-cultural setup.

Keywords- Andocentric, Feminine Consciousness, Cultural assimilation, Subjugation, Passive endurance, Psychological trauma etc.

The selected two novels delve into the socio-cultural and socio-economic conditions of middle class Indian people. *The Immigrant* reveals a journey of Nina from a traditional woman to a revolutionary woman who takes decision to separate from her husband at the end of the novel. *Home* deals with Nisha's struggle to overcome the traditional socio-cultural norms to break the concept of gender, caste and class but eventually she has to surrender to the andocentric mind set of the Indian conventional family. The journey of Nina and Nisha from self-sacrifice to self-realization unmasks pretense and double standards of Indian socio-cultural conditions to highlight the marginal place of women in globalized Indian society.

The Immigrant deals with the span of Nina's life journey that begins from the India to Canada. Some of the unavoidable incidents conditioned her to live with her lonely mother in the middle class milieu at Jangpura Extension. Nina was not anxious about her own marriage but her mother forced her to get married as early as possible. Her mother's anxiety is delineation of feminine consciousness and the Indian culture where woman is conditioned to be faithful wife, honest housewife, unblemished daughter, care taking mother, cruel mother-in law to her and painstaking daughter-in-law.

Nina had to put up with taunts of her neighbor as if they seemed more anxious about her marriage and settlement. It conditioned her to make her mind to accept the marriage proposal of an Indian immigrant from Canada. The inherited cultural life confronted with the upcoming changed religious and social habits. Nina was conditioned for an unexpected turn in her life in the absence of her father. She heard different things about Canadian people and their culture. Though she pondered upon her decision about marriage with Ananda but she had no alternative instead to accept the marriage proposal.

Nina always is aware of the differences in two cultural conditions as she compared her present with her past. Her mind does not become ready to accept some of the changes though they are in favor of women. An image of husband, who cooks in the kitchen, washes his own cloths, cleans his own dishes does not get recognition as a traditional husband in Nina's thinking. In the course of her stay there, she decides to be transformed herself into Ananda's companion rather than a traditional wife. Nina agreed to accept change in cloths for herself. The main purpose of female clothes in Indian society is different than the western clothing style of women. In the western culture, women prefer short tops and pants as it helps them to make comfortable. When in the shop jeans and tops are shown to Nina, she gets upset, as she does not bear the idea to expose her body. Nina could not bear to see herself in new dress in mirror of the trial room. She was not prepared to accept herself in the western clothing like jeans and shirt.

The novel projects Nina's changes in the dining habits and an attitude to sex in new environment and new culture. It is the best projection of the awareness of feminine consciousness in her character. She tries to understand the Canadian habits of dining and sex in the Indian ways so the conventions related to dining and sex appear her odd and immoral. She did not bear even the idea of non-vegetarian food but in Canada that is the food usually preferred. She takes it as against culture and convention because consciously or unconsciously she is aware of her cultural identity.

In the context of Canadian culture, Nina tries to club sex with morality. Ananda rationalized the Canadian ways of living by understanding the need of the environment. His understanding regarding man woman relationship seems different rather than the Indian. Therefore, he was not in mentality to treat Nina as a doll of the house. On the contrary, Nina seems too traditional about sex in the Canadian culture. There she desired to be a faithful Indian wife to Ananda. She is constantly aware of purity and chastity of conjugal life in Indian ways.

Her developing attentive attitude towards her husband did not give expected result. She psychologically and emotionally felt barren. It forced her to think differently. As unsatisfied in sex relation, Nina tried to divert her attention towards other activities. The major turn came when she joined the activities of the group of women who had been trying to understand one another's problems. She shared her problems in the feminist group. She enthusiastically gave her opinions on the various issues. She started reading books on woman psychology. The book *The Second Sex* was given to Nina. When she carefully read it she began to think of her own independence. Nina was inclined to create her separate identity. She preferred job oriented career outside her home. She selected to do a course in the library science. Ananda did not like it but did not oppose her. In the course of time she became more liberal. Free social atmosphere in Canada pulled her out of Indian taboo. Later on she forsake Indian morality in conjugal life for her physical need. She was attracted towards Anton who had a different set of mind for sex.

Nina's final decision to liberate herself from the traditional clutches is courageous one. She thought of separating herself from her husband. She started looking for a job to become independent. She did not seem worried about her husband. It becomes possible simply because of her cultural transgression in the Canadian cultural background. Major cultural change in Nina is delineated in the matter of clothing, eating and sex. She had gone through tremendous changes in her habits of eating, clothing and sex. Her attitude at the end of the novel appeared totally changed. She felt less Indian and more Canadian there. It is rightly put by the novelist as: "Feeling less Indian had its advantages. There were more possibilities in the world she could be open to. Her body was her own-and that included her digestive system and her vagina." (The Immigrant, 268)¹

Home deals with journey of Nisha in search of a home. The title of the novel symbolizes the situation of Nisha. It is a search for a place for shelter and security. Nisha is a revolutionary woman of the third generation from Banawarilal family. She revolted against the patriarchal dominance of the family. The novel depicts Nisha's struggle between traditional values and the modern ways of life. Nisha is bold and sharp, always bustling with new ideas. Old ways of behavior irritated her. Unfortunately, her mother who had suffered heavily at the hand of orthodox society was responsible for Nisha's suppression in the family.

Nisha's mother always reminded her of the duties she has to perform in the house. According to it, the life of a woman to look after her home, her husband, her children and give them food she has cooked with her own hands. Nisha's mother told her sister, Rupa about the incompetence of Nisha in the kitchen. She blamed her sister, that she did not teach kitchen work to Nisha. If a girl is not able to perform housework properly, her parents are blamed. She tried to convince her sister to understand the tasks of a woman.

Nisha was trained to be a good girl. She was forced to accept cultural conventions and customs without raising a single question. Girl in joint family is taught to be a faithful and devoted wife to her probable husband. In the family Nisha was also molded with such program. Her mother trained her to understand various customs and conventions. Nisha was told that she had to fast for her future husband. When she was in her aunt's house, she felt liberal and bold. She raised question against unacceptable things. She boldly asked her mother the reason behind her fast. Her mother had no convenient answer to her questions. Sudhir Kakar puts it as: Late childhood marks the beginning of an Indian girl's deliberate training in how to be a good woman, and hence the conscious inculcation

of culturally designed feminine roles. She learns that the 'virtues' of womanhood which will take her through life are submission and docility as well as skill and grace in the various household tasks. (p.282)²

Nobody of the house was ready to understand the problem of Nisha. Finally Nisha was forced to live with her aunt Rupa. Position of a girl in traditional Indian family resembles to the position of sacred cow in Indian society. Indians do not groom her properly but simultaneously expect her to be pious unquestionably. Mother forced Nisha to observe rituals like Karva Chaut in order to ensure a good husband in future. Educated Nisha failed to see the link between the fast and husband. She could not reason out her mother's logic. The only way for her was to slavishly obey her mother. Thus Indian joint family system under the name of protection stops the individual growth in girls. Once the growth stops, each and every member of the society is free to exploit her. When such girl comes across a liberal way of life in other cultural groups, she is at first confused and then takes up a reactionary step.

Novel deals with Nisha's shift from her father's house to her aunt's house. Fortunately Nisha escaped from such house for quite some time. Nisha felt safe in the house of her aunt, Rupa. Rupa's husband was very attentive to Nisha's education. He did not discriminate between son and daughter. His wife Rupa was always supportive to her husband. They took care of Nisha's basic education from the first standard. She boldly argued with her mother on the attitudinal difference between her mother and aunt.

She wanted to continue with her higher education. Unfortunately she was forced to return to her parents. Her aunt and uncle were disturbed by the developments in Nisha's life. She lamented: "God knew what use an education would be to a girl from a trader family, one who was only going to marry and produce children." (Home, 124)³ Sona expected Nisha to spend most of her time in kitchen. Nisha could not do well in the kitchen. Her mother consequently blamed her sister for Nisha's inefficiency in the kitchen. Girls in traditional Indian families are expected to perform roles such as cook, wife, mother, washer woman, etc. Women members of the family rarely get a part of appreciation in India. Nisha's mother has some stipulated ideas to make her a good housewife. There was a debate on the future of Nisha. Expect Rupa and Prem Nath, other members of the family were against her education. Since they didn't have another option, till her marriage they decided to send Nisha for English Honours. They carefully chose Durga Bai Girl's college. Though Nisha did not like parents' intervention, she looked at it as an opportunity to escape from home.

Nisha gradually transformed herself from a timid college girl to a bold friend by joining a group of girls and boys. She befriended a boy from engineering college, fell in love with him and spent their time together. Nisha looked at herself as a modern girl. She cut her hair to change her hair style. It gave her young look. She wanted to look like Suraya. Gradually she changed her dressing style. She preferred jeans and top for old fashioned salwar kurtha. This change was against the traditions of the business family. Her mother disapproved of the changed life style of her daughter. She insisted on marriage with Suresh who was of a different caste. It was terribly hard for her parents to digest her decision. The family of Banwari Lal was shaken by the entire episode.

In Indian culture caste and marriage go hand in hand. It is obligatory for a boy to select a girl from the same caste. Inter caste wedding is directly related to the honor of family. Betrayal of the family honor leads to the capital punishment for the girl. So many cases of honor killing happened in the Indian society all over the country even in the modern time. This is presented in the novel through the character of Nisha. In many ways, she tried to break conventions of the business family. She loved the boy from a different caste. A. N. Dwivedi opines:

Nisha loves Suresh Kumar from the core of her heart, and Suresh is in deep love with Nisha, but they cannot be united in / wedlock because of social customs and barriers. Suresh actually belongs to a low caste; he is a Paswan. His parents are poor too. (P 43)⁴

Her education was stopped because she did not listen to her parents. She was too young to understand all these things. She never thought that a different caste can be an obstacle in the marriage. Revolutionary young generation does not think of caste as an important factor in the consideration of marriage. Her family members tried to persuade her from getting married with the boy from different caste. On the contrary Nisha looked at arranged marriage as a market where boys and girls are sold and bought as commodity. Nisha was confined to the house to avoid further complications. Father

and mother wanted to save honor of the family. They would not accept the fact that their daughter wanted to marry a boy from low caste. They took every step to stop her. They stopped Nisha's education. The permission to attend the final exam only was given but it was also under the supervision of her younger brother, Raju. They kept an eye on her regular activities. In this process they never thought about Nisha's state of mind. She suffered from painful pangs of confinement.

Nisha's confinement created a psychological distraction for her. She had been suffering from a skin disease. A lot of efforts were made to cure it. Many hospitals and doctors were consulted for treatment. Honor of the family was more important for her parents than the health of their daughter. Many efforts were made to persuade Nisha to get ready for traditional type of marriage. They could not find suitable boy. As a result Nisha's condition became more critical. They had always been searching bridegroom for Nisha. They went in for Arvind, a widower of 37 years old. They selected comparatively aged person for Nisha rather than the young boy of different caste.

Nisha, the protagonist, starts a little rebellion but ultimately her anti-patriarchal rage subdues and confines her to familial bonds. She challenges the old age strange hold of the parents by going into a love affair with a low caste boy. She also challenges the traditional thinking of the society by starting her own business. Though she had to succumb to the pressure, she demonstrated her resentment. *Home* is the projection of the story of the only daughter's suppression in the whole family. The novel deals with the external and internal troubles of Nisha's life. Nisha's skin disease brings to light her internal tremors, which split her personality. She loses dignity and respect in her own home as Pooja, her brother's wife, does not allow her to touch her baby. Nisha finds herself unwanted and undesirable in the house. She tells Rupa: "You see Masi,... there is no place for me in this house" (280). Later she complains to her father, "I want to leave this house. There is nothing for me here" (Home, 281)⁵

Home is a reflection of the paradoxes of Indian culture concerning to the issues of gender, class and caste. It deals with conventions and customs of traditional middle class milieu. A girl in Indian family is whining under the burden of patriarchy. She feels herself homeless and lifeless in her own home. She strives to find space for herself. She tries to be self-reliant in order to survive but eventually has to surrender to the rules and regulations. Satish K. Harit states as:

All the female protagonists of Kapur are caught up between tradition and modernity in their middle class statues. In their social milieu they appear educated, modern, intelligent, sophisticated, bold and assertive. Their maladjustment in rapidly changing modern world makes them crave for more space for themselves. Hence they try to transcend the social norms. But mere efforts-without clear objective, strong will power and planned action-are not enough.(109)⁶

The novel deals with the situation of women in Indian middle class family. It is about their sufferings and their awareness of changing time. Their awareness is manifested in their efforts to create more space for them.

Manju Kapur delineated feminine consciousness in her fiction to designate contemporary Indian mentality and the necessity of socio-cultural betterment for women empowerment even in the age of globalization. She projects different Indian socio-economic and socio-cultural conditions to bring out characteristics of Indian society concerning the treatment given based on gender discriminatory attitude. The major focus is on education, marriage, family, immigration, service and sex to highlight marginal place of women in the society. Her protagonists like Nina and Nisha struggle to get recognition in the socio-cultural life. Nisha and Nina struggle to get identity in male dominated Indian socio-cultural life.

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INDIAN SPORTSWOMEN IN ASIAN, COMMONWEALTH AND OLYMPIC GAMES**Dr. Mahendra Anandrao Kadampatil**HOD, Deptt. of Physical Education & Sports
Venutai Chavan College, Karad Dist-Satara.**Abstracts:**

Sports is an integral part of the culture of almost every nation. Sports events, particularly Asian games, Commonwealth and Olympic Games are the most popular events that attract millions of people. Performance in these games is considered as national wealth. Players individually get more. This article aims at analyze the trend and contribution of Indian sportswomen at international competitions. As we know about the Asian games, also known as Asiad which is multi-sports event for nations in Asia. Commonweal games involving athletes from the common wealth of nations. Olympic Games are a platform of maximum countries of world to meet together for sports. So these all games are the best representative of all competitions at various levels. Present article explains the participation and contribution of Indian Sportswomen in Asian, Commonwealth and Olympic games.

India has a long way to go in terms of women's sports and need to be more encouraging in terms of funding and social barriers overall.

Key words: Participation, contribution, sports, games, Asiad, commonwealth games, Olympic Games.

Introduction:

Women participation or women in sports has been a topic virtually ignored by scholars. But, only women contribution has been relatively developed area of research. Research bias, reward structure of society has contributed to this neglect. Currently women in sports is a fast growing changing element in culture, and recent trends have sparked a need for knowledge about the women sport participation and contribution. However, despite the impact of Campaign promoting the benefits of Physical activity, participation and contribution rates remain low in some groups. Many physical, social and environmental factors affect participation and performance. Genders, age, level of education are some of the factors that influence women's physical activity. Sports achievements have vitalization in culture of every nation. However, it's use of promote gender equity, empowerment of women's is often neglected because physical activity is not universally perceived as a suitable or desirable exercise for women's existing social structure of masculinity and femininity or socially accepted ways of expressing what it means to be a male or female in a particular socio-culture context play a key role in determining access, status and benefits from sport. Despite Indian sportswomen showing some potential in changing social reforms. Contribution of women in International level persistently increasing.

Indian Sportsmen Trend Towards Participation In Sports-

In the field of sports Indian women's own attitude is positive. As a matter of fact, women's participation in sports has a long history. Ancient Olympics were ever banned to watch and participate for women's. even in 1986 the first modern Olympic games there was no participation of women. Participation of women in modern Olympic Games started from 1900 onwards. Only 22 women participated in 2 events. With the passage of time, the no of women participants in Olympic games persistently increased and exactly after 100 years in Sydney Olympic games 2000 women's count increased up to 4069 (i.e. 38.2% of total athletes). The women's participation in international games is revealed their interest and awareness of games & sports and physical activity. According to the data of various international games, we can see the ratio of women events is increasing in every next games compare to men events; that's prove participation of women athlete is more. In last Olympic games out of 304 events there were 140 event for women's. Although there is lesser events for women athlete notwithstanding 45% of women athletes participated, which is good strength itself.

Asian games popularly known as Asiad were multi-sports events which is second largest games after Olympic Games. Firstly organized by India in March 1951. Among 11 nations total of 489 athletes participated in 57 events. India stood 2nd in medal tally. Women's contribution is nausity.

Commonwealth game is also multi-sports event held after every four years started in 1930. Currently there are 53 members of the Commonwealth of Nations. So for India win 181 gold, 175 silver and 148 bronze i.e. total 504 medals in 15 games.

Participation of Indian sportswomen at international level is low is evident from that fact that only five women from India have been able to bring home Olympics medals so far (Karnam

Malleswar, Marykom, Sinanehwal, PV Sindhu and Sakshi Malik). There are several constraints applicable to both women and men in sports. For example, the stipend paid to both is meager. Similarly the politics and favoritism in the selection procedure, lack of sports infrastructure, lack of funds and coaching related issues are common for both.

However, the issues peculiar with sportswomen include socio-psychological problems; absence of family support in comparison to body's poverty and economic reasons security issues and issues of sexual harassment, domestic reasons. Such as those related to marriage and family, social, taboos etc.

Indian-Sportswomen Of The Game:

Over the past few millennia the status of women in India changes, they got promotion of equal rights by many reforms. The history of women in India has been eventful. Women have held high offices in India in modern era, including that of the president, prime minister, defense minister, speaker and leader of the opposition. Several Indian women have participated in the Olympics in the past. First time only four Indian women were participated in 1952 Helsinki Olympic games in athletics. Only five women obtain Olympic medal.

Kamaljeet Sandhu Indian sportswomen who won gold at 1970 Bangkok Asian games in 400m.race. She was the first Indian women athlete to win gold medal at any Asian games.

Though P.T. Usha not won the medal in 1984 Olympics in 400m. hurdle race, yet that was her remarkable and extraordinary performance. Infact; there is a long list Indian female athlete who won various positions in world cup, commonwealth games, Asian games etc. Among these Anju Bobby George, Sania Mirza, Saina Nehwal, Krishna Poonia, Seema Antil, Garima Chaudhary, Jwala Gutta, Phogat Sisters, Deepika Kumari, Deepa Karmakar, Hima Das are the prominent athletes of India.

The success of the women wrestlers, weightlifters, shooters, athletes and racket games players has also brought about a change in attitude in families, and society. "My father never cared about societal pressure. But good performance have ensure that fewer people are talking against girls doing power sports or sports in general," says lifter Punam Yadav, gold winner at commonwealth. In more ways than one, it reflects the change in women's wrestling since the Phogat sisters from Balali, Haryana, came into the limelight. Manika Batra the most prominent player of table-tennis after huge success in commonwealth games says, "If we keep winning big like this, I think table-tennis can become the next badminton."

Means Athletes must attract people to notice their game by success at international levels. By doing sustain performance and habituated to winning Indian sportswomen changing concept of society to look after them. Although may sportswomen from India bugged medals at Asian games, commonwealth games and world championships by defending Olympic winners. But have to win at Olympics. This is largest event of the competition.

Efforts Towards Improving The Situation:

There are many policy and administrative initiatives taken, in the year 2003. The national youth policy has recognized four thrust areas in which gender justice is one. The national commission for youth (2004) analyzed the participation of women in sports and observed that sports by large have become and elite activity. In 1975, National sports festival for women launched, the commission noted that the government campaigns have been reduced to mere issuing of awards and subsequent selection of participants at the national level is done on ad-hoc basis. Sports Authority of India (SAI) and National Sports Federation (NSFS) for having some facilities for women. However, sports federations have been often under allegations of sexual harassment and gender related crimes. The current government has also launched a National Program for development of sports (Khelo India) by amalgamation of the earlier schemes of Rajiv Gandhi Khel Abhiyan (RGKA), Urban Sports Infrastructure Scheme (USIS) and National Sports Talent Search Scheme (NSTSS). Under this program there is creation of sports infrastructure up to ground level occurs.

Conclusion:

Things are not very easy for female athlete in India, People ask them about their future in sports and marriage. People are still more interested in their cloths than their sporting excellence. It still doesn't kill their spirit and for that alone they deserve huge credit.

Contribution of Indian sportswomen at International level is increasing trend year by year due to habituated to winning and changing government policies. A number of sportswomen have been

defying the odds i.e. social and psychological hurdles related to participation but there is still a lot to be achieved. Women's participation and contribution in sports is still lesser than men. In fact, women will have to challenge all the social hurdles with their herculean efforts to enhance their sports participation. Though time is changing very fast and situations are improving we can say that, the women's participation in sports will be equal to men's in upcoming games.

Suggestions:

At primary and secondary level of education sports should be compulsory not to be competitive but recreational healthy sports. Special lady trainer for girls must be appointed. Engage girls by starting movement 'women's movement of sports.' Grants and financial incentives also given to the various institutions by the government must be spent on the promotion of women sports. The predominance of male office bearers in Associations has to be changed similarly ex-players should be nominated to the federations.

The ministry of sports should establish a special cell that focuses on the 'development of women's sports' in India. Women should be motivated towards their carrier in sports.

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WOMEN ENTERPRENUARSHIP :CHALLENGES**Dr. L A Bhumkar****M M Kazi****Abstract :**

Women entrepreneurship was a neglected domain during the past, but with the spread of education and awareness among the women the picture has been changed and the women have emerged as today's most memorable and inspirational entrepreneurs. It is said that family is a chariot with wheels which are driven by both the male and female members of the family. If one of the wheels is lagging behind, the chariot i.e. the family will not be able to grow and develop. In the same way when we speak about a nation, the Women entrepreneurship plays a dominant role in the economic development and make significant contributions to the economic growth of the country. The development of the country would be very slow if the women entrepreneurship is ignored and stopped to join the main stream of productive activities. This paper unfolds the significance of women entrepreneurship and also focuses the role of women entrepreneurs in the Indian economy and also their contributions to the economic development. Various broader objectives like growth with equity can be achieved by enabling the development of women entrepreneurship. There is necessity of molding and shaping the women entrepreneurship with the entrepreneurial traits and skills. This will enable the women to adapt with the changing trends in both the domestic and global markets and built up competencies enough to sustain and strive for excellence.

Introduction:

Entrepreneurship is gaining significance in the modern era. It is a global phenomenon. The developed countries are already enjoying the fruits of the entrepreneurship development. On the contrary, in the developing economies like India, entrepreneurship has gained importance in the recent past. In developing countries it is considered as method of promoting self-employment. But one has to see far beyond this to improve and sustain the economic growth of the country. The effective and optimum utilization of the available resources in general and human resources in particular is necessary for the development of any region or a country. The competent human resources will surely make the optimum use of the other resources. A developing economy like India needs entrepreneurs who will use the scarce natural resources.

Seize every opportunity to utilize the existing physical and natural resources are required for the development of the nation. Entrepreneurship has been a male-dominating field from ancient times, but in the modern times the situation has changed and women have become the most innovative and inspirational entrepreneurs. Women entrepreneurship is a recent phenomenon which has come into existence in 1970. But this concept became prominent in the year 1991, when the new industrial policy came into existence. This policy promoted globalization, liberalization and privatization which created maximum self-employment opportunities to both men as well as women. The urge of women to be economically self-dependent and the spread of education also encouraged the entry of women in the entrepreneurship. Earlier people looked strangely at the woman who was running a zeroxcenter or STD booth. But today the scenario has changed totally and we see women entrepreneurs in almost every type of industry – a manufacturing or service industry or any trading business. The reasons behind this may be the favorable response shown by the women towards the changing conditions and also the awareness among the women regarding the financial stability and independence. The Government schemes and incentives are indeed major factors influencing the increasing number of women entrepreneurs. Today the role of women in the economic development cannot be ignored, rather their contributions in the economic development is quite significant. But still there is lot of scope in development of women entrepreneurship. Women entrepreneurs need to be properly trained to acquire the entrepreneurial skills and traits to face the challenges in the changing global scenario. In India we have a long list of women entrepreneurs. The reasons these women have entered into entrepreneurship may be different. Some might have entered to develop their family business, some of them to be financially independent. There are certain women who have started enterprise to bring out their family out of financial crisis. As the reasons are varied, the problems faced by the women entrepreneurs are also multi-faced. But irrespective of the problems the women entrepreneurs are efficient risk bearers, innovators and organizers. The fast moving global scenario has brought about major changes in our economy. The competition in the environment is going to limit the employment opportunities thus creating a necessity of self-employment. The self-employment and the

entrepreneurship development opportunities will have to be extended to both the male and female entrepreneurs without any gender discrimination. Thus entrepreneurship development will be a powerful tool in fighting the problems of unemployment. Entrepreneurship is one of the major factors which contribute to the development of the nation. The enterprising spirit of the people accelerates the economic development. The discussion of significance of entrepreneurship will be incomplete if the significance of women entrepreneurs is ignored. Women entrepreneurs can be termed as new engines for the growth or the rising stars of the economic development of the developing economies.

Challenges faced by Women Entrepreneurship:

Women have to face various problems in both the cases while entering into any entrepreneurial activity and also while they are continuing with their business. No doubt even men entrepreneurs also have to face challenges but being a woman or the womanhood has created certain challenges which the women have to face exclusively.

Conflicts between domestic and entrepreneurial commitments

A woman primarily has to look after the domestic work. Her family obligations are obstacles for her most of the times for conducting her entrepreneurial activities. Her responsibilities towards her children and the old members and family as whole, results in very little time left for her to engage herself in any business activity.

Gender gaps in education

In many families in India girls/women are avoided to go to schools and colleges due to various reasons. The family members stop their education at different levels before graduation, thus the question of higher education doesn't come into picture. There is a lack of combination of education, vocational courses and other courses necessary for taking up any entrepreneurial activity.

Not Being Taken Seriously

Women who take up any business are not taken seriously. The people around her feel that it is her hobby or any side project to her family duties. Women's opinions and advice are not always viewed as expert compared to a man's opinion. This gender bias becomes a major hindrance for a woman entrepreneur.

Fear of taking risks

Women are considered as being more afraid of taking risks and moving forward. Women are more comfortable in their safe zone. They are afraid of moving out of their comfort zones. This fear may be fear of failure, fear of success, fear of being on their own.

Wanting to please everyone

Women, right from their childhood, are taught to be nice with everyone. They are taught to say yes always and please everyone and due to this women are taken for granted many a times. They feel difficult to say no to anyone which may be at the cost of their needs, business or otherwise.

Wanting to be perfect in all tasks

Women want to be always perfect in all the tasks may it be in their personal life or their professional life. They feel that they are the best ones who can perform any task in front of her perfectly. This makes them poor in delegation of authority which may be an obstacle for their success in their business.

Patriarchal Society

Women do not get equal treatment in this male dominated society even in these days when women work in space research centers. Ours is a patriarchal society which pampers the male ego and whims. In this scenario, a woman taking up entrepreneurial activity is a distant dream. The other challenges faced by women are those which are common to both men and women entrepreneurs. Shortage of finance, marketing problem, shortage of raw material, stiff competition, high cost of production, limited managerial ability, lack of entrepreneurial training, etc are the various challenges faced by women entrepreneurs.

Contributions of Women Entrepreneurs

The role of women in the economic development of the nation cannot be neglected. In fact they have to be encouraged and motivated to take active part in any business activity. Women occupy a larger share of the informal economy and also in the micro and small enterprise sector in India. The acceleration of economic growth requires an increased supply of women entrepreneurs. Women entrepreneurs play the role of change makers both in the family and also in the society and inspire other members of the society to take up such activities. Women entrepreneurs are assets of the nation.

as they are engaged in certain productive activity and also the create job opportunities for others. This leads to poverty reduction and minimizing the problem of unemployment.

Capital Formation

An economy grows rapidly if the idle savings are invested in some productive activities. The idle funds mobilised and invested in the industry and thus optimum utilization of national resources is done. This phenomenon of capital formation accelerates the economic growth.

Improvement in per capita income

The exploitation of the opportunities to convert the idle resources like land, labor and capital in to national income and wealth in the form of goods and services is the outcome of increasing entrepreneurial activities. The per capita income and the net national product will be increased resultantly.

Generation of employment

Entrepreneurial activities give rise to employment opportunities. The women entrepreneurs become the job creators and not job seekers. Naturally the economic growth will be accelerated by generating employment.

Balanced regional development

The regional development of the nation is balanced as the women mostly start their business activities in the rural and underdeveloped regions. Government also encourages the entrepreneurs to start businesses in these areas through different schemes and subsidies.

Improvement in standard of living

Various products are produced by the women in their small scale businesses, which are offered to the people at reasonable rates. New products are introduced and the scarcity of essential commodities is removed. This facilitates the improvement in standard of living.

Innovations

Innovation is the key of entrepreneurship. An entrepreneur through his/her innovations begins new enterprise and thus plays an important role of pioneer and industry leader. As we have seen above, the enterprise leads to acceleration of economic growth through different angles. Women entrepreneurs are transforming families and society, besides making contributions to business development. Women are more likely to reinvest their profits in education, their family and their community. Despite of all these contributions, today we find that rate of women entrepreneurs is very low. Government and non-government agencies also have recognized their contributions and have paid increasing attention towards the empowerment of women entrepreneurs. Although the women are entering into the field of enterprise at lower speed, we see various women successfully running their businesses both in domestic markets and also international markets This is a very long list. But still we find the rate of women entering into entrepreneurial activities is very low. And in the above paragraphs we have seen the different challenges faced by the women entrepreneurs.

Suggestions to overcome the challenges:

No doubt, women have to come forward to start up the enterprise. But she needs a little support in the initial stages of setting up the business.

Finance cells

Finance cells should be opened so that the women entrepreneurs will get finance and also appropriate guidance regarding the financial schemes available to them.

Education and awareness

The negative social attitude of the society can be changed by conducting different awareness programs and educate the women and also the society regarding the fruits of women indulging in the entrepreneurial activities. Women also should be made aware of the importance of education, different vocational courses, so that they can make up their mind for starting enterprise.

Training Facilities

Women lack different skills like the managerial skills, communication skills, language problems, etc. Various training programs can be developed so that the women take full advantage and confidently engage themselves into any business activity.

Planning

Women should never enter into any business without proper planning. They have to create appropriate strategies. A blue print of the activities to be undertaken should be prepared which will specify the product/service, the target customers, the mode of financing and the way the business will

be undertaken on daily basis. This will give a proper idea to the woman entrepreneur of her responsibilities and her commitments.

Team Building

The woman entrepreneur has to forget the fact that she is the only person who will do the particular task perfectly. She should have a team, the members of which have different skills and strengths and the women should be able to coordinate with the team and thus bring out all the strengths and skills in the members for the success of the business.

Conclusion:

There is direct relationship between the economic growth, poverty reduction and women entrepreneurship. It has been correctly stated by our first Prime Minister Pandit Jawaharlal Nehru, that when women move forward, the family moves, the village moves and the nation moves. The above discussion reveals that though women entrepreneurs are gaining recognition recently, still there is a long way they have to go. The transition from homemaker to women entrepreneur is not so easy and in the same way it is also difficult for a woman to succeed and sustain in her business. She has to learn from her experiences, adapt herself and overcome the challenges in her field. She has to creatively utilize her strengths to overcome the threats and grab all the opportunities to minimize her weaknesses. This will be certainly be a mantra for her to develop and grow her business successfully.

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PARTICIPATION OF WOMEN IN AGRICULTURAL OPERATIONS AND RESOURCE CONSERVATION

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Abstract-

Agriculture is the mainstay of the Indian economy and it is the major source of livelihood for more than 52% population. Around 43% of agricultural land is used for cultivation and it contributes about 18% in nation's GDP. In India, around 83% of women population depends on agriculture for their livelihood and about 45% of agricultural labourers are women. After independence various inputs like chemicals fertilizers, pesticides, irrigation facilities, high yielding varieties (HYV) etc. are introduced in Indian agriculture. Since the arrival of green revolution, India became self-sufficient in food crop production. Although agricultural production has increased, these inputs directly and indirectly created numerous of environmental problems. These environmental problems have become main source of sorrow in some parts of India. Along with the crucial role played in farm operations, women participation in environmental protection is also significant. An attempt has been made to study the role of women in agricultural practices and associated environmental problem solving processes.

Keywords- Economy, GDP, Productivity, Environment, HYV

Introduction-

Agriculture can be defined as the 'science and art of cultivation on the soil, raising crops and rearing livestock'. India with vast extensive plains, rich soils, wide climatic variety with adequate and aggregate rainfall combined with appropriate temperature range and long growing season supports solid base to agriculture. Agriculture and its allied sectors in India, accounts around 18% of gross domestic products (GDP) and 50% of the workforce. After the announcement of new economic policy in 1991, thrust of economy shifted more to the secondary sector & quaternary services but agriculture sector still retained its position and significance as far as gross domestic production (GDP) is concern. In India, role of women in agrarian society is very significant. A 2011 FAO report found that women produce over half of the world's food and comprise 43% of the global agricultural labour force (Waris A). In many third world countries, women still act as a peasant in many agricultural operations. Women particularly in rural areas like India, are major performers in agricultural production. They have also contributed in natural resources management and environment conservation in many ways. In India, the livelihood of most of the women depends directly on the environment which has created deep knowledge about nature among them. They have close relationship with the nature particularly land and forest as they collect forest product to satisfy their basic needs of food, fodder and fuel. Women have deep knowledge of plants and animals which makes them daily managers of living environment.

After 1960s, shift from primitive or traditional agrarian society to cash cropping or market economy resulted in the high use of chemical fertilizers, insecticides, pesticides, consolidation of holdings, land reforms, rural electrification, marketing facilities, mechanization and formation of agricultural universities etc. which gave the best results and certain food crop production increased drastically. This entire process displaced the women peasants who were traditionally agricultural expert with the mechanization. From this phase, women control of management on land, forest and soil started to decrease. Further this has also resulted in ecological destruction of soil, water and vegetation cover.

Objective of study –

1. Major objective of the present work is to assess the significance of women in agriculture and natural resource conservation.

Methodology-

Present work is descriptive in nature hence the data required for this work is secondary in nature and obtained through the various valid sources. Data is obtained from research papers in reputed journals, reference books, web sites and truly acknowledged.

Women participation in farm operations-

Agriculture in India is practiced since the ancient time. India with vast extensive plains, rich soils, wide climatic variety with adequate and aggregate rainfall combined with appropriate temperature range and long growing season supports solid base to agriculture. For a long time, Indian agriculture was subsistent in nature where most of the crops require labour-intensive work, which was considered quite unskilled. Crops like cotton, oil seeds and vegetables requires more labour and rural women also heavily participate in ancillary agricultural activities. In India, most of the agricultural research and development programmes are almost targeted at men where rural women never considered as clientele. This process denied women opportunities to improve their skills in improved agricultural activities.

In India, after the independence, an urgent need was felt to increase the net sown area and food production as population of India was rapidly increasing. Hence improved chemicals, fertilizers, pesticides, irrigation facilities, high yielding varieties (HYV) and many more components were introduced in Indian agriculture. These inputs in agriculture makes to decline the direct participation of men and women in agriculture at some extent. After 1950, the increasing population and its subsequent pressure has resulted in expansion of cultivation. Expansion of cultivated land directly lead to decrease in forest land. The use of biocides got momentum in India with the introduction of green revolution in 1960. Punjab, Haryana and western Uttar Pradesh were the largest consumers of huge quantity of chemical fertilizers and pesticides to raise the agricultural production during 1960s. Data given in the table 1 and fig 1 shows spectacular growth of production of major crops in India.

Table 1. Production of major crops in million tonnes (1950 to 2016)

No	Crops	1950-51	1970-71	1990-91	2010-11	2015-16
1	Food grains	50.82	108.42	179.39	244.78	252.22
2	Rice	20.58	42.22	74.29	95.98	104.32
3	Wheat	6.46	23.83	55.14	86.87	93.5
4	Cereals	15.38	30.55	32.7	43.68	37.94
5	Pulses	8.41	11.82	14.26	18.24	16.47
6	Sugarcane	57.05	126.37	241.05	350	352.16

Source- Agricultural Statistics at a glance, 1997, 2016

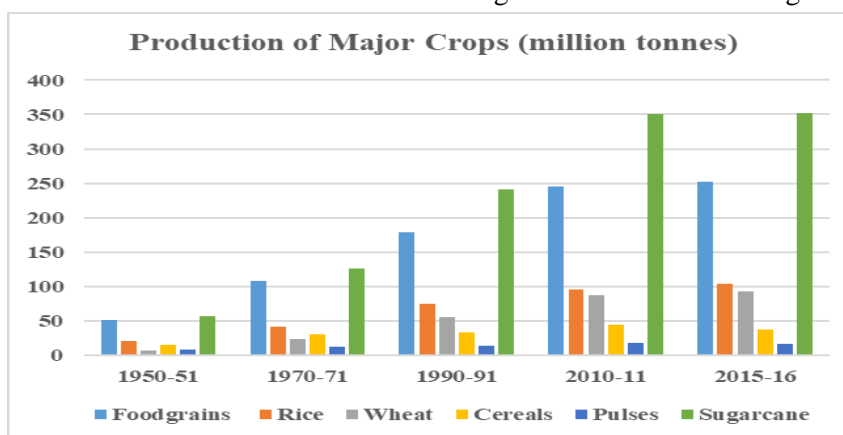


Fig 1. Production of major crops in million tonnes (1950 to 2016)

Though during this phase Indian agriculture got mechanized, women participation in basic agricultural operations at grass root level cannot be neglected. In rural areas women played a crucial role in farm activities like transplanting, harvesting, threshing, drying, parboiling, shed cleaning, fodder collection and mulching. According the estimates, largest participation rate of women's is in tea plantation which accounts around 47% followed by cotton 46.84%, vegetables 39.13%. It was observed that, mechanised or scientific agriculture involves in disruption of the essential links between forestry, animal husbandry and agriculture, the basis of which was provided by women through carrying green manure and fodder to farms and carrying compost and organic matter to fields (I.Sobha 2007).

Women participation in resource conservation-

Along with benefits of mechanised agriculture; serious problems in the social, economic and environmental structure emerged. Intercrop imbalance, regional disparities, increase in inter-personal imbalance, and most importantly degradation of soil, forest and water pollution are some of the major issues emerged. Today large parts of the country are suffering from degradation of soil, forest and water. Soil degradation can be described as the temporary or permanent decline in the productive capacity of the land. The major factors of soil degradation are the excessive use of chemical fertilizers, pesticides, insecticides, herbicides, polluted liquids and solids, water lodging due to over irrigation and leaching. Topsoil which is very important for crops, is removed by surface flow of over irrigation facilities and excessive use of fertilizers at much higher rate. In India, total consumption of NPK (Nitrogen, Phosphorus and Potassium) increased from 0.2 million tonnes in 1960-61 to 13.9 million tonnes in 1995-96. The per hectare consumption of fertilizers increased from 0.55 kg in 1950-51 to 67 kg in 1992-93 (Khullar D R 2000). The annual production of various biocides in India increased from 8.6 thousand tonnes in 1960 to over 200 thousand tonnes in 1992-93. Alkalinity and water-logging are also associated with degradation of land. High intensity of irrigation is the most important cause of soil salinity. Due to the over-irrigation, capillary action brings alkaline salts to the surface and makes soil unfit for cultivation. In Maharashtra, around 360 sq. km. agricultural land of Nira Valley has been rendered useless. According to the estimates 6.8 million hectares of soil in India is saline.

Soil degradation directly affects the agricultural production. It becomes polluted mostly due to the misdeeds of human. It is one of the form of environmental pollution, which results from the activities of man through the use of technology to manipulate the ecosystem or environment to meet his needs (Comfort Chigozie Godson-ibeji and Jonadab Ubochima Chikaire 2016). Most of the pesticides and insecticides used by Indian farmers are synthetic and are not biodegradable (Savindra Singh 2010). It was observed that due to the excessive use of these toxic pesticides like chlorinated hydrocarbons, endrin, Aldrin and dieldrin status and fertility of soils decreasing rapidly. Remnants of these poisonous elements are absorbed by soil particles and contaminate crops grown in these soils. Further they also transferred into human bodies through the food chain. These are responsible for several incurable diseases, and sometimes cause death. High residues of toxic synthetic chemicals are now common in green vegetables.

It was observed that degradation of soil, water and forest is mainly associated with faulty methods of agriculture. Abundant forest cover can protect the soil and allow water to move slowly over slopes and to percolate in the soil. Soil covered with good tree and grass act like a green carpet and assure better conservation. Women have always been the principal conservers of bio-diversity. In India, through the various rituals and ceremonies like Lohri, the connection between environment and women can be noticed. Amrita Devi, Medha Patkar, Aruna Roy, Sunita Narain, are some of the greatest women personalities in India, who actively participated and initiated programs of environment protection. One of the first environmentalist movements which were triggered by Bachni Devi and Gaura Devi was Chipko movement which acted against government to protect trees. Green belt movement was founded by Wangari Maathai in 1977 which started the plantation on public and private lands. Hence role of women as resource managers, environmental advocates must be recognised when strategies being developed (Aditya SK 2016).

Conclusion-

The growing demands of food for ever expanding population in India has led to soil, forest and water pollution in many parts of India. To overcome from this problem farmer should be educated properly to make appropriate and judicious use of chemical fertilizers and biocides. Compostable organic substances like vegetables, plant leaves, animal waste can be composted to produce organic manure. Use of organic manure and proper use of irrigation facilities gives best result in this regard. Organic farming protects the environment, minimize soil degradation and optimize biological productivity.

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SPIRIT OF NATIONALISM IN SAROJINI NAIDU'S SELECTED POEMS**Arvind Chandrakant Biradar**Dept. of English,
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Sarojini Naidu was an Indian poet and Indian independence activist. She contributed in the National Movement, followed the father of our nation M.K. Gandhi and struggled for obtaining Swaraj. She was known as the 'Nightingale of India'. She composed poems on love, death, nature, patriotism, children etc. She made journey to different areas in India giving speeches on social welfare, women's empowerment, dignity of labour, swadeshi and nationalism during 1915-18. She was jailed along with Madan Mohan Malaviya, Jawaharlal Nehru and Mahatma Gandhi for taking part in Salt March when 1st Round Table Conference took place in London, England. She commenced her writing at the age of twelve. She played a prominent role in the Civil Disobedience Movement. She always believed in non-violence. She went on to become the second woman president of the Indian National Congress. Naidu's collection of poems credited her literary acclaim. She was proficient in multiple languages like English, Bengali, Urdu, Telugu and Persian.

Sarojini Naidu went to England for her education. There the well-known authors like Arthur Simon and Edmund Gausse inspired her to write on themes relevant to India. She lived a glorious life and stated, "As long as I have life, as long as blood flows through this arm of mine, I shall not leave the cause of freedom. I am only a woman, only a poet. But as a woman, I give to you the weapons of faith and courage and the shield of fortitude. And as a poet, I fling out the banner of song and sound, the bugle call to battle. How shall I kindle the flame which shall waken you men from slavery".

Sarojini Naidu always paid attention to social, moral and political issues faced by India and Indian. Even though she is a poet of beauty, she wrote on our country's problems, sufferings, fundamental unity and universal brotherhood. Joachim Alva says: "She is a wandering minstrel of India singing the joys and sorrows of her motherland from the Himalayas to Cape Comorin. She is the messenger of her master, whose supreme word she carried from town to village, from peasant to prince". In 'Wandering Singers' she says: "All men are kindred, the world is our home". She is the most dedicated and cosmopolitan of India's political leaders. She wishes to serve her country with her song. That is the real mission of her life. As a patriot she is a staunch supporter of secularism and it is clear in the following lines:

"One heart are we to love thee, O our mother,
Our undivided, unadvised soul.

She expressed her nationalism in her poems To India, Awake, The Broken Wing, An Anthem of Love, The Gift of India, The Lotus (To Mahatma Gandhi), Memorial Verses: Gokhale, Imperial Delhi etc.

India is personified as the Mother who is both young and ancient in her poem 'To India'. This poem is written before India's independence in order to abolish slavery. The poem is addressed to Mother India with a desire that it should wake from the bond of slavery as the other slave nations are looking at her with expectation and willingness and wish it to lead them in the struggle for freedom. "Mother, O Mother, whereafter dost thou sleep? Arise and answer for thy children"

Mother India was decorated with glories in the past and now in future in laying in store new honours and triumphs for her. The poem includes a prophetic message because sometime later of its composition our motherland became a free and independent country. The following lines show her strong nationalistic desire:

"Thy Future calls thee with a manifold sound
To crescent honours, splendours, victories vast;
Waken, O slumbering Mother, and be crowned,
Who once wert empress of the sovereign past".

Sarojini Naidu also paid a deep homage to brave sons and soldiers of India in her poem 'The Gift of India'. This patriotic poem was included in her volume of poems called 'The Broken Wing'. Raging world is the colour of the poem. It is a kind of address by Mother India to the whole world. In the First World War our country India sacrificed, and gave valuable contribution and here she wants to remind the world of the blood of Indian as "martyred sons". Through this poem, she has also tried to awaken the people of the nation to cultivate and nurture a spirit of patriotism for their own motherland.

“Gathered like pearls in their alien graves
Silent they sleep by the Persian waves”.

The grief and pathos of the mother who is forced to dispatch her brave and loving sons to the land of chaos, death and destruction in the name of duty, commitment and responsibility to be killed in war. As a result of which they are lying buried in foreign soils. She has given up the sons born out of her womb to the world for the sake of the country's esteem and commitments. She calls these soldiers 'priceless treasures' to the eastern and western countries without any hesitation to honour India that Sarojini Naidu has presented in her poems is a land of beauty and merriment. Sir Edmund Gosse rightly said in his introduction to her poems, "If the poems of Sarojini Naidu are meticulously and delicately studied they will be found as luminous in lighting up the dark places of the East as any contribution of servant of historian".

In 'An Anthem of Love' she exhibits her love and divine responsibility towards her land. She composed it for the cause of freedom. She was always prepared to take any amount of stress and sacrifice. The following lines can bring us the clear picture of her nationalistic feelings:

“Bound by one hope, our purpose, our devotion
Towards a great, divinely designed goal”.

In The Lotus the divine flower becomes a metaphor for the spiritual personality of Mahatma Gandhi. On this poem A.K. Mehrotra says, "On Gandhi she composed a sonnet, The Lotus, using an improbable metaphor to mention the leader's unique imagination.

On the whole, she has brought to the Indian nationalism a point of view that is not only poetic but also feminine. George Bernard Shaw stated that, "Patriotism is, fundamentally, a conviction that a particular country is the best in the world because you were born in it". A varied picture gallery of complex texture of Indian thought and life, traditions and mythology is presented skillfully in her poems. She has not left any aspect of Indian life untouched. Her contribution to Hindu, Muslim, unity is very valuable in present context. In most of her patriotic songs which are like prayers to our motherland, she shows her confidence in all faiths living together and through their acts of love and sacrifices building up a new image of united India. She is committed to the Gandhian ideal of freedom, unity and progress of all without any violence and greed. "Her nationalism is not a confined humanism born of universal feeling". In this way, it comes forward to our notice that for today's India which is passing through many challenges and problems like anti-nationalism, terrorism, violence, riots, lack of communal harmony, lack of peace, bomb explosion, any anti-national conspiracies, show of love and compassion for other lands than our motherland we all require the poet like Sarojini Naidu and her patriotic poems to do our brainwash so that India will be India as it was some decades ago.

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CONTRIBUTION OF MARYAM MIRZAKHANI TO MATHEMATICAL SCIENCE

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Abstract:

In this research paper I have studied the female mathematician and her contribution to mathematical science. You may not hear about many famous female mathematicians. This is due to restrictions to women to go the university for higher studies and research. Even though this, there are women who are making great discoveries and inventions today. In this paper I have discussed about one of the renowned women mathematicians, Maryam Mirzakhani.

Introduction:

In the earlier history Hypatia (C.370 – 415) was possibly the first female mathematician that is known to us. After her Mary Somerville (1780- 1872) came when there was no necessity of imparting education to girls. Maryam Mirzakhani (1977-2017) was the first female mathematician to achieve the prestigious award Field Medal in mathematics in 2014. Mary Somerville (1780 -1872) contributed to Math and has given some essential techniques to mathematical calculations, she was popularly known as mental calculator or human computer.

Maryam Mirzakhani was born in Iran. During her immature age she participated in the International Mathematical Olympiads and became first Iranian student to receive a perfect score and won two gold medals. Also she the first ever female mathematician to receive Field Medal which sometimes is called a Nobel Prize in Maths for outstanding contribution to Dynamics and Geometry of Riemann surfaces. Maryam is gone far too soon, but her impact will live forever for thousands us especially for women. She inspired to pursue math and science. She was also having interest in moduli spaces, Teichmüller theory, Ergodic theory, symplectic geometry and hyperbolic geometry.

Contribution:

She also found a formula that expresses the volume of the Moduli space of the type (g,n.) with provided boundary lengths as a polynomial in those lengths. She made work on hyperbolic geometry a non-Euclidean geometry used for the exploring concept of space and time. Mirzakhani has found a suite of powerful new result on orbit closures and invariant measures for dynamical systems on moduli spaces. She also proved Witten's conjecture, which appears naturally from a counting problem for simple closed geodesics on Riemann surfaces. Maryam has made work on Riemann surfaces and their moduli spaces bridges several mathematical braches such as hyperbolic geometry, complex analysis, dynamics and topology. Her early results in hyperbolic geometry made her famous and her major advance in dynamical system. The alternative but equivalent way of defining a Riemann surface is through the introduction of a geometry that allows to measure length, angles and areas. The most important such geometry is hyperbolic geometry. Mirzakhani early work concerns closed geodesics on a hyperbolic surface. These are curves whose length cannot be shortened by deforming them. The number of closed geodesics whose length is less than some bound L. The number of closed geodesics grows exponentially with length L, especially it is asymptotic to for large L. This theorem is called prime number theorem for geodesics. Since its analogous to the usual "prime number theorem" for integers which gives the number of primes less than is asymptotically equal to for large possible value of L. She also studied certain dynamical systems (meaning systems that evolve with time) on moduli space, proving in particular that the system known as the "earthquake flow", which was introduced by William Thurston (a 1982 Fields Medalist), is chaotic.

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DESCRIPTION OF WOMEN IN H.G. DELISSER'S *PSYCHE***Dr. Vaijayanti Otari**Assistant Professor, Sardar Babasaheb Mane Mahavidyalaya
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The pioneer Jamaican novelist Herbert George deLisser's fiction *Psyche* (1942) written on the threshold of Jamaica's struggle for independence, is a milestone in the Caribbean Literature. The prestigious novel focuses on Jamaicans' social, cultural, political, and historical aspects and apart from this it also describes the psyche of black, white and coloured women. Located in the colonial period, the novel describes the consequences of the plantation slavery. The novel is divided into two parts. The first part is about the plight and psyche of black and white women whereas the second part deals with the psyche of coloured women and problems of racial and cultural admixture.

The novel describes women's inner world. Herbert George de Lisser has portrayed African Psyche's survival instinct. For the survival, she doesn't hesitate to kill a white woman. Since arrival as a slave in Jamaica, she has been adjusting in every colonial situation. She represents African slaves' inferiority complex, dependence complex, and Negrophobia. The protagonist of the novel Psyche is an African girl. She inherits African familial structure. Before slavery, she led respectable life in her community where she was worshipped as the Priestess and enjoyed liberal primitive life but couldn't save herself from slave hunters. She was captured and sold in slave market. She suffered the traumatic experiences of plantation slavery on the slave boat and slave market. Like others African slaves, she becomes one of the objects in the slave market. Nobody cares about her previous social status. Rosenberg, the critic, rightly remarks on the African women's plight in the slave market, "African women arrived as slaves, not goddess or queens. They belong to African cultures, not classical myth and Italian painting." (Rosenberg, 2000:72) Psyche suffers humiliation at slave market. She is sold as a material. She is chained and paraded. Disturbed and frustrated Psyche compares Africans' savage life with Europeans' modernity. She becomes the victim of inferiority. Under the Negrophobia, she is attracted towards the colonial life. She likes Charles, the owner of Hope Vile, who purchases her. Psyche immediately adjusts with the situation and moulds herself in new identity. She persuades Charles to accept her as a housekeeper so that she can survive. She adopts colonial culture and learns her master's language. She seems to be happy as a housekeeper. Her transformation surprises Charles. Psyche justifies her behaviour, "That I want to dress like I am now and to wear shoes always, though they hurt. And I want to live in this house and look after you and it, and have slaves under me, and when we have children they too will be white, and they will grow up and be like you." (Psyche 29) Psyche's desire to live like a white lady reveals impact of racial supremacy. During the colonial period Blacks are socially degraded and live humiliated life on the plantation. Financial, physical, and psychological exploitation make their lives miserable. That is why they try to seek happiness in the simplest things. Donna Gertrudis criticizes slave women's happiness in slavery in the following words, "Poor unfortunate things. They think they are lucky because they are not beaten and humiliated and they eat the bread of slavery in tranquility. They think they are well off, and their children are slaves before they leave their mothers' wombs, and they can be sold like animals." (Gertrudis, 1920:12) Psyche doesn't want to lead a slave's life. Charles is impressed by her beauty and youth and allows her to rule his house, plantation, and mind. Psyche considers his favour as love and dominates other slaves and interferes Charles business but Charles doesn't have affection for Psyche. The novelist describes his feelings about Psyche, "He was still lonely in spite of the companionship of his 'housekeeper', and this companionship was, after all, erected on a basis of physical attraction only. Psyche was black, and a savage still at heart; he was white and a cultivated man." (Psyche 40-41) He uses Psyche for convenience. That is why he easily diverts his attention to Josephine, a white lady. In fact like Charles, Mrs. Buxton, wife of the overseer of Hope Vile doesn't like a black woman's affair with a white man. She criticizes and humiliates Psyche for her western looks and her intimacy with Charles. She hates Psyche for her race. The white people's hatred for black is so severe that they treat the black as dirt. Generally racialism creates hatred, injustice, and violence. Mrs. Buxton is restless and jealous. She may not have objection if Psyche were a coloured or a white lady. She attempts to disturb and humiliates Psyche with the help of her friend Josephine, a white lady who takes an advantage of her race and colour to seduce Charles. Josephine's prime intention is to drive out Psyche from Charles plantation and mind. She insults and tortures Psyche for her advantages. Poor Psyche becomes helpless as Charles turns his attention. She is frustrated when she acknowledges Charles

affair with Josephine and negligence towards her. She knows that she can't compete with white women and Charles will not protect her. In this critical situation, she controls herself and with patience faces their hatred. For survival she decides to kill Josephine with poisonous seeds which she carried from Africa for safety. Cleverly with the help of Mashimba, an African slave, she murders Josephine and recaptures her position in Charles life. She becomes mother of Charles an illegitimate daughter and appeals Charles to emancipate her from slavery. Charles purchases a small estate and house for Psyche. After seven years Charles returns to his motherland accompanying his illegitimate daughter. For the daughter's prosperous future Psyche remains behind and hides her kinship with daughter and becomes her nurse.

The second part of the novel deals with Psyche's illegitimate daughter Psyche, who is named after her mother, struggles for self identity. She is brought up and educated in England. Although Charles has hidden his relations with Psyche, he provided all facilities to her. That is why she belongs to an aristocrat society. She is married to De Brion, a rich lord who passed away within a few years of their marriage. Psyche inherits Charles' and her husband's property. After Charles death, Psyche decides to return Jamaica, her native to seek her roots. She is curious to know about her ancestry. She is told that her parents are dead and buried in Jamaica and Psyche is her nurse. Mother Psyche doesn't like her daughter's decision to come back. Though her daughter becomes the owner of Hope Vile, she is unknown about the secret of birth and colour prejudices in Jamaica. Psyche behaves like a white lady. The white community in Jamaica satire and criticize Psyche for social status and behavior. To them she is an illegitimate daughter of the planter and her mother is slave. Mr. Benedict, one of the planters remarks on Psyche's behaviour, "We have come a fine pitch as it is with these mulatto people being able to buy property! And now the law is that they can vote and shall have all the rights and privileges of white people. (116) Psyche constantly suffers humiliation and pointed out her social status. No one in the white society invites her for any types of function, White women comment on her attitude. Indirectly, she is socially excluded.

In Jamaica, Psyche falls in love with Fredrick, an Australian planter and wants to marry him. Fredrick is also attracted towards her but reluctant to marry her for her social status due to her racial hybridity. He wants Psyche as a mistress not as a wife. He thinks, "It was true, he knew, that white men were marrying coloured women in Jamaica these days; but they were hardly men of his position. (129) Psyche feels insulted. Psyche reacts, "Hardly any men here seem to be marrying men; or if they are married, they also observe a sort of system of polygamy.(132) Psyche understands the reason of his denial for the marriage. She is the victim of colour prejudices. Psyche becomes hysteric and breaks relations with Fredrick. Frustrated Psyche considers social discrimination as "Social Disease". To gain social identity Psyche becomes rebellious. She decides to support Slaves' emancipation movement. She dreams for the independence of Jamaica from British Colonial rule. She believes that after emancipation, the new Jamaican society will be free from racial discrimination and colour prejudices. She thinks, "There will be new Jamaica in twenty, thirty, or forty years' time, and I shall have helped to make it." (144) Psyche emancipates her slaves on Hope Vile and requests Fredrick, her mother Psyche and others to do the same. She meets slaves' leaders, attends their meetings at valleys and participates in the religious activities. Sensitive Fredrick understands Psyche's urge for freedom and decides to support her. Unfortunately, Fredrick is killed in the rebellious slave's mutiny while communicating with the colonizers about the slaves uprising. Psyche is mentally collapsed when she knew about Fredrick's murder. She commits suicide by consuming poisonous seeds which she her mother carried from Africa and handed over to daughter for safety.

Psyche de Brion's tragic end destroys her mother's life. Black Psyche is living for her daughter. She didn't get married or engaged with other man after Charles sojourn in Jamaica. She persuades Charles to bequeath Hope Vile to her daughter. She saves and guards her daughter's property but her daughter without thinking about her mother commits suicide.

Other women characters in the novel are white women on the plantation- Mrs. Buxton and Josephine. Mrs. Buxton belongs to the colonizer's class. She is a class conscious and victim of racial hatred. Her extreme jealousy for psyche makes her restless. After Josephine's suspicious death, she is scared to Psyche. She wants to remain away from Psyche but in her child birth, Psyche nurses and takes at most care. Mrs. Buxton changes her attitudes towards Psyche and handing over her baby to Psyche, dies patiently. Other character Josephine is a beautiful white young girl. She is a daughter of carpenter and belongs to the middle class. She is able to attract Charles towards her but knows that

she cannot marry him because of his social status. She hates Psyche and does every attempt to disturb her.

Herbert George de Lisser's *Psyche* describes different types of women's behavior. All of them are class conscious and struggle to maintain their identity. African Psyche uses primitive method to save her life whereas Josephine loses her life for Charles' love. Mulatto Psyche commits suicide under frustration. Though the novel is not written in feminist point of view, the novelist succeeds in describing women's world accurately!

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A STUDY OF ANITA DESAI'S FICTION: FEMINIST PERSPECTIVE**Mr. Babu Gopal Patil**Assistant Professor,
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Tal. Kagal, Dist. Kolhapur.
State - Maharashtra**Abstract**

The present paper seeks to study the world of female protagonists in Anita Desai's fiction. Anita Desai is one of the best-known contemporary women writers of Indian fiction in English. She has gained distinction in exploring the human psyche and the emotional feelings of her protagonists. Her novels depict the internal inhabits of susceptible women who are in everlasting seeking for significance of life. Her portrayal of man-woman relationship has been influenced and conditioned by the existing intricate social situation. She concentrates on the predicament of modern woman in this male-dominated society and her destruction at the altar of marriage. The study finds that Desai while depicting psychological plight of female characters in her novels makes clear that Indian feminism is quite different from the western one. Besides, this paper shows how authentically the writer represents the deplorable status of women in Indian patriarchal society. The fiction of Desai describes the treatment given to women, place of woman in male-dominated society, familial relationships and their evolution.

Keywords: Feminism, Patriarchy, Gender Oppression & Feminist Perspective.

Introduction

Anita Desai is part of a new literary tradition of Indian writing in English, which dates back only to the 1930's or 1940's. Her new style of writing is also different from many Indian writers, as it is much less conservative than Indian Literature has been in the past. She holds a significant place in modern Indian English novel. Her fiction balances itself delicately on the fringes between things and awareness of things, between chaos and order of mind. She is one of the considerable voices in the modern Indian English Fiction. She is regarded as an Indian novelist, short-story writer and children's author. Winner of the Sahitya Akademi Award and Guardian Children's Fiction Prize, Desai has written sixteen works of fiction, some of the best ones being 'Fasting, Feasting', 'The Village By The Sea', 'In Custody', and 'Clear Light of Day'. Desai won many awards and recognition for her work and was shortlisted for the Booker Prize twice. She has been also actively involved in teaching and continues to be an inspiration for many young aspiring writers today.

The most prominent aspect of Anita Desai's art is the delineation of character. She is engaged primarily with the portrayal of her heroine as living in a strictly controlled world in which fear, doubt and uncertainty prevail. She presents each individual as an unsolved mystery. Almost all her protagonists are oversensitive, solitary and lost in thought. Each one of them is alone in a wide, wide world. In her novels, the central character is a rebel who questions relentlessly. She is considered the writer who introduced the psychological novel to India and is pioneer of writing on feminist issues. She dealt her fiction with feminine sensibility and her themes are innovative, mostly about miserable plight of women suffering under their insensitive and inconsiderate husbands, fathers and brothers. Anita Desai, in her psychological novels, presents the image of suffering woman preoccupied with her inner world, her sulking frustration and the storm within: the existential predicament of a woman in a male dominated society. Through such characters, she makes a plea for a better way of life of women. Most of her plot line are either a representation or influenced by her personal experience of life. Most of her female characters are highlighted on their strained relationships. Many novels of Anita Desai explore the tension between family members and the alienation of middle class women. As her novels deal with the middle and upper middle class society, the complexities of the "have-not" section would be safely left out while considering the feminist issues in her writing.

The term feminism is an ideology in the making. According to the Oxford English Dictionary, the term 'Feminism' was first used in the latter part of the 19th Century and it means having the qualities of females. The meaning of the term has been gradually transformed and now it means a theory of political, economic and social qualities of the sexes. In general, feminism is the ideology of women's liberation since intrinsic in all its approaches is a woman who recognizes herself, and is recognized by others as feminists.

As a philosophy of life, feminism opposes women's subordination to men in the family and society, along with men's claims to define what is best for women without consulting them, thereby

offering a frontal challenge to patriarchal thought, social organization and control mechanism. A feminist is one who is awakened and conscious about women's life and problem and feminist consciousness in the experience of certain specific contradictions in the social order. Feminist critical theory is considered to be a political discourse, a literary and theoretical commitment to the struggle against patriarchy and sexism and merely a gender study in literature.

The concept of woman is of central importance in the formation of feminist theory. Because of their intellectual sensibility, women can earn a lot but the economic power cannot give her bliss and thrill of life. Psychologically, a woman needs man's loving company and thus feminism cannot be contented with lesbianism. It is, however, believed that feminism must raise the 'woman question' in all its aspects- all the issues pertaining to the growth and grandeur of women.

Anita Desai has largely written about women characters. She is pre-occupied with the theme of incompatible marital couples.

In her first novel, *Cry the Peacock*, Anita Desai shows the women characters suffering from neurosis. They are guided by fear, guilt, jealousy, aggression and their psyche loses their grip of their own central position. The married life of Maya and Gautama results in rupture because the two are not only temperamentally different but mutually opposed. Maya is full of life and wants to enjoy to the utmost. To her, sexual satisfaction is a must and total denial of it makes her a victim of neurosis. Daughter of a wealthy father, Maya is married to Gautama who is very senior to her age, a friend of her friend. She is interested in all the good things of life – nature, birds and animals, poetry and dance. She loses herself in the enjoyment of beautiful sights and sounds. The cries of birds evoke a sympathetic chord in her. She is presented in the novel as a woman who longs for pleasures of life. On the other hand Gautama is dry, matter of fact and prosaic personality. He looks at Maya's love for the good things as sentimentalism. He is indifferent to the beautiful things around him.

The novel *Cry the Peacock* delineates the failure of marriage between Maya and Gautama. Maya marries Gautama who is quite senior in age to her but the two persons are entirely opposed to each other in their temperament and emotional responses. The novel is about Maya's cries for love and understanding in her loveless marriage. Gautama and the peacock's cry is symbolic of Maya's agonized cry for love and life of involvement. While Gautama is a practical man to the core, Maya is highly sensitive and emotional. She is neither able to get company from him nor physical sexual satisfaction. Her involvement is opposed to Gautama's philosophy of detachment. Gautama's attitude to Maya is that of a typical husband who wants to keep her arm's length. He treats her as a child, a light-headed woman who is not worthy of his confidence. It was Gautama's detachment that came in the way of her involvement.

The tragic end of Maya's and Gautama's married life is seen in her act of killing her husband and afterwards killing her own self by committing suicide. Desai's own attitude in the matter does not appear to be ambivalent. She does not want to justify Maya's action and seems to give an implied suggestion that the private vision of every individual be made open so that mankind may have a sigh of relief from the endless tortures of the unconsciousness. The novel depicts a movement from disappointment and defeat to disaster.

In *Voices in the City* Anita Desai explore the existential theme of alienation from society, loneliness, husband-wife relationship and highlights these issues. This novel is mainly Nirode's story in the early stage. Desai's protagonists are self-absorbed and burdened with their own ego-ideals and define themselves by perpetually going beyond the given condition. Monisha the central woman protagonist begins her diary by describing her caged condition in an almost tragic manner.

Into the courtyard we go in a procession and the tiered balconies- four tiers of them- rise all around us, shutting out light and enclosing shadows like stagnant well water. The balconies have metal railing, intricately criss-crossed: one could not thrust one's head through them but one could climb over... but it is not they that intimidate me- after only one night I already feel familiar with them, their smells, their silence – but the bars at the windows. (109)

Monisha is married into a family which curbs her individuality and restricts her within the ritual routine of an ideal wife and home-maker. This novel represents unhappy, loveless life of Monisha. Like Maya, she is also extremely sensitive and her husband, Jiban is a very practical man. Monisha does not talk much and feels lonely. She has a communication gap with Jiban. She is a victim of Jiban's chauvinistic nature. There is no harmonious relationship between Monisha and Jiban. They do not talk to each other. Like Gautama, Jiban is also a good human being, but for Monisha, he could not prove himself a good husband. Further, Anita Desai articulates Monisha's

plight and psychic life and intimately shows the women like female birds in the cages. Monisha dies, screaming for life, for the first experience of real feeling of pain awakens in her desire to live. She loves to see herself as an unfettered individual and not to become at any stage a complacent, tame wife who adjusts herself to a gilded cage. She is too silent for the family and the world distrusts her silence. She wants to be herself and not to compromise.

In *Where Shall We Go This Summer* the same type of seen in the life of Sita, the female protagonist. She is fed up with her life; along with other countless factors she finds her husband and the institution of marriage the root cause of all her problems. Sita is a sensitive, neurotic woman, disillusioned by her violent context of life around her. She wants to seek an escape from this life the denizens of different worlds. Sita is badly disturbed by having a bitter experience of insular and unimaginative way of life of her husband and his people. Sita and her husband receive and react as if they were In many ways, her story is similar to Maya and Monisha But her end is different from theirs because of her compromise with life.

In *The Clear Light of Day*, (Desai, 1980) hence, Bim is compelled to make choices which do not signify compromise with a sense of defeatism. It becomes a choice of responsibility, where she plays the gender role of a matriarch who undertakes the responsibility of the family tradition and that of a helpless sibling, Baba, dependent on her for his survival. Desai (1980), in this novel, reveals how gender roles can defy the masculine and feminine paradigms of activity and passivity based on sex distinction. While the males of the household are rendered as irresponsible or selfish (Raja) or weak (Baba), Bim emerges as the matriarch or patriarch to resolve personal conflicts and undertake responsibilities.

Conclusion

Thus, Anita Desai's feminism of difference emphasizes difference between man and woman on the basis of essentialism. Her quest is to construct identity through difference and she is oriented to attainment of autonomy. Women are physically and sexually too repressed to find their subjectivity. Desai's novels explore the neurotic explosions due to sexual repression in women. To conclude, it is clear that man-woman relationship seems of specific interest to her early novels she writes on this theme. Her treatment of man-woman relationship is both artistically moving and psychologically sound. She concentrates on the quandary of modern woman in this male-dominated society and her destruction at the altar of marriage. The institution of marriage is considered as the root cause of their sufferings only because of male supremacy.

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CONSTITUTION OF THE FEMINIST SELF IN SELECT SHORT STORIES OF KUSUM ANSAL

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Abstract–

Kusum Ansal is feminist and realistic writer in Hindi literature. Her literature is translated into many languages. She mainly wrote about modern India and modern Indian women. With education Indian women developed their career in all fields and experienced a liberated spirit. Literature is reflection of society and from this point of view female protagonists in Kusum Ansal's story are the real images of emancipated Indian women. The present article discusses three stories of kusum Ansal. The selected stories are translated into English. The male dominant patriarchal culture of India is the major reason of women's oppression and humiliations. A woman suffers in the Family and not secure in the society. The selected stories focus women's exploitation in the family and her rebel against it. Now the modern woman asserts her emancipated self and identity.

Key word: Patriarchal society – male dominance – women's oppression rebel – feminism-emancipated self.

The Full Article-

Kusum Ansal is a well-known writer in Hindi literature. Her contribution to novels, poems, short stories and travelogues is noteworthy. She also has written screen-play and dialogues for a film *Panchvati* which is based on her novel *Ek Aur Panchvati*. Her books have been translated into English, Punjabi, Bengali, Urdu, Greek, Russian, and French. She also has contributed to television, All India Radio, and Indian Progression Writer's Theatre Association. She is a great lover of flowers and a qualified ikebana teacher. She has acquired her master's degree in psychology and doctoral research in Hindi literature. Kusum Ansal is a versatile personality. She organizes a monthly literary meet 'Samvad' for creative writers of all languages. She also has contributed for social development as a director of Chiranjiv Bharti school. She has been the recipient of several awards such as Shiromani Award (1987), Priyadarshni Award (1988), Sahitya Sammelan Award (1998), Sahitya Academy Award (Punjabi) (1997), International Women Entrepreneurial Challenge Award and so on.

Kusum Ansal's Writing is prominently feministic, and realistic. Humanism is the soul of her writing. Through her short stories, she tries to explore modern India. The present research paper discusses the constitution of feminist self in the three selected short stories of Kusum Ansal. The stories selected are as follow-

- 1) *My Lover's Name*
- 2) *I Am My Own Bodhisattva*
- 3) *The Self*.

All these stories are first published in 2000 in collection of short stories "*My Lover's Name and Other Stories*" translated into English by Masooma Ali.

Feminism Advocates and tries to establish political, economic, social and personal equality of the sexes (male and female). Feminism means woman should have the same rights, power and opportunities as men and be treated in the same way. The Oxford Advance Learner's Dictionary defines adjective 'feminist' as relating or supporting feminism. The word 'Self' refers to a person's essential being that distinguishes a person from others, especially considered as the object of introspection or reflexive action. Cambridge Dictionary gives a wider meaning of 'self' as the set of someone's characteristics, such as personality and ability that are not physical and make that person different from other people. Feminist self is one of the dominant features of feminism that refers to women body (her physical self), her place in society, (sociality) and her being as human (the very existence on earth). It also refers ability of a woman at physical and mental level. The word constitution here means the composition or structure, or arrangement or formation. It does not have any political meaning here. The words in the title of the paper "Constitution of Feminist Self" means construction of mental and physical features of women characters in the select stories of Kusum Ansal. Before commenting on the feminist self as structured in the stories, let's discuss the stories in nutshell.

The story “My Lover’s Name” is a story of a girl, Upma who receives hatred and humiliation from her grandfather, Dadaji (Manmohan Babu) since her childhood and suffers throughout her whole life without any fault of her i.e. a name of ‘Allah’ tattooed on her fair wrist as a part of innocent friendship with a Muslim girl and boy named Tamanna and Salmaan respectively. When the story opens we see Upma practicing as a business consultant in a well reputed company in London and busy in conversing with her daughter Neelu as they are driving back home in car. When they reached home, they received news of sad demise of Upma’s grandfather so she has to go to India for *kriya* ceremony i.e. cremation.

She has not been to her own native place Meerut (India) since last many years. Even she does not want to go now but her husband Mr. Hemant Mehra wanted property that she inherits, in fact he makes it clear that he married her for the sake of the property. So she comes to India. In Meerut she recalls her past as she enters the old house, all her relatives, many of them unfamiliar to her, receive her with cordial welcome. The incident that transformed her life took place in her college days when she was studying with her best friend Tamanna. Tamanna’s cousin Salmaan came to Meerut to study medicine. He was from Mumbai – referred in a story as typical *Bombayite*. At Meerut there was a famous fair *Nauchandi*, where these three friends went and watched a drama, *Yampuri Natak* and unknowingly get tattooed the word ‘Allah’ in Urdu on fair arm of Upma who is a Hindu girl. They approached the Fakir baba who was totally illiterate and could tattoo only one name in Urdu i.e. ‘Allah’ It was impossible to erase that firmly tattooed name.

Upma’s Dadaji didn’t love her. In fact the very sight of her irritated him as he considered her responsible for the death of her parents. For him Upma was an unlucky girl who killed her parents in an accident. He was not ready to listen anything or any plea for tattooed name. He misunderstood it as Salmaan’s name and considered that Upma loves Salmaan. He actually stripped her and tried to break her legs and arms. After this physical beating Upma was naked in her bed, her Bhuaji thought it was worse than rape. Eventually she was sent to London to age old friend of the family Mehra uncle. Her Bhuaji who was widow was with her all the time. When she completed M.B.A education, she married Mehra uncle’s son Hemant. The name Allah created conflict, violence and havoc in her life. It was an incurable sore. Her husband, Hemant, always had a doubt of the name as her lover’s name on her arm, even Dadaji and other maternal relatives also considered it as her lover’s name. Hemant confirmed it as the name of Allah from his friend from Pakistan, yet time and again he expresses his doubt and urges her to have plastic surgery and get it erased.

Upma decides to meet Tamanna in her visit to Meerut. So she goes to her house ‘Aftab Manzil’. To her surprise Tamanna and Salmaan are married and have children, and Tamanna has gone to Singapore. So she meets Salmaan there and is forced to stay there as there is curfew in the city on account of religious riot between Hindu and Muslim community on account of a murder of a Muslim girl by a Hindu boy as a result of a love affair between them. The old friends Upma and Salmaan share their experiences and she narrates now the name ‘Allah’ has made her life painful and pathetic. Familiarity and affinity of innocent and true friendship make her sob in to the arms of Salmaan. Just then there is sudden arrival of her husband Hemant with police. Hemant charged her with adultery and blamed all her appearance as *Sati-Savitri*’s just pretence. He asks S.P. to arrest her for making love with a Muslim man and slapped her as he used to beat her even their stay at London. But this time Upma returns the slap with equal force and asks S.P. to punish brutal and immoral husband. She proudly says, “I am Muslim. Look at my arm. My lover’s name is tattooed here.” (P.19) for the first time she feels confident and courageous. The story ends symbolically. The bright wounded pigeon flies away in the bright sky similarly Upma also asserts her ‘self’ in front of all.

The second selected story is “*I Am My Own Bodhisatva*”. Here Bodhisatva has religious reference from Buddhism. It means a person who is able to reach Nirvana but delays doing so through compassion for suffering beings. The word has Sanskrit origin. Buddhameans a knowledgeable person. Bodhi means perfect knowledge and sattva means being essence. So the word Bodhisattva means a person whose essence is perfect knowledge.

It is a story of Rukmani who calls herself by modern name Rubi. She has completed M. B. A with distinction and accepted a job and bank in Delhi. Rubi is confident and conscious of intelligence and talent. She is born in a high class rich family. Her father is a Businessman from Punjab and Mother is an international *Bharatnatyam* dancer from Maharashtra. Her mother is Padmashri award winner. However, the marriage of her parents is complete failure as the quarrel always goes on between them. Rubi’s mother has a different kind of affinity for her Guruji, dance teacher and the

same is reason for skirmishes between them. Ahya is the caretaker for Rubi. With the story of Rubi there develops another story of her cousin Bela. Rubi had one uncle, her father's brother who lives in Agra. At the age of thirteen Rubi visited that family and found her cousin Bela, Munia and other. Her uncle has thirteen children in all whereas Rubi is only child of her parents as her mother never expected second child. In the course of time uncle had great loss in business of *Sharbat* factory, her auntie (Chachi) died and the all her cousin had many financial and person life problems, some had marital problems. Rubi never had been to Agra since her childhood. Her mother had great depression as Guruji left her and started coaching to another young student. She started to teach Bharatnatyam at school. Father suffers from heart problems. Rubi joins her service in Delhi and gets promotion after promotion till she becomes vice-president. She develops an affair with her boss who is married and gives birth to a child. The wife of the boss commits suicide. Rubi goes to visit her boss in the hospital with the staff. There she meets Bela, her cousin. Bela was pale, weak like her Chachi. Bela married Dr. Shankar who conducts post mortems in that hospital. Rubi goes to meet Bela to her house. She noticed the house has too milky white colour as if it is mortuary. After casual talk, Bela suddenly announces that she wants divorce from Dr. Shankar. The reason for divorce is disorder or abnormality in Shankar. Shankar used to make love to dead bodies as a medical student. And after marriage this habit becomes a sexual abnormality. He made Bela to bathe in icy cold water in bathtub before taking her to bed. And if she protested she was thrashed. Up to she bore all the pain because of the medical treatment of her father in the same hospital. She was the only child to take care of her father. But after the death of father, she filed a case for divorce. Bela takes divorce from her husband and leads a happy, carefree life. She works in a corporate field and successfully develops her career. She regains her confidence.

Rubi is emancipated woman. Throughout the story man is called as, "O Superman of twenty-first century". In fact Ruby addresses her story to this twenty first century Superman and tells him that she is her own bodhisattva and has power within her. She does not need his support in her life. She can take responsibility of her child. Bela and Rubi represent emancipated self of modern Indian women.

The third selected story has title '*The self*' which again deals with the concept of self- inward and outward. It is a story of two sisters Neena and Meenal, in which Neena is highly educated, ambitious and career oriented and works at University. She pursues her research at the American Association for Advanced Studies. She concentrates on her career as her married life is not smooth and harmonious. Her husband Rajiv is a photographer with charming personality and is interested in beautiful and lively things. Neena is never, attraction for him and he calls her face "a dead mask." Neena has gone through abortion and never wants a child again. For her child is not necessity to continue her generation or heirloom. On the contrary Meenal is happy and satisfied in her life as a house wife. Her Husband Jeetendra kumar is not that much handsome as Meenal is still beautiful, as a mother of two children. Ansal has presented two types of women in the story – the traditional self-satisfied, adjusting, typical and apparently happy house wife through Meenal and the self-conscious, liberated, highly educated and ambitious modern Indian woman through Neena. Both of them inherit a large haveli type house from their father. Rajiv wants Neena to sell the house and give him money to erect a studio, same is the demand of Meenal's husband Jitendra. However Neena does not want to sell it as the memories of her parents are associated with it. When Neena return from America after completion of her research, she notices the presence of a model-cum-wife in Rajiv's life even the lady is pregnant and lives with Rajiv in the same house downstairs. In fact, Neena suffers from tumour in a stomach. Doctor has advised her to have a surgery as early as possible otherwise the tumour ruptures in the stomach. But she neglects her health and concentrates on study. When she goes to doctor, doctor praises the model as beautiful and tells her about her pregnancy and how Rajiv takes care of her. When asked about the model, Rajiv admits she is pregnant and compares her beauty with the 'dead mask' like face of Neena and gives her one offer that if she sells the house and gives him money then he will leave the model forever, otherwise Neena has to accept her along with the child. Meenal also urges her to sell the property or at least gives her portion as it is a critical issue between her and Jitender Kumar, her husband. At the end Neena decides to go to Mayapuri -the old house. Her uncle is care taker of the house. With severe and unbearable pain in her stomach, she manages to go to her father's house. The tumour ruptures inside and she dies at her home by giving her will to *Tauji*, her uncle. The old man, due to age couldn't read the paper and gives it to doctor. The Doctor reads the will which says that the property goes to Vidhur, Neena's uncle's grandson. There is a request to

Vidhur to publish Neena's research work of which she was confident that it will be popular and useful to society. Neena goes beyond the self. Throughout the story, Neena thinks beyond materialistic attitude. For her materialism or physical beauty does not matter, which is actually center of the living of her husband. Neena thinks nothing is eternal but her research will make her eternal. She will live through her book after death also. Thus she goes beyond 'self' and asserts eternity confidently. Neena is such a modern Indian Woman who anticipates not her identity but her eternal existence in the world on the basis of her intellect.

Indian culture and society is male dominated and patriarchal. Women is never considered at prime role but the substitute or the other. It is regarded that a woman always needs support and assistance from man as father, husband, son or brother. The symbol of vine is generally used for woman. However with social reforms and education, the place and fate of Indian women has drastically transformed. With educational opportunities she developed career in all fields and walked having hand in hand with a man, even a step ahead of him. Now Indian women has emancipated from all the clutches of cultural, social political, religious and so many burdens. The very image of modern Indian woman is reflected in the selected stories of Kusum Ansal. These Stories particularly focus her 'self' and her new identity. We find two types of images of women in these stories traditional and emancipated modern Indian women. The character of Bhuwa in My Lover's Name, of Meenal in The Self, characters of Chachi, Ahya reflect the traditional image of Indian Women as helpless widow, a typical self-satisfied house wife oppressed house wives respectively However these are minor characters, protagonists in these stories go beyond the patriarchal dictatorship. They assert their own identity.

Family and familial relationships especially husband-wife relationship is presented as a source of oppression. The Three Stories present domestic violence, psychological and sexual oppression of women, her humiliation and exploitation in the family. Upma's Dadaji and Husband exploit her for the same tattooed name of 'Allah'. The generation gap does not matter here. In 'The self' Rajiv gives psychological torture to Neena calling her face as "dead mask" because she is not lively and beautiful. The story 'I Am My Own Bodhisatva presents sufferings of Jahnvi Devi at the hands of her husband and Guruji. Even Ahya, also undergoes the same physical beating. In the plight of these women generation, education, class of male does not make any difference A man from any class or of any generation considers wife as submissive, subordinate and to be his punch bag. Dehumanization of a woman despite her education, and career, in family is common aspect that we notice in all these stories. Physical beating (Upma), mental trauma, (Neena), rape within marriage (Bela) and inhuman treatment are common to these women. It indicates that female body is the most exploited target of male aggression.

These stories are the stories of modern Indian women. Who have developed their own concept of religion, family, culture and so on. None of them are religious. Religion and God for them is their duty and responsibility. "The question of knowing god never arose in my mind. I devoted myself to work totally." says Upma (page10). Rubi declares that the sound of her confident footfall is similar to *anhadnaad* (sound of God). She says, 'I know no religion'. (page 137). For Neena her intellectual work is the God itself. Her philosophy of life is 'look beyond yourself' (page 108). Thus these women made their self free from religious bond.

Another trait of their personality kusum Ansal portrays is that they fulfill their responsibilities, as mother, wife but they are not bound by them. When the crucial situation arises, they break their bonds easily. Upma returns the slap to Hemant, Neena gives property to Vidhur not to Rajiv, Rubi accepts to be single parent than to marry the boss after the death of his wife. In this way for the sake of motherhood they do not accept the burden of exploitation as a wife. This is the awakening of "self" in Indian woman that Ansal successfully presented.

The protagonists in these stories are the victims of gender oppression. But they rebel, against it. Their journey starts from powerlessness and ends offering them power of 'self' realization. Their education and financially independent position, their confidence in the work, their consciousness creates a new self in them which makes them different from earlier generation. The stories show that a woman has bright and optimistic future if she has power to take proper decision at right time. It is generally said that society should change its attitude to women, and then only women's status and pace will be changed. But through her protagonists, Kusum Ansal says that a woman has to change her attitude first then the situation automatically changes. When a woman declares freedom for herself then no one can bind her 'self' in any dominance, culture, or religion.

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Globalization and Women Empowerment Through Entrepreneurship

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Introduction :

Women in India constitute around half of the country's population. In traditional societies, they were confined to the four walls of houses performing household activities. In modern society, they have come out of the four walls to participate in all sorts of activities. The global evidences shows that women have been performing exceedingly well in different spheres of activities like academics, politics, social work and so on. Now they have started entering into industry also and running their enterprises successfully. Entrepreneurs play an important role in the development of an economy.

Women entrepreneurs are these women who think about business or enterprise, initiate it, organize and combine the factors of production. Open the enterprise and undertake risks and handle economic uncertainly involved in running a business Globalization refers to the number of changes in the world situation. It has brought changes in the global economy. Globalization and entrepreneurship are bringing new opportunities and challenges for women in the business world today.

Today women are excelling in every field. The field of textile is no exception women entrepreneurs in textiles can start their own business which includes Garment Making, Accessory making, Decorative materials, Boutiques, Useful articles such as saree cases, blouse cases, Bangle box, jewelry box etc.

Therefore the present study was selected considering the objective to study the role of globalization in the development of women entrepreneurs in textile of Amravati District. The present study will be helpful to improve the business of the women entrepreneurs in textiles. It will be helpful to increase the volume of business and to empower women.

Methodology :

1. Research Design Used :

The research design of the present study was descriptive as the investigator wants to describe women entrepreneurs situation and business.

2. Operational Definitions :

A. Globalization

It was operationally defined as the world globalization refers to a number of changes in the world situation like increased international mobility, increased connectivity and open market.

B. Women Entrepreneurs :

It was operationally defined as 'As enterprises owned and controlled by women having a minimum financial interest of 51% of the employment generated in the enterprises to women.

C. Women Empowerment :

Dictionary meaning of empowerment is to give power. Women empowerment for the present study was operationally defined as the increase of business of women & changes occurred in the business.

3. Variables under study

- a. Department variable - Women Entrepreneurs
- b. Independent Variable - Globalization

4. Locale of the study.

The locale selected for the present study was Amravati city of Maharashtra State.

5. Framing the Interview - Schedule

The Interview - Schedule for the Present study consisted of two categories:

a. General Information

It contains the information which is general such as age, education, income, occupation.

b. Specific Information

It contains necessary information about the research topic which help the researcher to collect data and to draw the results.

6. Selection of sample :

The samples selected were entrepreneurs related to textiles in Amravati City For the purpose of pretesting the schedule, pilot study was conducted.

Pilot study :

After selecting the sample and framing the interview schedule, the pilot study was conducted. The interview schedule was pretested by 25 women entrepreneurs and then the interview schedule was reconstructed for the further investigation. The respondents selected for pilot study was non sample respondents. Then schedule was altered as required and finalized for further utilization.

7. Collection of data :

For collecting the data, the investigator has taken 200 women entrepreneurs other than samples in the pilot study. The data was collected in the time period between month of December 2007 to months of March 2008.

8. Analysis of data :

After collecting the data, the data were carefully examined before tabulation. The data collected from respondents were transformed firstly in to primary tables and subsequently in secondary tables percentages and frequencies were worked out for the interpretation.

Result and Discussion:

This chapter highlights the findings of the study with the help of which results can be drawn and the data can be made ready for interpretation.

The chapter for the present study comprises under the following heads.

- 4.1 Profile of women entrepreneurs in terms of personal, economic and situational characteristics.
- 4.2 Distributional Analysis of respondents according to Awareness of women entrepreneurs about globalization.
- 4.3 Distributional analysis of respondents according to rating on impact of globalization on women entrepreneurs.
- 4.4 Distributional Analysis of respondents according to economic development of women entrepreneurs due to globalization.
- 4.5 Distributional analysis of respondents according to changes occurred in the business of women entrepreneurs due to globalization.
- 4.6 Distributional Analysis of Respondents according to awareness of women entrepreneurs about globalization.

4.2.1 Distribution of respondents according to rating on changes occurred in the products material due to open market.

Material	Frequency	Percent
Easily Available	136	68.00
More Fine	10	5.00
Varieties of Material	124	62.00
Less Expensive	140	70.00

Multiple response hence the sum total was more than 100. Data from above table revealed that most of the respondents i.e. 70 percent respondents were agreed that less expensive material was more preferred.

4.2.2 Distribution of respondents according to rating on changes in the present day Market.

Changes	Frequency	Percent
Varieties of Textiles	124	62.00
More Competition	108	54.00
Increased connectivity	98	49.00
Quality changes according to price	130	65.00

Multiple response hence the sum total was more than 100. From the above table it can be said that most of the respondents i.e. 65.00 percent agreed that quality changes according to price.

Only 49.00 percent respondents said that connectivity was increased due to globalization.

4.3 Distributional analysis of respondents according to rating on impact of globalization on women entrepreneurs.

Impact	Frequency	Percent
Increased connectivity	144	72.00
Easy to access to imported material	140	70.00
Innovative construction techniques	156	78.00
Increased consumer	120	60.00
Various advanced technologies	116	58.00

Multiple response hence the sum total was more than 100. From the above table it can be delineated that most of the respondents i.e. 78.00 percent agreed that innovative construction techniques were introduced due to globalization.

Only 20.00 percent respondents said that there was neither increased nor decreased in the number of consumers.

4.4.1 Distribution of respondents according volume of business.

Impact	No. of respondents	Percent
Increased	140	70.00
No-Change	35	17.50
Decreased	25	12.50
Total	N=200	100.00

From the above table it can be said that most of the respondents i.e. 70.00 percent agreed that their volume of business has been increased due to globalization.

While 17.50 percent respondents thought that there was in volume of business due to globalization. It may be due to the failure in fulfilling the consumer's demands.

4.4.2 Distributional Analysis of Respondent according to economic development of women entrepreneurs due to globalization.

No. of Consumers	No. of respondents	Percent
Increased	124	62.00
No-Change	40	20.00
Decreased	36	18.00
Total	N=200	100.00

From the above table it was cleared that, majority of the respondents i.e. 62.00 percent strongly agreed that there number of consumers were increased because of globalization.

18.00 percent of respondents agreed that they have decreased number of consumer due to globalization. It may be due to lack of required product.

4.5 Distributional analysis of respondents according to changes occurred in the business of women entrepreneurs due to globalization.

Women entrepreneurs have made some changes in their business in this era of globalization to compete with market situation and to keep their enterprises or business up to date-

These changes includes-

- * Steps taken to compete with market situation,
- * Precautions taken while maintaining the quality of the product.
- * Changes made in the product
- * Various skills achieved to maintaining quality of the product.

4.5.1 Distribution of respondents according to rating on steps taken to compete with market situation.

Steps	Frequency	Percent
Stock Update	124	62.00
Artistic Arrangement	96	48.00
Advertisement	30	15.00
Installment	84	42.00
Credit	60	30.00
Discrimination of Price	90	45

Multiple response hence sum total was more than 100. From the above table it can be said that majority of the respondents i.e. 62.00 percent update their stock monthly, half yearly or yearly by organizing sales and exhibition cum sale.

48.00 percent respondents arrange their product artistically to attract the consumers.

45.00 percent respondents gave discrimination of price.

30.00 percent respondents sell their product on credit. Only 15.00 percent respondents sell their product through various medias.

Summary and Conclusion :

Women entrepreneurs are those women who think about business or enterprise, initiate it, organize and combine the factors of production. Open the enterprise and undertake risks and handle economic uncertainty involved in running a business. Globalization refers to the number of changes in the world situation. It indicates that the world now is more interconnected than it was before. It has brought changes in the global economy. It has further helped to bridge changes in the global economy. It has further helped to bridge the gender inequalities in employment and economic status of Asian Women especially in India.

As no one field has remained untouched from the effects of globalization, same is in the case with the field of Women Entrepreneurship. Therefore the present study was selected considering the objective to know the awareness of women entrepreneurs about globalization and to know the changes in the development of business of women entrepreneurs due to globalization.

Women empowerment for the Present Study was operationally defined as the improvement in the field of entrepreneurship. Globalization for the Present Study was operationally defined as the changes occurred in the business due to open market.

The samples selected for the present study were 200 women entrepreneurs of Amravati City. The Pilot Study was conducted with the objective to formulate the hypothesis and testing the prepared tools for the consistency. The Pilot Study was carried out on 25 Women Entrepreneurs in Amravati City.

An interview schedule prepared was implemented for data collection. Results of the Pilot Study were applied for formulating the Hypothesis of the study and Schedule was Altered as required and finalized for further utilization. The data were collected by filling the interview Schedule by the respondents in the presence of the investigator.

It can be concluded from the Present Study that most of the Women were running their small business to support their family economically. Most of them were running their enterprise because of their interest. Many of them suppose the business as a status symbol.

Present Study highlighted that most of the Women Entrepreneurs were familiar with the term Globalization. The study focused that there was impact of Globalization on business of Women. The Volume of business was increased due to Globalization. Due to open market the required material for the business can be easily available. Various technologies has been introduced to speed up their work.

Through their enterprise the women can develop the economic status of their family ultimately helping in improving the standard of living. With the help of their entrepreneurship the empowerment of Women can be possible and they can be a part of Indian Economy

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QUEST FOR SELF IDENTITY IN JAISHREE MISRA'S *ANCIENT PROMISES*.

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Abstract-

Many Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. A number of women novelists made their debut in 1990's producing novels which revealed the true status of Indian society and its treatment of women. The image of a woman in fiction has undergone a change during the last four decades. Women writers have moved away from the conventional portrayal of enduring self-sacrificing women towards conflicted female character searching for an identity, no longer characterized and defined simply in terms of their victim status.

Jaishree Misra's Ancient Promises is a semi-autobiography. It is a story of an affectionate and dutiful daughter Janaki, the protagonist. Janu is compassionate but a guilty lover, a restless and miserable wife, a woman constantly in search of an identity, a woman pursuing her rightful share of happiness. It is a story of Janu's long journey traced through a happy childhood, an unexpected arranged marriage, an unhappy married life and its ending in conflict. It is a story of a wavering condition of the woman. Janu resembles Misra. *Ancient Promises* is a journey of self-discovery. Young Janu brought up in Delhi and got married in Marar family. Janu's failure first love, marriage, divorce, a quest for self-identity, Motherhood, ups, and downs in her life are sketched in this novel.

Keywords – Love, Marriage, Divorce, Higher Education, Family Loyalty, Motherhood, Self-discovery.

Introduction-

According to De Beauvoir, She turns to the concrete realities of this situation. She traces female development through its formative stages; childhood, youth and sexual initiation the goal is to prove women are not born. "Feminine" but shaped by a thousand external processes. She shows how at each stage of her upbringing, a girl is conditioned into accepting passivity, dependence, repetition and inwardness.

Man occupies the role of self or subject; a woman is an object, the other. He is essential, absolute and transcended. She is inessential, incomplete and mutilated he extends out into the world to impose his will on it. Whereas a woman is doomed to inwardness. He creates, acts, invents. This distinction is the basis of all De Beauvoir's later arguments.

Jaishree Misra one of the best Indian writers. She was born in New Delhi, India. She is a contemporary Indian woman novelist. She has completed an M.A. in English literature from Kerala University and two post-graduation diplomas in special need and in broadcast journalism. She has worked in the field of special needs in India and in the department of social services in Buckinghamshire, England. *Ancient Promises* is her first novel.

Misra portrays the woman character who wants to seek self-fulfillment. Her women are not weak, suffering and dependent. They are self-sufficient, independent. She defends herself against the domestic slavery in which she is bound. Her woman doesn't tolerate if it goes beyond the limit. She is ready to break the bondage and walks free to live her life accordingly. She is ready to fight for her rights. Misra's woman is not self-centered. There is a struggle to get a self-respect, equal position and education for herself.

We know that the same range of potential ability exists for women as for men. A woman cannot find her identity through others –her husband, her children. She cannot find it in the dull routine of household work to get liberty, a woman has to keep herself busy in other occupation through this she can prove herself that she can manage both the household and other works too and create her status in society. A woman should be stable mentally, physically and financially. She has to get an education and keep herself engaged in professional work then only she will be able to change her miserable condition into meaningful existence.

Jaishree Misra has presented a picture of a woman who is in search of a self-identity. She is a dutiful daughter, devoted wife, passionate lover, affectionate mother. *Ancient Promises* is a semi-autobiography of Misra. Janaki (Janu) is a protagonist of the novel who brought up in Delhi. It is a story of Janu's struggling life her desire to educate her special need daughter, Riya and to search for her self-identity.

The novel opens with the end of the marriage of Janu and Suresh. Janu is telling her mother she divorced after six months. According to her, every end has a new beginning. Further, she tells'

I'm sorry...I whispered into the wet night.I'm sorry for all the mistakes....such expensive mistake ...so many years and a marriage.....

But I'm still not sure.....was the mistake mine or was it Yours....was it a mistake at all or part of some grand plan?That's what I want to think it was. A grand plan, ancient and meaningful and free of blame.

There has to be a reason....nothing, as they all say, filled with faith and filled with awe....nothing happens without a reason....(P-5)

The protagonist Janaki brought up in Delhi. Her family belongs to Kerala. She has Malayali parents and friends from Delhi. She falls in love with Arjun before two years of marriage. Janu's parents come to know about her love affair they oppose their relation. Janu's parents don't like to make boyfriends. Once she invited him to her home as a friend but her mother told her that.....

'How long have you known him? Who is he? How do you know him?'

Further, she said '

'We aren't a kind of family that can encourage its girls to have boyfriends.'

Her parents are conventional by thoughts. Every year they go to Kerala. After having an affair with Arjun she doesn't want to go to Kerala but her father doesn't allow her to stay alone in Delhi so she has to accompany her parents to Kerala. Arjun writes letters to Janu. Janu has a marriage proposal of Maraar Family. They fix her marriage with Suresh, a rich businessman. She obeys their decision she never goes against their wish and sacrifices her love for her parent's sake. She is a dutiful daughter. A tradition-bound woman to sacrifice her happiness for the sake of the wellbeing of the family. One of her letters to Arjun she writes,

But to answer the question that must be uppermost in your mind.....because, because, because I'm tired of fighting off my family, they've proven their love for me in the eighteen years it's taken to bring me up.And I just can't believe they'd push me into something that would wrong for me. I know you think of it as a stupidly blind kind of trust, but there it is. (P-63)

After her marriage, she doesn't get a proper treatment as she has expected. Her family is orthodoxy. Arjun remains busy in business tours. She tries to keep them happy but they show indifference towards her. She doesn't get love, respect from them even from the husband. He is the careless husband he doesn't care about his wife and a daughter with specially need. Janu has no freedom in that house. She has to live under the restrictions of in-laws. Janu and her daughter don't receive love and care from them. Later she decided to make her identity by taking further education. She doesn't think only of hers she also wanted to educate her daughter who is mentally challenged. She decided to admit her to a special need school in London. She is an affectionate mother.

Janu completes her bachelor degree through correspondence. She tries for a scholarship to complete her master degree in London. Janu faces many difficulties, injustice, and ill-treatment. She doesn't bother with her happiness and comfort as much as she addresses herself for the sake of making others happy and preserve tradition. Her limitation of tolerance has gone beyond the limit. So she takes a bold decision. She lost her own identity in that house. She has to follow their way of living. She accepted everything as it is but what about her identity? Her existence is nothing there. A woman has to face such problems even today she tolerates such things because there is fear in her mind that, What society will think if something wrong done by her. Restrictions, control, limitations are only for woman and she has bounded in it. She remains engage to fulfill the expectations of family and society and sacrifices her dreams. Misra's woman tried her best to manage everything accordingly but she doesn't receive same from them even for her daughter their own blood. So she takes a decision to move ahead in life by untying the bondage of loveless marriage. She says,

My struggle was over.I grabbed at the realization with a weary but dizzy, almost overwhelming sense of liberation.I was free.I neither had to struggle for their approval anymore nor put Riya through the same hopeless loop.I wasn't sure why I had so easily given up my own right to be loved,allowing it to fade into oblivion. Somewhere long ago.But a child like Riya left unloved, would simply wither and perish. (P-132)

Janu's love affair of teenage, her forceful arrange marriage careless husband, family and a specially challenged daughter she fulfilled the responsibilities with overwhelming patience. It is only much later in life that Janu mustered her courage to walk out of her home and marriage. After many years Janu encounters with Arjun in Delhi. They feel for each other. Arjun learned about her marital life and daughter. He tells his desire of living with her. Janu agrees, he is ready to accept his daughter. She keeps an extramarital affair with him.

Society has imposed a limitation on women. It doesn't accept such kind of relation especially women keep. Men have no restrictions such relation has acceptable if men keep. Women have to live under pressure of rules and regulation. Misra's woman breaks this rule and takes a bold decision finally when it doesn't work he takes Riya with him. Janu wanted to take her back but fails. She goes abroad without Riya after few months when she returns she gets her daughter back as Suresh returns her to her grandmother. Finally, he gives divorce to Janu.

Misra depicts the painful journey of self-discovery, a marriage, a divorce, motherhood, love, fate, friendship, revolution, the dream of marriage in her novel. She is very careful in designing her plot. Misra's woman is not weak, silent and suffering and voiceless who trapped in oppressive, male-dominated atmosphere. Her woman is bold, she gathers the courage to break all restrictions. Her woman is strong and desires to create her own identity in society instead of living dependent life.

According to Simon de Beauvoir believes a woman should embrace her identity as both a woman and as a human being equal, while still different was revolutionary in terms of the history of feminist theory.

Conclusion -

Misra depicts the picture of today's woman who wants to pursue education. She is not against the system of marriage but according to her women should not lose her identity after marriage she should get equal rights, respect as men. She should be treated well. One should not play with her feelings. They should respect it. Some code of conducts are there in society only for woman. If a man is having extramarital affair no one cares. He has all kind of freedom and rights. Women are bound in restrictions though they are educated they are not totally independent. Society should give equal treatment, respect to both men and women. In this novel, the protagonist tried to give her best for her marital life but fails so she takes the decision to walk forward in her life with her daughter in search of her self-identity. Misra's woman breaks the traditional image of woman. She doesn't want to become a puppet in his hand and tries to create her own image in male dominated society. She struggles a lot and finally, she makes herself free of bondage.

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PROBLEM OF IN INDIAN WOMEN AFTER GLOBALISATION**Pro. Hangargekar Vithal Nivrattirao**

Librarian

Late Bapusaheb Patil Ekambekar Gramin Mahavidyalaya,
Hanegaon Tq. Degloor Dist. Nanded**Abstract**

Globalization can be major force for prosperity only if it is backed by adequate national policies and conducive social & Economical environment. A large group of working women of India are in the rural area and unorganised sectors. Socially the majority of Indian women's are still tradition bound and are in a disadvantageous position. Since globalizations is opening up the Indian economy suddenly at a very high speed, without the required economic and social polices to provide the much required safety net, women who have been involved with protection in the traditional ways, have to cope with numerous problems and yet try to avail of the opportunities which an open economy promises. The changing scenario will diversity the information need of women at different levels.

Defination of Globalizaiton

Globalizaiton can generally defined as the integration of world economics by removing barriers to treat and encouraging the free flow of foreign investment, private portfolio capital and labour across national boundaries. The main principal upon which the entire theory of globalization is based are as follows.

- Sustained economy growth as measured by gross national product is the path to human progress.
- Freemarkets that are free from government intervation, generally result in the most efficient and socially optional allocation of resources.
- Economic globalization, is achived by removing barriers to the free flow of goods and money any where in the world, which is trun fosters competition, creates a jobs increases consumers choise and is generally benifical to every me by increasing over all economics growth.
- Privatization which transfers functions and assets from government to the privet sector improves efficiency.

Desprite this optionsite outlook towards globationan, globalization has a dark side and has the power to create highly undesirable adverse effects. In particular, globalization has the potential to lead to exploitation of the female work force and even to jeopardize their safety it is in this context that the following of the concept of globalization and its impact on the working women is necessary.

Effects of Globalization on women in India :

The positive effect of globalization is that it has opened up broader communication lines and attracted more companies as well as different organizations into India. This provides opportunities for not only working men but also women, who are becoming a larger part of the work force, with new jobs for women. There are opportanites for higher pay which rises self confidence and bring about indipendance. This is turn, can promote equality between the sexes.

Something that India women have been struggling with their entire tire. Globalization has the power to uproot the traditional treatment towards women to afrod them an equal stance in society.

Despite the positive effects of globalization through increased employment opportunities for women. Globalization has a dardker, more sinister side. Out of the total 397 million workers in Indian 123.9 million are women and of these women 96% of female works are in the unorganized sector. Accordingly although more womens are now seeking paid employment. Avast majority of them optain only properly paid, unskilled job in the informal sector, without any job security or social security. Additionaly working women in India are likely to be subjected to intense explotation. They are exposed to more and more risks that cause health hazards and are forced to endure grater level of physical and mental stress. Thus it would apper, that globalization has made many international corporations richer by the billions at the expense of women who are suffering enormously due to this expansion of corpriate empires.

Health Hazards Faced by working women working in India :

One of the common hazards faced by the working class in the area of globalization is the increasing threat to job security which in turn negatively impacts the health of female workers. Among the workers in the informal sector a large number of them are women who have no job security. They are often unskilled workers who receive low wages, availability of work is irregular, and when work is available women must work long hours. It is not only in the unorganized sector or in small enterprises but also in modern sectors. Where working women are forced to work for 12 hours while the local government ignores this open flouting of the labour law. The uncertainties of obtaining work and the dire need to retain a position in the midst of intense competition cause mental tension, strained social relationships, psychological problems and chronic fatigue, all of which are difficult to prove as work related.

Unemployment, underemployment and temporary work are more common among women than among men. This absence of workers does not have any social security or health care benefits. As a result the work related illnesses which they suffer from, remain hidden further more long term unemployment constitutes a serious risk for the workers' emotional stability. Because it leads to poverty and deteriorates self image and self esteem.

Sexual Harassment in the work place -

One of the evils of the modern society is the sexual harassment female workers endure from their male counterparts and other members of the society. Regardless of whether they are skilled or unskilled laborers or work in the organization or organized sector a large number of women are harassed sexually at the workplace. In 1997, the Supreme Court in the Visakha case instituted a set of guidelines to ensure the prevention of sexual harassment and to protect women. The guidelines include rules against engaging in certain conduct that is considered to be sexual harassment. The Visakha case is considered to be a landmark case by the Supreme Court of India as it was the first time a court ever officially recognized the law for sexual harassment. Until Visakha there were hardly any laws in place to protect women against sexual harassment in the work place.

Even the Supreme Court's guidelines on the instituting a complaint committee, amending standing orders and educating workers about sexual harassment have not been implemented in most workplaces.

In addition to sexual harassment in the work place women who are employed in special Economic zones specially created geographical areas in which Indian laws typically do not apply are being opened in large numbers throughout the country. While there is no explicit provision that labour laws would not be applied in these zones in practice even labour commissioners are not allowed inside these zones and the workers are practically at the mercy of their employers. Neither the central nor the state government intervene to protect the interest of the workers without effective government oversight, workers in special Economic zones are subject to exploitative working conditions.

Night Work

Women have been working in hospitals in the telecom department and in the fish processing industry during the night shift. In the area of globalization the number of women working the night shift is increasing with call center and export oriented companies located in the Export processing zone employing women in large numbers during the night shift, without providing proper protection or transport facilities to them.

The Factories Act 1948 is a comprehensive legislation drafted incorporating various protective provisions that provide just and humane conditions for the workers. The Factories Act was also a landmark piece of legislation as it theoretically should have provided sufficient protection to women workers as the legislative intent was to enact laws that protected women from harassment and exploitation at the work place. For example section 66 of the Factories Act expressly prohibits employment of women in night shifts.

Although, section 66 contains a saving clause under which state governments have been given powers to vary the limits on night shifts, such variation shall not authorize the employment of women between the hour of 10pm and 5am. However in *Triveni Ks. And others V. Union of India* the constitutionality of section 66(1) clause (6) was challenged as being discriminatory on the basis of sex. Consequently section 66(1) (6) of the Act was struck down as unconstitutional by the Andhra Pradesh high court.

Under section 66(2) of the factories Act 1948 the state Govt has been authorized to make rules providing for exemption from restriction of working women in fishcuring or fish caning factors where employment of women beyond the permissible hours of work is necessary to prevent damage to or deterioration of any raw material yet in Smt. R. vasantha V. Union of India the Madras High Court has struck down Section 66(1) (6) of factories Act 1948 as unconstitutional which prohibit the employment of women in night shift. In the case in upholding the contention of the womens forms that women should also be permitted to work during the night shift the court had issued elaborate guidelines in furherence of the Vishaka's directives to be followed by the employers when women are permitted to work during the night shift. In case the court has extended the protection to women workers and transportation is one of the main aspects among the guidelines. It makes mandatory on the part of the employer to provide separate transportation facility to them.

The federal government is now proposing to amend the section 66 of the factories Act to permit employment of women in night shift. The proposed amendment attempts to genratize legitimatize and even makes women employment is night shift menditory for the above observation it is evident that the harassment of women is a major social problem with the wide spread entry of women into the labour force. Sexual harassment of women is a multidimensional phenomenon that needs to be studiea from multidi siiplinary perspectire. No doubt the aspect of globalization have provided women with greater opportunites to work but however it has also lead to gender wage differentials and the marginalization of women which is clearly reflected though segregation of women workers incertain specifoo jobs. Unfavorable working however lack of trainty and skill up gradation opportunites and lesser career mobality in the formal sector of economy still prevail in almost every country there fore new visim for the future is required and we need to create and laternaive society based on gender justice ecological sustainability and local global demoerosy.

At this Junecture, socities need to see women as dynamic promoters of social transformation and have a powerful influence on their ability to control their environment towards contributing to economic development. Through umpteen and equity discouraging diserimnation and lengthly legislations the picture is still disheartening and remins only in the talk. Thus creation of an environment that imparts equal stauts to women in fimaily, society and the country as well as highly vital at this moment.

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A CONTRIBUTION OF WOMEN WRITERS TO THE FEMINISM IN INDIAN ENGLISH LITERATURE

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Abstract

There is a galaxy of women writers who have contributed to the development of Indo-English writing. The amalgamation of Eastern and Western literary modes has given a comprehensive perspective to the writers. The women writers have successfully analysed the psychological, emotional, spiritual crises faced by the intellectuals and common people. For the present paper, ten women writers have been selected and their contribution is highlighted for showing a role they have played in Indian English Literature. They are - Nayantara Sahgal, Kamala Das, Anita Desai, Shashi Deshpande, Suniti Namjoshi, Shobha De, Chitra Banerjee Divakaruni, Gita Hariharan, Arundhati Roy and Kiran Desai. These female writers have been selected for the present article as they all belong to the modern period and their writings reveal a common problem of being 'female' in a patriarchal society. It is noteworthy that all these female writers have some common factors in their writing. They have portrayed the society of now and then. They demand a change in the policy and programme actions that would improve women access to secure livelihood and improve women status in the society. Marital discord and its consequences, exploring sexuality, breaking social taboos, are all a part of the modern writings where there is no space for concealment of any issue related to females.

Key Words: Women Writers, Indian Literature, Feminism

There is a galaxy of women writers who have contributed to the development of Indo-English writing. Toru Dutt and Sarojini Naidu were the pathfinders and have inspired the precedent writers. The Indo-English literature has presented the political, social and cultural crises in India. The amalgamation of Eastern and Western literary modes has given a comprehensive perspective to the writers. Women writers have successfully analysed the psychological, emotional, spiritual crises faced by the intellectuals and common people. These female writers have been selected for the present article as they all belong to the modern period and their writings reveal a common problem of being 'female' in a patriarchal society.

1. **Nayantara Sahgal** is an Indian writer born in 1927. Sahgal first wrote 'Prison and Chocolate Cake' (1954), an autobiographical memoir about her youth as a member of Nehru-Gandhi family. She started writing fiction wherein personal conflict amid Indian politics is narrated.

Her major novels are 'Plans for Departure,' (1985), 'Rich Like Us' (1985), 'Storm in Chandigarh' (1969), 'Mistaken Identity' (1988) 'The Day in Shadow' (1971), 'A Situation in New Delhi' (1977). 'The Day in Shadow' is about struggle of an educated divorcee in a male-dominated society. Another famous novel of Sahgal, 'A Situation in New Delhi' (1989) is about the contrast between the idealism at the beginning of India's independence and the moral decline of post Nehru India. She won the 'Sinclair Fiction Prize' in 1985, 'Sahitya Akademi Award' in 1986 for her novel 'Rich Like Us', Commonwealth Writers Award (Eurasia) in 1987, and she has been a Fellow of the Woodrow Wilson International Centre for Scholars, Washington from 1981 to 1982.

As a writer with feminist concern, Nayantara Sahgal's novels bring out independent existence of women. She portrays women as victims of traditional Indian society with their urge for identity. The main focus in her novels is on the plight and problems of educated women, mostly with an urban base. She speaks about the predicament of new Indian women. She made a very systematic effort to demolish the disparity between men and women through her writing.

2. **Kamala Das** (1934 - 2009) is an Indian English poet and leading author. She was very bold writer who wrote about female sexuality freely and frankly. Her frank and honest treatment of female sexuality infused her writing with power. She is marked as a radical in her generation.

Das published six volumes of poetry, an autobiography, novels, and short stories. While drawing upon religious and domestic imagery to explore a sense of identity, Das narrates personal experiences. Her writing had strong feminist learning. One of her published works 'Sthree', a story that was published in *Matrubhumi* in 1947, was written by her when she was 13. It had elements of lesbianism. She continued writing in her signature confessional and graphic writing style.

Childbirth, love, lust, desire, loneliness, disillusionment are her major concerns of writing. She has won the prestigious 'SahityaAkademi Award', 'Asian World Prize', 'Kent Award', 'Asian Poetry Prize' and many more. Even though, she is popular as a columnist, she tried her hand in diverse topics especially, women's issue.

3. **Anita Desai** is an Indian novelist, born in 1937. She has been shortlisted for the Booker Prize three times for her writing. She received a 'SahityaAkademi Award' in 1978 for her novel 'Fire on the Mountain' (1977). Some of her contributions in the field of writing are 'Cry, The Peacock' (1963), 'Clear Light of Day' (1980), 'The Village by the Sea' (1982), 'Journey to Ithaca' (1995), 'Fasting, Feasting' (1999) and 'The Zigzag Way' (2004).

She is a recorder of the dilemma faced by a person in the Indian society. She introduces a new age of psychological realism in this genre with her novel, 'Cry, The Peacock'. She shows a great concern with the journey within her characters with the main protagonist being female characters. So, the repeated theme in her novel is the existence of agony in a male dominated conservative society. Her female characters desperately struggle for success however, fulfilling may be difficult.

4. **Shashi Deshpande** was born in 1938 in Dharwad, Karnataka, an award winning famous Indian novelist. She has presented a very artistic picture of Indian society in her fiction. She has been labelled as a feministic writer due to her concern with women characters.

In 1978, she published her first collection of short stories. Her first novel, 'The Dark Holds No Terrors' published in 1980. She also published the novel, 'That Long Silence' in 1990 for which she was awarded SahityaAkademi Award. Most of her stories are about a woman, her struggles and miseries, tensions, pain and anguish.

Her thematic concern is with women's struggle in the context of contemporary Indian society. Her effort to find and preserve her identity as a wife, mother and most of all as a human is praiseworthy.

Her novel 'The Dark Holds No Terrors' narrates the story of Sarita – the movement backwards and inwards is towards her engagement with herself, an attempt to clear the picture' to erase the conception of a self-image as well as to re-examine the image constructed by 'others'.

Shashi Deshpande holds a feminist perspective in her novels. She shows her sincerity and concerns for the urban educated middle class woman. They are trapped between tradition and modernity. Her heroines are conscious of being victims of gender discrimination predominant in a conventional male-dominated society. Usually, her novels have women as the protagonists and because of this readers call her a feminist writer.

5. **Suniti Namjoshi** was born in 1941 in Mumbai and was an outstanding contributor in Indian Writing in English. She has been active in the feminist movement. Some of her famous books are 'Feminist Fables' (1981), 'The Conversations of Cow' (1985) and 'The Fabulous Feminist' (2012). The content of 'The Fabulous Feminist' is inclusive of fables, poetry, prose, autobiography and children's stories. In these gorgeously composed works, she has resourcefully reworked fairy tales, Greek and Sanskrit mythology, and literary beasts such as Grendel's mother and images such as Saint Sebastian, all assembled with her astonishing imagination. One of the major themes of her writing is feminism. So *Unmana Datta* says, "A feminist with Indian roots, she has explored issues of gender and sexual orientation in her writing, and The Fabulous Feminist presents excerpts from her many works."

6. **ShobhaDe**, born in a middle class family in 1948. She has proved herself to be India's bestselling author. De is well known for her depiction of socialites and sex in her writing. Her famous novels are 'Socialite Evenings' (1989), 'Starry Nights' (1989), 'Strange Obsessions' (1992), 'Sultry Days' (1994), 'Second Thoughts' (1996) 'Spouse: The Truth about Marriage' (2005), 'Snapshots' (2006).

All the novels highlight her attempts to find ways by which women can survive and cope in a world that is cruel to them. The character 'Anjali' in 'Socialite Evenings' sums up her philosophy of self-sufficient women are threat to men.

Remarkably, all her novels are written about women, focusing on the difficulties of women in family and society. Her major concern in the novels is to delineate the theme of marriage and man-woman relationship. She shows a male authority in sexual terms denies woman's feelings and desire for sexual pleasure. 'In sexual arena, ShobhaDe's women don't want to be dominated as an object as a subordinate person.'

7. **Gita Hariharan** is an Indian author born in 1954 whose first novel, 'The Thousand Faces of Night', won the Commonwealth Writer's Prize in 1993. She has written novels, short fiction and essays over the last three decades. Her other highly acclaimed work includes 'The Art of Dying',

(1993) 'The Ghosts of Vasu Master', (1994) 'When Dreams Travel' (1999), 'In Times of Siege' (2003) and 'Fugitive Histories' (2009). She acknowledges that she is a feminist and activist. However, her novels are not woman centred.

Her experience of life as a woman is better elaborated in her three novels which are 'The Thousand Faces of Night', 'When Dreams Travel' and 'Fugitive Histories'. She foregrounded women in these novels and women range from girls to elderly women. Some protagonists are even shown to form relation of some natural female instinct but as a policy of existence, support and empowerment.

8. **Chitra Banerjee Divakaruni**, born in 1956, is an Indian-American author and poet. Her novels give attention on the lives of women and children.

Her novels 'Arranged Marriage' (1995), 'The Mistress of Spices' (1997) and 'Unknown Errors of Our Lives' (2001) are the most noteworthy novels which represent the struggle and desire of women characters. She meticulously details the emotional environment of women's consciousness. She narrates the desires of women and their unfavourable relationship with the society.

Her novels depict the prohibited features of women's domain. She commands on how the Indian and the western society fail to empower and provide normal and natural rights to the women.

9. **Arundhati Roy** is an Indian writer born in 1961. She is well known for her semi-autobiographical novel, 'The God of Small Things' (1996), which won the Man Booker Prize for fiction in 1997. Other major novels are 'The Ministry of Utmost Happiness' (2017), 'Capitalism: A Ghost Story' (2014) and 'Listening to Grasshoppers' (2010).

She was awarded with Sydney Peace Prize in 2004. 'The God of Small Things' is a story about the childhood experiences of fraternal twins whose lives are shattered by 'The Love Laws' that lay down who should be loved and how and how much. This book depicts how small things affect people's behaviour and lives.

Roy's *The God of Small Things* is feminine novel of unique nature. It clearly shows the untold miseries and the unjustifiable sufferings of women under male domination. The novel explores the feminist jealousy between the woman and woman, the plight of woman in male dominated society. Roy illustrates how a woman in patriarchal set up longs for pleasure and happiness and a life far from is the shackles and constraints. She wants freedom but society forbids. Her way of pointing out at small issues happening in the society is brilliant.

10. **Kiran Desai**, an Indian artist, is born in 1971. Her mother, Anita Desai, is also equally famous author. Kiran Desai's first novel, 'Hullabaloo in the Guava Orchard', published in 1988 received widespread fame and praise. It even won the Betty Trask Award for the best new novel by citizens of the Commonwealth of Nations under the age of 35. To name a few, her second book, 'The Inheritance of Loss' published in 2006 won the 2006 Man Booker Prize. This book explores the lives of characters that are trapped in India's class system – both the lower class and the upper class. The characters' hopes and dreams are conveyed in the novel, along with their ultimate dream of immigrating to America and finally escaping the rigid caste system of their homeland.

The writings focus on the modern multicultural societies, fate of a few powerless individual women. Her novels explore intimacy and insight just about every contemporary international issues such as globalization, multiculturalism, economic inequality, fundamentalism etc.

Conclusion:

The proverbial expression, 'civilization advances with time' has been proved right by the female writers of modern India. It is quite undisputable fact that women have the rights to get their voices heard. It is noteworthy that all these female writers have some common factors in their writing. If we compare one writer with their counterparts, we have more or less the same thematic concern and who, in their own way, deal with the commonly shared theme of human relationship. They have portrayed the society of now and then. They demand a change in the policy and programme actions that would improve women access to secure livelihood and improve women states in the society. Marital discord and its consequences, exploring sexuality, breaking social taboos, are all a part of the modern writings where there is no space for concealment of any issue related to females.

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WOMEN EMPOWERMENT THROUGH MGNREGA IN KOLHAPUR DISTRICT**Mr. Ramchandra Keshav Wakarekar**Assistant Professor of Economics
Bhogawati Mahavidyalaya Kurukali, Kolhapur.**Abstract:**

India's largest economic benefit from women is achieved by the cultural values bestowed. India achieved a savings rate of 33 per cent of the GDP, of which 70 per cent comes from household saving and 20 per cent from the private corporate sector and 10 per cent from public sector. Women's are nation builders they do many multi facilitated activities in there life. Women's have been invented agriculture in ancient period Similarly the staggering 70% of household saving is the fuel of the economy, with a tendency to have extra cash stacked away hidden from the family but no spending at all, the Indian culture seems to drive the Indian economy positively.

The MGNREGA scheme is right based platform of getting employment to the rural people. It has been helped to SC. ST and women's for enjoying healthy environment at workplace. But still there are many issues raised in regard with implementation and its operation. MGNREGA started in Kolhapur district in 2009. In Kolhapur district women participation is having better level more than mandatory. But the pace of MGNREGA scheme in Kolhapur district is very low. There are many gram panchayats who are not willing to do this scheme honestly. In addition, the district has been given priority to Individuals works. There were no consistence in works done block wise for different development works.

Introduction:

India's largest economic benefit from women is achieved by the cultural values bestowed. India achieved a savings rate of 33 per cent of the GDP, of which 70 per cent comes from household saving and 20 per cent from the private corporate sector and 10 per cent from public sector. Women's are nation builders they do many multi facilitated activities in there life. Women's have been invented agriculture in ancient period Similarly the staggering 70% of household saving is the fuel of the economy, with a tendency to have extra cash stacked away hidden from the family but no spending at all, the Indian culture seems to drive the Indian economy positively. women empowerment is much more than realizing the work a woman does is equivalent to the work of a man, it's much more than obtaining the right to a certain occupation. Woman empowerment is the global realization that tasks done by women, that the feminine touch to domesticity and professionalism is not desired but needed. It's the realization of the balance of nature, that we are all equal and no work is big or small. Rural women are responsible for the integrated management and use of diverse natural resources to meet the daily household needs. This requires that women farmers should have enhanced access to resources like land, water, credit, technology and training which warrants critical analysis in the context of India," it said. The government has already started taking measures to ensure mainstreaming of women in agriculture sector. It has earmarked 30% of the budget allocation for women benefit. The present papers has been attempted women empowerment through Mahatma Gandhi National Rural Employment Guarantee Scheme (MGNREGS) in Kolhapur district.

Objectives :

- 1: To Know Concept of Women Empowerment.
- 2: To Analyse Women Participation and Contribution in Employment MGNREGA of Kolhapur District

Data Base and Methodology.

The present paper is based on completely secondary data. The necessary data Women Empowerment through MGNREGA are taken from different sources like books, articles and internet etc.

Concept of Women Empowerment:

Women empowerment is one of the physical and psychological concept. Which is predominated by economic, political, educational development of the women. It has been created and emphasized favourable environment for women development.

Women empowerment is the process of creation favourable environment for increasing skill and efficiency among the women to ensure their economic social and political development. The concept of women empowerment was firstly laid down by American black aggressive group. The

history has been proved that they are suffering from many hurdles of their life due to secondary status of their human being. As an individual women should be developed. Women's are lagging behind in every stage of life. Hence no any country build strong society unless stopping exploitation and injustice of the women.

In India many efforts have been taken for women empowerment. India has been motivated from world scenario of women empowerment. India declared women policy both centre and state level. The year 2001 was declared as Women empowerment year by government of India.

Indian government has been introducing many schemes for women empowerment. Mahatma Gandhi National Rural Employment Guarantee Scheme (MGNREGS) is one of the important scheme which ensures women empowerment by providing 100 days legal guarantee of employment in every financial year. This scheme gives many entitlements to the women's for their improvement.

Performance of Women in MGNREGA in Kolhapur District:

The Women Empowerment is not main prime objective of MGNREGA scheme however the act has been made certain provisions for women's. The scheme mandatory ensures that one- third beneficiaries should be women. They have to paid equal wages and deployment within five kilometres from the house. These provisions are being indicating conducive policy for women's.

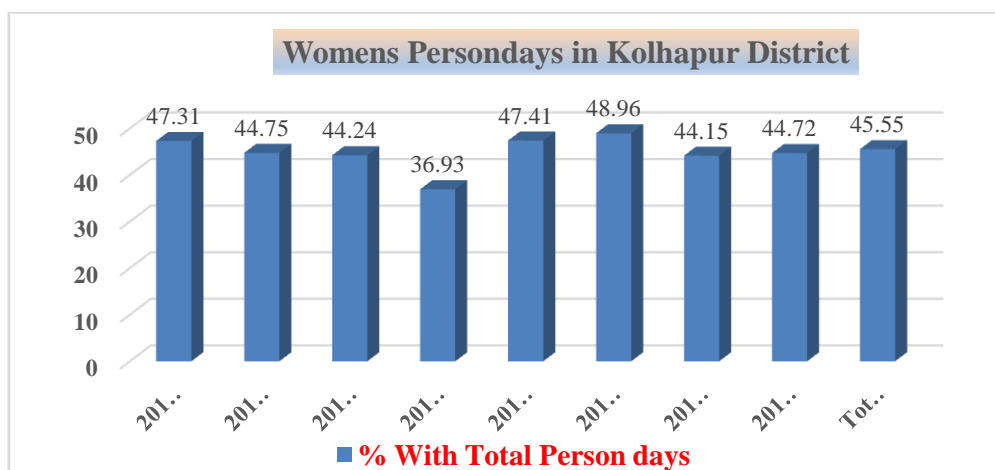
Kolhapur district is part of western Maharashtra. It is well developed by agriculture, industry trade and Co- operation. Accrding to census 2011 the total population of Kolhapur district is 3876001. Out of total males population are 1980658 while females are 1895343. There are total 12 talukas in Kolhapur district. Before MGNREGA , Maharashtra state had been running MREGS (Maharashtra Rural Employment Guarantee Scheme). After implemented MGNREGA scheme in Maharashtra. It was merged into MGNREGA in 2009. MGNREGA is being implemented since 2009. There has been carried out many works like Drought Proofing, Rural Connectivity, Rural Sanitation, Water Harvesting and Water Conservation, Rural Drinking Water and Work on Individual land IV,

Women's Person days Generated in Kolhapur District During The Period From 2011-12 to 2018-19

Sr. No	Years	Women's Person days	Total Person days	% With Total Person days
01	2011-12	599315	1266572	47.31
02	2012-13	642359	1435254	44.75
03	2013-14	78924	178385	44.24
04	2014-15	22310	60,401	36.93
05	2015-16	28246	59574	47.41
06	2016-17	84204	171965	48.96
07	2017-18	262226	593851	44.15
09	2018-19	100522	224744	44.72
	Total =	1818106	3,990746	45.55

Source: Public Data Portal, MGNREGA

Graphical Presentation of Women's Person days Generated in Kolhapur District During The Period From 2011-12 to 2018-19



The above table observed that Women's Person days Generated in Kolhapur District During The Period From 2011-12 to 2018-19. It can be seen that there are 3990746 (100%) person days generated during the period 2011-12 to 2018-19 in Kolhapur district. Out of total personas generated of women is 1818106 (45.55%). Similarly, there were 47.31 % women's person days generated in 2011-12, 44.75 % in 2012-13, 44.24 % in 2013-14 and 36.93 % in 2014-15. It was lowest rate of person days by women during the respective period. In addition there were 47.41 person days generated by women in 2015-16. There are 48.96 person days generated by women in 2016-17. It was highest rate of person days generated by women during the respective period. There are 44.15 % person days generated in 2017-18. And there are 44.72 % person days generated in 2018-19.

Conclusion:

The MGNREGA scheme is right based platform of getting employment to the rural people. It has been helped to SC, ST and women's for enjoying healthy environment at workplace. But still there are many issues raised in regard with implementation and its operation. MGNREGA started in Kolhapur district in 2009. In Kolhapur district women participation is having better level more than mandatory. But the pace of MGNREGA scheme in Kolhapur district is very low. There are many gram panchayats who are not willing to do this scheme honestly. In addition, the district has been given priority to Individuals works. There were no consistence in works done block wise for different development works.

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REPRESENTATION OF WOMEN IN THE PLAYS OF MAHESH DATTTANI**Dr. Laxman Babasaheb Patil**

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Abstract

Drama is a rich treasure of various cultures and traditions. In India since the Ancient Vedic times, dramatic performances mainly presented events of daily life accompanied by music, through which one could understand social representations of characters. Women, oppressed socially, politically and culturally were ignored or feebly represented in drama. The images of women in ancient texts reveal how tradition in patriarchal societies suppressed woman to the periphery and reduced her to a marginalized position. Only in recent times, we find male playwrights, inspired by Western and Indian feminism, tend to write plays with the consciousness of feminism. Dattani's representation of oppression as a theme is stronger and louder when it comes to his depiction of women. He dramatizes largely the issue of gender discrimination and female oppression by patriarchy. In handling woman as the marginalized subject, he explores a wider area of oppression – sexual, social and cultural. Dattani's women characters are not portrayed as extraordinary women, but they are ordinary women with strength and weakness, trying to overcome the challenging situations in their everyday lives. Dattani's portrayal of women's characters certainly adds a new dimension to how women are viewed in Indian Drama.

Key Words: women, marginalize, patriarchy, discrimination, exploitation,

Introduction

Drama is a rich treasure house of various cultures and traditions. In India since the Ancient Vedic times, dramatic performances mainly presented events of daily life accompanied by music, through which one could understand social representations of characters. Women, oppressed socially, politically and culturally were ignored or feebly represented in drama. From Greek times, women were not fit subjects of Greek tragedy. Till sixteenth century women never acted on stage around the world. Even when they appeared in dramatic literature, they were only presented as male imagined stereotypes, and therefore they were presented as 'feminine'.

The ironical treatment of women in Indian society could be understood from many Indian plays. Woman as a protagonist has been presented in Indian plays since the classical Sanskrit drama. Woman was worshipped as *Durga* or *Kali* figures in the works, and woman oppressed and treated as liability also comes to the surface in them. In several classical plays, woman is portrayed as the traditional woman who accepts unconditionally the treatment meted to her by male. Similarly, portrayal of women by several modern playwrights provide interesting dimensions of Indian women like the oppressed woman, woman fighting for social and racial discrimination, woman asserting her individuality, woman as a victim of sexual abuse, and so on.

The images of women in ancient texts reveal how tradition in patriarchal societies suppressed woman to the periphery and reduced her to a marginalized position. These images of woman show how society and its customs confined woman to the spaces in her home as a wife and a mother. This has been emphasized in a passage from the *Manu Smrithi*, where the freedom of a woman has been pushed away to far oblivion:

*Pitaa Rakshati Kaumaree,
Bhartaa Rakshati Yauvane;e;
Rakshati Vardhakee;
Na Stri Swaatantyam Arhati:*

Putroo

(The father protects the women during childhood, the husband during her youth, and the son during her old age; a woman does not deserve freedom.)

Similarly, images of mythical characters like Savitri and Anasuya projected as epitomes of Indian womanhood influenced many male-written texts. These male-written texts, whether ancient or modern, projected as shy, gentle and dignified as a person, pure and giving as a wife, sacrificing and understanding as a mother.

Only in recent times, we find male playwrights, inspired by Western and Indian feminism, tend to write plays with the consciousness of feminism. Mahesh Dattani, the Bangalore, based Indian

English Playwright-director, belongs to the above category. His plays discover the feminist experience of patriarchy that manipulates both men and women in society. Consequently, Dattani's portrayal of women is different from other Indian male playwrights.

Dattani's representation of oppression as a theme is stronger and louder when it comes to his depiction of women. His plays dramatize largely the issue of gender discrimination and female oppression by patriarchy. In handling woman as the marginalized subject, he explores a wider area of oppression – sexual, social and cultural. Mala in *Thirty Days in September* is sexually oppressed by her own uncle; Sonal in *Where There's Will* is oppressed by her demanding husband who verbally abuses her; Baa in *Bravely Fought the Queen* is a widowed old woman. Dattani's women characters are haunted by the violence. Tara in *Tara* is discriminated by her own family.

Mahesh Dattani's representations of women are neither openly rebellious nor completely submissive. Dattani projects their fortunes and misfortunes; they have flaws yet he does not ignore their strengths. Each woman is different from another woman, each endowed with her own qualities. He has drawn his women with great sympathy, but they are by no means saintly victims. Dattani's women are not stereotyped characters, but individuals with unique personalities. Woman as a subject occupies a pivotal role in all of Dattani's plays. Dattani's women characters are not portrayed as extraordinary women, but they are ordinary women with strength and weakness, trying to overcome the challenging situations in their everyday lives. Mahesh Dattani's representations of women are in varied forms.

1) The Traditional Woman

As a playwright, Dattani is intrigued by the varied appeal and complexities of women as dramatic characters. The traditional woman like Sonal in *Where There's Will* is a submissive, dependent woman whose role in the family is restricted only to the kitchen. Her life resonates with the lines from Tennyson's verse *The Princess*:

*“Man for the field and women for the hearth;
Man for the sword and for the needle she.”*

As the above verse relates, Sonal's hearth is her kitchen, where she spends most of the time, making 'parathas' or 'orange flavoured halwa'. The kitchen becomes her refuge due to lack of any other outlet to vent out her frustration and happiness. She is expected, like any other woman to cook food for her man, smile cordially at his friends, run around attending to his needs and sexually satisfy him whenever he has urge. Sonal continually serves her husband, despite her unfulfilled marital life. Sonal grasps the truth that she has been oppressed and controlled not only by her husband, but also by her sister Mianal.

There is another variety of the traditional woman in Dattani's plays. Dattani portrays one such woman, Bharati in *Tara*, where she discriminates her own daughter. She risks her daughter's better chance of survival for the sake of her son's bleak prospect of having two good legs. In *Bharati*, Dattani creates a sardonic image of womanhood. By favoring her son in a crucial decision, Bharati succumbs to an age-old practice of female discrimination prevalent in Indian society. She has compromised motherhood with an all-powerful tradition of patriarchal male supremacy. A patriarchal society has an inclination towards a male child, and it is this dark element of society which has compelled Bharati to take the drastic decision. Yet Bharati's action cannot be simply condoned, and it is in *Bharati* that Dattani subtly shows us the negative image of the traditional woman.

A traditional woman, who is supposedly sacrificing and unconditional in her love for her family, shocks us with her patriarchy – influenced action and heartlessness. However, Bharati only reflects in her indulgence for the male child, the attitude of her husband who plans for Chandan's education and future prosperity but prefers to overlook Tara's prospects, given that Tara is much brighter than her brother. Tara is the image of the discriminated woman, ironically without the slightest inkling of her plight almost like that of the girl baby drowned in milk. Tara can therefore be viewed tragically as one of the many gender victims of Indian society, where the social system controlling the minds and actions of the people kills women.

Similar to Tara, there are also women characters in *The Bravely Fought the Queen* portrayed as victims of male oppression and patriarchal control. The plight of the mother-in-law Old Baa and the two daughters-in-law, Dolly and Alka is passive, helpless victims of male tyranny. Dolly is exploited in almost the same manner as Baa. She is trapped in an abusive marriage with Jiten, who maintains a simultaneous life with prostitutes. Dolly not only experiences infidelity in her marriage but was also abused physically by her husband; in fact it was Jiten's beatings which caused the

premature birth of Daksha which results in the child being born mentally challenged. The condition of Baa is not different one. Baa has not recovered from the fear psychosis that her late husband has successfully imbibed in her mind his physical abuse of her, she is a living embodiment of the past. She reveals that her life with her late husband was a pathetic one. However, it is the third woman in the lot, Alka who suffers the most. She has been deceived by her own brother who did not reveal the reality of Nitin as a homosexual.

2) The Quietly Rebellious Woman

The quietly rebellious externally does not appear to be very different from the woman of the first category. They seem to embody all the attributes required for the traditional Indian women, but that is where they are different from the traditional woman because they seem to be what they are not. These women actually adopt seemingly submissive roles but adopt rebellious ways to attain their goals.

Preeti in *Where There's a Will* seems to be an exemplary daughter-in-law in the Mehta household. She helps her mother-in-law in the kitchen, looks after the health of her father-in-law; actually she is the one who reminds her father-in-law to take his tablets for his blood pressure on time and regularly. However, soon after the death of her father-in-law, she completely changes overnight. This is evident when Preeti, Ajit and Sonal are back at home from the funeral and Sonal feeling weak and dizzy asks for some water to which Preeti rudely replies: "Get it yourself! And while you're at it, get me some too." For Preeti's change in behavior and attitude, as Kiran reveals, proves even fatal to her father-in-law. This reveals a more sinister side to her that she has no patience to allow Hasmukh to die naturally. She had therefore switched his blood pressure tablets for her vitamins, in order to get her hands on the inheritance money as soon as possible.

In *Do the Needful* Dattani portrays another helpless but quietly rebellious woman, Lata, caught in the throes of society's expectations of her. She is twenty-four, a suitable age for marriage according to her parents. Though Lata is interested in Marrying Salim, her parents object to this relationship as he is Muslim. Constantly pressurized by her family to settle down, Lata plays along with them and meets with suitable matches, and in private, rebuffs these meetings. Finally in Lata's choice to marry a homosexual can be seen the figure of a woman faced with a lack of positive alternatives and her consequent willingness to enter into a marriage of convenience with Alpesh.

3) The New Woman

With the rise of feminism, women have become aware of their own identity, and hence the new women have refused to be a toy in the hands of men. The last category of woman in Dattani's play is the new woman, who is rebellious but constructive in her rebellion. She faces her problems in a more positive manner. Kiran in *Where there's a Will*; Smita in *Final Solutions*; Ratna in *Dance Like a Man* are new women, bold and self-confident, representing the sensibilities of the new Indian woman. They are the new confident and strong women. Kiran in *Where There's a Will* emphasizes this when she says, "I managed. I managed my work, I managed my house, I managed my Husband." She breaks free from the traditional shackles and seeks her own identity and place in the world. She is modern and career-oriented and this helps in achieving her sense of worth.

Smita, the only secular character in *The Final Solutions*, is another representation of the new woman, a woman who breaks free from the shackles of tradition, unlike her mother who is still bound by age-old traditions. She sees a lot wrong with the living styles of her mother, who, a staunch Hindu, has been conditioned to believe that her religion is superior to any other religion.

Ratna in *Dance Like A Man* is another independent woman character with interesting dimensions of compromise typical of a traditional character of quite revolt. She is a woman who knows her mind and is determined to achieve her goals. She decides to marry Jairaj not because she loves him or because Jairaj shares a similar passion for dance, but because she realises that there would be no interference from him concerning her dance. Ratna is strong character and she is not someone who can be easily influenced by anyone, not even Amritlal Parekh, her father-in-law, when he tries to restrict her way of life.

Conclusion

The representation of the woman in Mahesh Dattani's plays revealed that his women are neither extraordinary nor stereotyped. These women are constantly trying to prove themselves in a man's world. The woman consciousness in his plays has enhanced the feminist goal that explores and centres her life, anxiety or dilemma. Most importantly, we find that the sufferings of the Indian

woman, the marital disharmony, overbearing tradition all find a place in Dattani's plays. He traces the roots of woman's problem in patriarchy, he reveals that what has kept women bound to their chains were the multifarious roles women were expected to perform in the patriarchal society.

Mahesh Dattani is different in his representation of women characters from not only his male counterparts but also his female counterparts. However, his plays depict that in the long run there is a process of self-discovery in the women, when they become aware of their emotional needs and accept challenges in order to live a more meaningful life. In sketching women in the act of a journey to self-discovery, Dattani has proved that he is a male artist with a profound understanding of the female sensibility.

To conclude women as a subject has found a worthy and deserving representation in Mahesh Dattani's plays. Dattani's portrayal of women's characters certainly adds a new dimension to how women are viewed in Indian Drama.

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**PROBLEMS OF INDIAN WOMEN AFTER GLOBALIZATION
IN GIRISH KARNAD'S *NAGA-MANDALA***

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Girish Karnad is a contemporary Indian playwright, screenwriter, actor and film director. For four decades Karnad has been composing plays, often using history and mythology to tackle contemporary issues. He has translated his kannada plays into English and has received a wide acclaim within and outside India.

Karnad has achieved a prominent place in post independence Indian dramatic scenario. In Indian situation where popular life is deeply rooted in traditional culture and trying to cope with modernity in post colonial times Karnad found a new approach like drawing historical and mythological sources to tackle contemporary themes, and existentialist crisis of modern man. He does this through his characters that are trapped in psychological and philosophical conflicts.

It is peculiar about Karnad that his plays are drawn from Indian myth, epic, history, tradition and folklore. His plays *Yayati* and *Fire and the Rain* are drawn from the Mahabharata. *Bali: The Sacrifice*, *Flowers: A Dramatic Monologue* are based on Kannada and Sanskrit epics. *Hayavdana* is dramatic representation of a Sanskrit epic. *Tughlaq* is inspired from historical character of Muhammad Tughlaq, the Sultan of Delhi. Similarly, *Naga-Mandala* is inspired by the snake myths prevalent in South India, especially Karnataka.

The play *Naga-Mandala* is based on two folk-tales of Kannada. It reflects traditional mythical story told in rural households by mothers to children. Structurally the play exhibits three stories within one another. It is triangular and has triple endings. Structurally the play is significant of complex visions. The chorus, music, unrelated interludes, stories within stories, variant narratives, confluence of human and non human characters is all suggestive of the complex nature of life of the Indians and particularly the women. Though the story is mythical and drenched in superstition, it reflects the author's concern for the oppression of women.

Through the play Karnad tries to demystify traditional faith and belief. Karnad says that the energy for the folk-theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values. The various dramatic conventions used in the play permit a simultaneous presentation of alternative points of view.

Originally written in Kannada, *Naga-Mandala* is based on folk tales spread in Northern Karnataka. The play portrays lifestyle, food habits, rituals, superstitions and routine habits of medieval Karnataka. In Indian culture snakes are considered to be sacred and are feared and worshipped. Supernatural elements play a key role in the play. North Karnataka dialect is used for conversation.

The play touches one of the most sensitive issues of marital life. In folk style and form, the drama throws open a question as to 'who is the husband' - a person who marries an innocent girl and indulges in self pleasures or a person who gives the real and complete experience of life to his wife as an honest fellow. It also voices the significance of household woman as a human being and as a 'wife' and her aspirations, dreams, pleasures and expectations.

Karnad uses a magical folktale to reveal the complexity of human life. It focuses on the folktale in the Indian context to reveal the social and individual relations. Some of the most complex issues dealt in the play reflect the social stigmas prevailing in the society of those times.

The play in two acts shows intimate relationships between man and woman. The central character, Rani, an Indian woman tries desperately to win the affection of her husband in spite of the husband's open infidelity. He does not submit to her needs but she has to prove her fidelity. Her husband is not even questioned about his extramarital affairs; the mythical Naga comes to her help.

The play projects dichotomy of Rani, a young lady married to Appanna. She is not given any freedom and is locked in her house by her husband. He treats her as a servant, does not love her and keeps relationships with a concubine. Rani is disheartened for no love from her husband. An old blind woman tries to help Rani giving her a potion which will cause her husband to fall in love with her. This projects the situation of a married woman and how they are oppressed physically and psychologically by the male dominant world. Rani thinks that the potion is a poison and gives up the idea of drinking it and pours on the anthill which is the dwelling place of Naga. The king cobra licks the potion and in result falls in love with Rani. The Nagas in Indian culture and mythology are

considered deities, half human half snake, are seen as carriers of fertility myth. The cobra enters the house and one night take the form of Appanna. Rani is surprised at the appearance of her husband. They fall in love and eventually enter into physical relation. As a result of her union with the Naga, Rani gets pregnant.

As soon as Appanna discovers her pregnancy he charges her of adultery, asks the village elders to determine her sin or innocence. He claims that he never had touched his wife which is a reality. The mystery becomes a problem for Rani. She is trapped between the two. Psychologically disturbed and disheartened Rani proves herself to be innocent by performing snake ordeal, by holding snake in her hand. The situation reminds of Sita's ordeal in Ramayana. The cobra does not bite Rani but spreads hood like an umbrella over her head. The villagers are awestruck and consider Rani as a Goddess. In the end Appanna has to believe her innocence and accepts his wife. The author rescues the lady in trouble by making her behave as an intelligent woman. Karnad focuses on the delicate precarious situation of a woman who is innocent and her husband is immoral yet she has to prove herself to be innocent. The author casts light on the fact that the husband who is a real sinner does not have to prove anything.

Aesthetic strength of *Naga-Mandala* is in four narratives. All of them are drenched in mysticism. The first is a story told by the author whose plays are so boring that the audience often goes to sleep. For this crime the author is condemned to death and can escape if the present theatrical performance which is last chance keeps audience awake. The author has no positive hope of escaping the punishment and says, "I may be dead within the next few hours." (*Naga-Mandala*:22) The next two narratives have magical elements. The second is gossip tale which a group of flames tell each other at night, and go to the ruined temple. The wailing author hides and listens to their stories.

The third story is told by a flame who wants to be forgiven for arriving late. It is a tale of a woman who knew a beautiful story but unwilling to tell and share with others. But surprisingly the story escapes out of the open mouth of the woman while sleeping. The story takes form of a young lady and the accompanying song turns her into a saree. The fourth story relates to the life of Rani. It becomes complex as there is an interaction between the narrator of the story and Rani's story. There are three protagonists in the play: Rani, Appanna and Naga. On another plain it can be seen as the story of Rani. The author assigns her the central role as the play deals with a woman's oppressed condition and her final choice and decision in proving her innocence. There are two triangles of relationship: Rani-Appanna-Naga and Rani-Kurudavva-Kappanna. Kurudavva is the blind woman carried on back by her son Kurudavva. In the Hindu tradition the inversed intersection of triangles indicates the union of the major characters of male and female. It is symbolically the union of Shiva and Shakti. The third triangle inside these two triangles represents triple endings of the play.

The first ending leads to Rani after demonstrating her innocence is taken as goddess. The second ending takes into account Appanna's suspicion and Cobra ready to sacrifice the self. Rani and Appanna reappear on the stage that leads to the third ending. Girish Karnad is restating the mythical stories with modern significance. In Indian culture marriage is a supreme boon for a woman and it offers salvation through her bond with husband that is denied to Rani. The dramatist presents the charter of Rani in unconventional way. Rani embodies ideal wife, patient, faithful, ardent, sensitive, emotional and ready to submit and sacrifice herself. She is trapped in the fire of love for Naga and celestial bond with husband and has to answer to the village representatives. Through the story of Rani Karnad defies the orthodoxy and conventionality of the epic stories. The four stories of *Naga-Mandala* move towards liberation and fulfillment of Rani, the new Indian woman through her relationship with the Cobra. The complete circles of life intertwined triangles of relationships are part of the mandala representing unity in the play fulfilling Aristotelian dictum.

Conclusion:

In *Nagamandala* Girish Karnad makes extensive use of tradition, myth, legend and folklore. He recreates rich and vibrant picture of Indian society, culture, its people and plight of women. He transgresses the woman's derogatory plight and gives a new shape in the form of the protagonist's realization of the self and decisive power to subvert her derogatory position. The dramatist portrays the Indian way of life with its positive and negative aspects, its tradition and their relative importance in the contemporary times. He transports it in his way trying to bring to conscience the decisive power of woman to her purport in social customs and systems drenched in patriarchy. The play being first

staged at the University of Chicago tells us of the importance and significance of the author's artistic mentality and thematic significance.

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**COMPLEX FEMINISTIC VOICES IN W. GIBSON'S CYBERPUNK NEUROMANCER
(MOLLY MILLIONS)**

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Abstract:

Science fiction with its futuristic imaginative potential of science and technology are disrupting and revising many conventional ideas about human subjectivity and human embodiment. Cyberpunk, a new subgenre of science fiction through the application of cyborg, Artificial Intelligences (AIs) and their articulation of possible cyberpunk feministic future in the form of breaking down social binaries dismantles the traditional gender hierarchy. The present research paper aims at exploring multiple feministic voices and attributing certain gender identity or designation to AIs reflected in William Gibson's Neuromancer and analyses how Molly Millions, the prototypical cyberpunk girl, attempts to be really freer of stereotypical identity of a woman.

Keywords: Cyberpunk, Cyborg, Artificial Intelligence, Social Binary, Gender Hierarchy.

"The cyborgs populating feminist science fiction make very problematic the statuses of man or woman, human, artifact, member of a race, individual identity, or body"

(Haraway 197)

Cyberpunk which is a new subgenre of science fiction reflects human being's existential crisis in the information age as well as his or her wary excitement at the possibilities of a new computerized world. Because of hackers against governments, corporations or exploration of several scandals through WikiLeaks, there is emergence of innumerable challenges before the world such as the international diplomatic relations in uproars in 2010 or the cyberattacks against several bank cards, etc. Though Internet is inevitable part of the 21st society, the virtual presence of viruses, identity thieves, stalkers, phishers creates chaotic situation but it is highly remarkable that many years ago these scenarios of challenges were still effectively in the realm of science fiction of William Gibson, Bruce Sterling, Pat Cadigan, Rudy Rucker, Neal Stephenson through the popularization of the idea of lone hacker hero with his body rife with implants, his mind jacked in to a new digital web where nothing was impossible. The realm of science fiction occupies various postmodern issues because *"...science fiction also offers potentially fertile ground for feminist analysis and practice."* (Janes 92)

Haraway in her *Manifesto for Cyborgs* (1985) presents a powerful socialist-feminist examination of technoculture and inevitable impact on contemporary life. Cyborg plays an important role that is a privileged theoretical representation in feminist cultural studies of science and technology. Haraway explains that science fiction is a valuable imaginative area within which it considers how science and technology are disrupting and revising many conventional ideas about human subjectivity and human embodiment. In Haraway's terms, *'The cyborgs populating feminist science fiction make very problematic the statuses of man or woman, human, artifact, member of a race, individual identity, or body'*. (Haraway 197). The feminist science critics recognize the need of political urgency of feminist participation to articulate the possible futures. The technological anxiety and technological optimism makes the links between models of feminist thought and woman-authored science fiction more important. The present research paper investigates and analyses the role of William Gibson's Molly Millions, the female protagonist of the novel *Neuromancer* (1984) with the major focus on her various feminine identities such as a woman, cyborg or Artificial Intelligence and their formation in the cyber world. Moreover, the research article also focuses on the gender identity of the AIs applied in Gibson's *Neuromancer*. William Gibson's *Neuromancer* is the flagship for several cyberpunk literary works published during the 1980s.

"Women's cyberpunk" or "feminist cyberpunk" is a subgenre within subgenre of science fiction. Because of the early cyberpunk literature is highly focussed on white male, heterosexual in its scope, women writers have recreated cyberpunk as a medium for feminist political voices. Therefore the feminist cyberpunk has emerged as part of a broader social dialogue. Andrew Ross comments that cyberpunk narratives are *'the most fully delineated urban fantasies of white male folklore'* (Ross 145). The cyber-theorists such as Donna Haraway, N. Katherine Hayles give a new conceptual model to the feminism through the science and technology. On the other hand, a theoretical cyborg figure of

sci-fi has broken down social barriers and binaries where there is no disparity between male and female or white and black. In Nixon's view: '*Gibson's masculine heroes are masterful because their masculinity is constituted by their ability to sleaze up to a target (while hacking in cyberspace)...*' (Nixon 229). Subversiveness of 1970s feminist sci-fi paved the way for the subsequent genre-challenging nature of cyberpunk; feminism's position in cyberpunk's first wave was a shadow at best. William Gibson acknowledges his own indebtedness to Joanna Russ, an American radical feminist writer of science fiction because Molly (Gibson's female character) is a loose tribute to Russ's Jael from *The Female Man* (1975). Due to the focus on difference and challenges to the fixed categories of identity, science fiction reflects the characteristic concern of postmodern theory. Science fiction (*sf*) is very popular genre in the modern world. It has the quality of presenting transformative society because '*sf has often been called 'the literature of change'*' (Hollinger 126). Feminism emphasizes the social justice for women by opposing the patriarchal hegemony by subverting the inequality and oppression for women as the 'others' or 'benign'. One striking aspect of sci-fi is that it is slow to identify the historical contingency and cultural presentations of social ideas about sexual identity in terms of the natural roles of women and men and gendered behaviour.

The term Cyberpunk which is the subgenre of science fiction was first coined by its most celebrated author William Gibson. The term which is marked by the sleek computerized aesthetic of the digital age explores the revolutionizing science fiction. It influences the development of the "real world" technologies and software programmes that were subsequently created by its techno-savvy fans of the world. We find some aspects of misogynist and antifeminist perspectives reflected in the cyberpunk fiction because its virtual realities and digital escapism represented such polarisable stance between male and female positions in society through very male perspectives.

Wollmark does not give too much significance to the first wave works of cyberpunk feminism with any great feminist advance and while commenting on the characters such as Molly of *Neuromancer* or Laura in *Island in the Net*, Wollmark shows the lack of feminine influence to subvert the male dominance. Wollmark writes in connection with *Neuromancer's* Molly that she is "*indicative of the presence and influence of feminist SF, but they cannot be said to be an expression of cyberpunk's own willingness to tackle questions of gender identity and subjectivity*" (Wollmark 121). It is significant to note that in early cyberpunk *Neuromancer* novel, Molly is eventually forced to become and play the role of mother figure and the masculine heteronormativity remains a contentious point. William Gibson's cyberpunk fiction is critiqued for incorporating various threads of 'feminized' emotions. Gibson's Molly Millions seems to be tended somewhat flat and trapped within narrative. The narrative structure of *Neuromancer* makes her to be objectified. Molly Millions carries some threads of covertly feminist character who is as tough soldier. The entrance of a woman in the human army as an average soldier with no rank signifies a feminist act. In this connection Joan Gordon comments on Molly Millions "*To some extent she's a man in women's clothing... the most facile and least thoughtful representation of the liberated woman*" (Gordon 198). It is also important to note that Molly's sexual objectification within *Neuromancer* seems to be problematic and challenging to prove to be a potential feminist identity of her character and she is really freer of stereotypical identity of a woman, but it is also important that cyberpunk offers opportunities for feminist exploration which is seen in the writings of some writers in the 1980s. Feminist cyberpunk emphasises the significance of physical contact and the relation between body image and a unified sense of self. This image is represented by Molly where we find Molly as a sleek, charming figure with permanent mirror shade sunglasses and razors surgically implanted into her fingers. One of the first descriptions of Molly is, "*She wore mirrored glasses. Her clothes were black, the heels of black boots deep in the temperfoam*" (Gibson 24). Her razor nails, mirrored lenses are technological identity but it is important to note that Molly who is the prototypical cyberpunk girl implants her razor nail by working as a prostitute. Here, she has to tackle and cope with any kind of challenge to stand shoulder to shoulder of male identities. In order to challenge gender roles and performativity, the feminist wave focused on the use of AIs (Artificial Intelligences). The novel *Neuromancer* depicts gendered Artificial Intelligences which are seen in composition of software and through the appearance in various digital guises. Wintermute is the main AI (Artificial Intelligence) in Gibson's *Neuromancer* and it is striking that Wintermute is often referred to as 'it' but it is also important that though Wintermute possesses the quality of assuming any avatar with any gender identity is sometimes referred to as 'he'. Moreover, Wintermute's twin Neuromancer calls Wintermute as "*my brother*" (Gibson 259). In short, the presentation of AI in *Neuromancer* cyberspace is tended to represent as

male figures' domination though the gender identity or designation of Artificial Intelligences is not openly questioned. On one hand, Molly is a part of much critique, but offering a particular gender designation of AIs seems to be under the traditional dominance of masculine society. Molly is honest and direct about her feminine identity, but lacks an ultrafine and standard way of raising an objection against male dominance. Therefore, in this connection, the critic Gordon criticises Molly as the representative of feminist thinking in a crude sense who behave like masculine temper with equal scientific aptitude and masculine toughness. So it is remarkable that Molly, despite the problematic situation of her position, clearly copes with gendered stereotypes at some level. Molly Millions, a figure who is the first female character in cyberpunk writing with her distinctive characteristics develops the tone for the new genre. The remarkable feature of Molly is that she subverts the traditional protector role of woman. She is a distinctive character and protector with the quality of a streetwise warrior who defends the vulnerable Case, the male protagonist of *Neuromancer*. Molly who is slightly one-dimensional who influenced other women protagonist of the cyberpunk fiction. Molly Millions with her femme fatale qualities dominates the cyber life. There is an effective gender politics and norms shift reflected in the cyberpunk fiction and science fiction has moved towards a greater focus on the presentation of active female characters in virtual life of human being. In this connection, Molly is depicted as a powerful woman who mirrors female cyberpunk icons and at the end of story embarks on a new life "*He (Case) never saw Molly again*"(Gibson 203.)

In short, it is pretty clear that cyberpunk has proved as one of the first movements in Science Fiction that presents women as strong and dynamic. In the formation of gender identity, technology plays the role of part and parcel because the science and more advanced high-tech world overpowered human beings that makes Molly more powerful and further gives her opportunity to give up the stereotypical female role with her feature of emerging as equal as Case, the male protagonist and narrowing down the gap between organism and machine. In this way, the dynamic nature of Molly surely establishes the venture of subversion of gender hierarchy though the male politics is more complex and dominant in *Neuromancer*.

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FEMINIST REFLECTED IN VIRGINIA WOOLF: ORLANDO**Mr. Sachin Prabhakar Kamat**Asst. professor in English
Vitthalrao Patil Mahavidyalaya, Kale.**Abstract:**

The main intention of the paper is to give a general feminist approach of the work written by Virginia Woolf. Virginia Woolf became established as one of the first and most important promoters and symbol of the feminist movement .women is a concept very large but so many people criticize her.

She didn't consider women superior to man .she always thought about the sexes because they belonged to different natures but she told about equality manner .she promoted the mixing of these two different genders.

Keywords: woman, superior to man, sexual duality, sexual identity, feminism,

Introduction:

The main intention of this paper is to give a general awareness of women in literature .Virginia Woolf written words an woman and the principle objective expected to reach with the reading of the paper is the acknowledge at the world and society by which the author was surrounded ,Virginia Woolf analysis of the work Orlando to the deal with the fundamental point of view of the for the feminist vision of the author .This title is followed by clear explanations of the particular aspects of Virginia wolfs ideology . The particular aspects are identified with same features of the novel .This correspondence between contrast is very important part of the helps to the reader to easy understand feminism.

Woolf always use of rhetoric device in her work or essay we called stream of consciousness. The rhetorical role of women is most important part of in the literature and society. Virginia always wants to the equal position of two different genders.

Humanity is divided in two classes:

Humanity is divided into two part or class of individuals whose clothes faces bodies smile gaits interest and occupation are manifestly different . Perhaps these different are superficial and disappeared .women always exist .Women exist in so far as what as women simply refer to individuals born with the genitalia to which we attribute the female sex.

The female body carries with it certain culture meaning and expectations. The perception and treatment of woman is manifestly different from that of man. Woman as de Beauvoir argues have been for most of time placed in the category of other with man being the norm and treated as such with the rise of feminist .Woman have rebelled against their placement into .This category and worked against the forces that provided one means by which women have attempted such a project to free the female body from the limitations imposed upon them by the patriarchy.

Woolf Reflect Sexual Duality:

Virginia Woolf thought woman were not superior to man .She actually believes both sexes belonged to a different nature and they merely had different characteristics .She believed to the intellectual mixing of man and woman .This reflection of the author is highlighted in the character Orlando .After been frequenting a lot of parties in London surrounded by the highest class of society. She decided that she wanted live her sexual lifestyle being a woman or a man .The only thing that differences both genres is clothing .The most superficial exterior of a human being Orlando feels comfortable being a woman and man also. She believes that both sexes could have same differences.

In the scene Orlando clearly understood the sexual duality .When Orlando adopt a muscular attitude towards Mrs. Bell, Orlando feels herself confident and comfortable with her attitude.

In the same thing with Mrs. Nell and Orlando in the Nell's house. Nell prepares herself for making love with Orlando. But at the end of the scene Orlando her that she is a woman not a man .In this movement Nell started to laugh and this one feels more comfortable with this action. We can see the different between Mrs. Nell and Orlando. Before Orlando confusion Mrs. Nell was not comfortable with the present of a man.

Orlando was comfortable all the time with her being a man and being a woman. Virginia Woolf wanted to reflect the idea of equality in gender.

- **Sexual Identity:**

Sexual identity is very important part of life .Sexual identity in Orlando can be soon associated by the reader with a feminist also. Inspired by the personally and thoughts of main character of the novel Orlando. In the first part of the novel corresponds with the presentation of the character of as an aristocratic young man with all the privilege that a noble man could have in the age of the queen Elizabeth I.

The topic of sexual identity associated with feminism appears in the second part of the novel when Orlando turns into a woman .Some of the idea thought reflection of Orlando in the novel.

When Orlando leaves in the gypsy camp .she embarks in the enamoured lady the ship that would lead her again to England .she is getting used of her new body and she feels still comfortable of her sexual identity .She remembered her experiences lived when she was a man and regrets of not being able now to do the same things she did when she was a man .This idea reflects in a ways her dream complicated as a doing the same things she used to do as a man, but with the appearance of a woman .This idea reflect the feminist side of the sexual identity of Orlando .

- **Feminist Vision of Woolf's:**

In this novel Woolf show the feminist vision of Virginia reflected in the thought of Orlando when she is a woman .Orlando a seems to be placed about being a woman but in a way she refuse the decorous life woman must carry out in that lines. she must get used to rules imposed to woman that age .She lived in a different historical period . In which the right of woman are much mere restricted, her servants see her as a woman and therefore. They think her duties must be only associated with the domestic life and submissiveness.

Orlando does not accept the rules imposed to woman in that age .She does not believe that woman life must be restricting to a decorous lifestyle .She believes in the independence of women and she takes her own decisions freely without being conditioned by the social convention of the period .

Conclusion:

This ideology is reflected on the Orlando work of analyzed in this paper Orlando. In the work Orlando the feminist vision of the author is reflected on the sexual identity of the protagonist he/she feels confused sometimes by her/his sexual identity .But at the end Orlando ends up to be comfortable being a man .about in this point the equality of gender defended by the author is reflected .

Her contribution to the feminist ideology was a key fact for the proliferation of what nowadays we know feminism .She become established as one of the first promoters of the feminist movement of that age .She was deeply interested in woman's rights .Woolf reflected in the other elements of the novel such as the sexual duality of Orlando.

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WOMEN AND ECONOMIC DEVELOPMENT**Mrs. Shiladevi Pandurang Kamble**

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Abstract: -

Women population is almost half in world's population. But the role of women in economic development is lower than men. The potential of women are still not used by the society. Yet women's participation is primarily in agriculture and in the informal sector. In India still there has persistent of gender inequality. Women have treated as slave in many times. In India women have not absolutely free from some discrimination and harassment of society. It is true that today women occupied the respectable position in all fields but a few numbers of women have been able to establish their potentialities due to social customs. Women are underprivileged in form of over burdened with domestic works and controlled their mobility and personal freedoms by the men. Such women have particularly in rural areas had proportionately least possessions, skills, education, social status, leaders his qualities and capabilities. The degree of decision making and power has decreases because of their dependence on men increases. These women have lagged behind in the field of education skill development, employment and as a result, their work is greatly undervalued in economic terms . So this paper try to elaborate the women's role in economic development.

Introduction:

'Women' have a skilled and powerful force to shape country's development but they are neglected before the liberalization. Women's potential has acknowledged by the policy maker after their significant role in global era. Women have constitute half of the total population of the of the world .But yet they are playing passive role as daughters, daughter in law wife's and mothers. After the economic transformation in the 1990's Indian economy has undergone with various structural changes. Women make up 31% of the official labor force in developing countries and 46.7% world wide. Rural women produce more than 55% of all food grown in developing countries

According to India's 2011 census represent 48.5% of women countries population. The sex ratio is 940 women per 1000 men as per 2011 census. The women are matters related to economic development but women continued to be marginalized both in policy formulation and programme implementation mostly goes unrecorded and unrecognized. Yet in society women are as reproductive capacity which contributes to nation's development rather than productive potential to contribute economic development.

Objectives of the study:-

1. To study the economic activities of women.
- 2 .To elaborate the role of women in economic development.
3. To understand the concept of women empowerment.
4. To explain the importance of women in an economy.

Methodology:

The present paper has developed by using the secondary sources. The published books journals, newspapers, articles, government reports, online databases and views of writers are used for this study.

Women's status in Indian Economy:

India has experienced rapid growth and development in the past few years. After the globalization Indian economy has undergone with various changes in formal and informal sectors. The process of liberalization, Privatization and Globalization is broadly seen as an opening up of the Indian market. It is ultimately argued that India should not be left behind in the rapidly shrinking global village. To achieve the desirable development of economy there has need to active participation of women.

After the globalization the role of Indian women have phenomenal women have started playing their significant role in socio- economic development. The modern Indian women have honed their skills and have come to front line to fight against social restriction emotionalism, religious boundaries, gender biasedness and cultural clutches. Women have always been contributing to enable the economy achieve tremendous progress. Today Indian women can work on her passion by having

and exciting challenging to fly her career. Women became a energetic force of the socio- economic development of the country.

The women empowerment is an important for economic development. Women's empowerment is the new phrase in the economic development. There are many researchers and scholars have proved that increase in women empowerment has a drastic change in the economic development. Women empowerment means that the women have the power it regulate the activities in day to day in the external environment as in the social political and economic terms. Empowering women and promoting gender equality are enshrined as global development activities within the Millennium Development Goals (MDG's) in the 2000. When women have economically independent, self reliant and have positive esteem then we can say women empowerment. In India the Ministry of Human Resource Development (MHRD -1985) and the National Commission for Women (NCW) have been worked to safeguard rights and leagal entitlement of women. But women empowerment need some intervention for making women to be involved in the economic development of the country from this intervention the women empowerment will start and led to the extent.

Role of Women in Economic Development:-

Human resources are the most strategic and critical determinants for the development of any nation. Although a country possess abundant physical resources, it cannot make rapid economic and social advancement without using the human resources fully. In India, the situation is far from making best use of human resources, particularly women power. Any development strategy can not lead to comprehensive socio-economic development if it neglects the need for enhancing the role of women. There can be development only when women's needs and interests are fully taken into account.

Now the roles of women have been recognized as a dynamic factor and the valuable asset for the overall process of development. Women account for half of any country's talent base, empowering their participation in the workforce greatly enhances productivity and fosters economic growth. World Bank studies show that development strategies focusing on gender equality see stronger economic growth than gender-neutral strategies. In Asia for example, women are responsible for 50% of agricultural output, while nearly 80% of the agriculture labor in African market is female. It means the role of women is very essential to increase the growth of any economy.

1. Women role in politics:-

Today the most positive development has been growing involvement of women in the Panchayat Raj institution. There are many elected women representatives at the village council level. At present all over India, there are total 20, 568, 82 laces go on Panchayat members, out of this women members are 8, 38,244 (40.48%). Today we seen women chief ministers, women presidents, different political parties leader etc. It means the role of women have been increasing in economic development through the participation of women in politics. The new panchayat raj is the part of effort to active participation of women to nation building at least at the village level.

2. Women as a Entrepreneurs:-

There has remarkable contribution of women as entrepreneurs like Indira Nuyi. Also in rural areas the self help groups organized by the development agency. These self help groups promote the employment of rural women by self employment. Thus the self -help groups generate the employments of rural women. It gives long term active participation for economic development.

3. Women's participation in primary sector:-

In rural area 88% women workers engaged in agricultural activities, whether on their own farms or as hired laborers on the fields of other. Also women are involved in animal husbandary, natural resource management and so on. It means the rural women are participating in economic development.

4. Women's participation in Secondary sector:-

Women are predominantly involved in informal home based activities. There are other sector like construction, trading and services which provide employment for women both in rural and urban areas. Women workers are in the construction industry. These two sectors are highly unorganized sectors. There have no social security, low wages and poor work conditions. Also most of the women workers in the construction industry constitute the bulk of the unskilled workforce. Most of them are unpaid workers or self employed entrepreneurs. In spite of all these problems faced by the women, they have contribute in economic development.

5. Women's in organized sectors:-

The organized sector offers secure and relatively well paid jobs. But the women share in the organized sector is only 17 %. Most of women within the organized sector are located in the lower rungs of the hierarchy. Very few women are managers, bosses or decision makers.

6. Women in Governance:-

Indian women got empowered and moved to participate further in all spheres of services financial, administrative and judicial and education. But the number of women are in India are playing an important role in the country's governance. Many women have emerged as exemplary leaders at the policy level as well as the community level. The presence of women in various decision making bodies helped to develop confidence among the women. The women's active participation in governance could help to develop the policy which has essential to economic development.

7. Women as a family builders:-

Many rural women are left behind to support their families and agriculture alone when men migrate to urban areas in search of employment. In such situation, women could usually be found engaged in farming operation, bringing fuel and water from distance places. This work of women is not recognized by any agency and any development policy. Women have family builders especially in rural areas.

Thus the women's participation in economic activities yet not is recognised. The women's active participation is still limited to informal sector. The work participation rate of women in formal sector is less than 10% it means there has needed to empower the women all spheres.

Conclusion:-

It is true that Indian society has started realizing the active participation of women to make the country moving parallel to the global advancement. The key role of Indian women in initiating socio-economic progress of the country cannot be underestimated. Women are entrepreneurs, social welfare workers, scientist, politician and economist leading the way for a brighter future. It is accepted that women play a crucial role in initiating the advancement and growth of any society or nation. But in India there has need to give more access to good opportunities to the women for bringing the positive social change and contribute the growth of the country.

Still in India women have face the worst form of humiliation and discrimination. Women's potential for development remained for from fully utilized due to socio-economic constraints. Their role is limited merely as caretakers of family and its homestead activities. There is continued inequality and vulnerability of women in all sectors such as economic, social, political, education, healthcare, nutrition and legal. Women are excluded from certain crucial economic, social and political activities. But now it is argued that the women not remain as 'objects' of social change, but become 'agents' of social change. They cannot be only 'consumers' of economic goods and services but turn 'Producers'.

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CONTRIBUTION OF INDIAN WOMEN IN SPORTS**Shrinivas B. Patil*** Director of Physical Education,
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Sport is an important part of everyone's life. Healthy society tends to healthy nation. For that everyone must participate in sporting events. Unfortunately in India there are restrictions to women for participating in such activities. Participation of Indian women in sports is very less due to so many problems like social, economic, communal, political etc. However, its use to promote gender equity and empower girls and women is often overlooked because sport is not universally perceived as a suitable or desirable pursuit for girls and women. This article aims analyze the contribution of India women's participation in sports and physical activity at international and national levels. As we know the Olympic, Asian games, Commonwealth games, International championships are platform of maximum countries of world to meet together for sports. Not only for countries but especially to women to prove themselves at International Level. So these tournaments are the best representatives of all games and sports competition at various levels. Present article explains the Indian women participation in these games. Some women i.e. Karnam Malleswari, Saina Nehwal and M.C. Mary Kom won the medals in Olympic games and we can add so many names in it. On the basis of this trend we can say that, the participation of Indian women in sports will be equal to men's in this era of such games or tournaments.

Keywords: Indian Women, Sports, Participation, Physical Activity, Olympic Games,

Introduction

It is very unfortunate that 'Play' is denied to the girls of developing countries because of the factors like wrongly directed educational policies, poverty, social customs, less importance to play than academics, attitude of teachers, parents and school administrators, urbanization etc. and India is no exception to it. In India Sports is always second preference for parents. The participation of women in Indian sports is very less as compared to developed countries. Women in rural area are not encouraged to participate actively in sports. Socio-economic factors in India mainly affecting on participation of rural women in sports activities. Participation of women in rural areas in sports is a topic virtually ignored and undeveloped. Thus factors affecting the participation can be studied. Sport is an important part of everyone's life. Healthy society tends to healthy nation. For that everyone must participate in sporting events. Unfortunately in India there are restrictions to women for participating in such activities. Participation of Indian women in sports is very less due to so many problems like social, economic, communal, political etc. Contribution of Indian women in sports has been a topic virtually ignored by most of research scholars and thus female sport participation has been a relatively undeveloped area of research. Currently, sport for women represents a fast growing changing element in culture, and recent trends have sparked a need for knowledge about the female sport participation. Numerous social and environmental factors affect participation. Genders, age, level of education are some of the variables identified that influence participation in sports and physical activity. Sport is an integral part of the culture of almost every nation. However, its use to promote gender equity and empower girls and women is often overlooked because sport is not universally perceived as a suitable or desirable pursuit for girls and women.

But now days despite of all problems contribution of Indian at International level are increasing and India getting very good result from women category in different games. This contribution can make big difference by all means. Women's participation in sport can create a substantial contribution to social life and tradition development. With the help of these social reformers, women of India slowly started seeing her true potential. She set about questioning the rules set down for her by the society. The Games also make employment of many venues which were already in place before the bidding. Recently in 2016 Rio Olympics Sakshi Malik and P.V.Sindhu got only medals for India. Also if we see result of Asian Games, Commonwealth games and other International tournaments we can say slowly but certainly the contribution of Indian women in sports is increasing. The main objective of the study is to convey present status of participation and achievements of Indian sports women at different games.

Attitude of Indian women towards participation in sports :

Females continue to be poorly represented in sport as participants, coaches, advisers and as team administrators and are seldom seen in the capacity as managers of different sporting codes. This article sets out to determine the different psychosocial factors that influence female sport participation. This article will provide knowledge that will aid the understanding of the phenomenon of participation and nonparticipation. Several factors were identified as influential determinants of whether Female decides to participate or not to participate in sport. The following factors were identified: financial benefits; family support; career opportunities; stereotypes about female sport participation; physiological nature of females; self-esteem; ability; motivation; competitions; need for recognition; coaching preferences and how well females get the recognition over their male counterparts.

Status and recognition of sportswomen in India:

In the early 1900s, when club life was introduced in India, sporting activities also found a serious place in female lives due to the facilities provided. Women pioneers had started blazing the trail. Rajkumari Amrit Kaur, Health Minister in India first sets an instance for North Indian women by talking to competitive tennis. The efforts of such sporting personalities have yielded fruit. The female sensation in badminton today is Saina Newhal. Similar legendary sportswomen are Karnam Malleshwari, Anju Bobby George, PT Usha and Sania Mirza. Even if they are a step ahead, a number of factors ensure that sportswomen stay two steps behind. Though the Indian culture looks up to a woman as a mother of a race, the Indian people are steady with the belief that women are naturally inferior to human beings because of the faith that a females duty is bound only to come at a housewife care of her Childs. The degree of physical education and sports for females has been blocked because of the endless limitations. Their road to way is a battle to face prejudice, low tone and traditional drama. Customs and traditions seep their way into discouraging woman achievers. We want sportswomen of yesteryear to handle the reigns and encourage the coming generations. Our society accepts to make towards a massive tradition, reform where we sustain a healthy work ethic. Until that is done Indian women will be just giving way after a mirage, not medals, in international sporting events.

Contribution (Achievements) of Indian Players at Olympics:

Sr.No.	Name	Game	Achievement
1	KarnamMalleshwari	Weight lifting	Bronze Medal (2000 Sydney Olympics)
2	SainaNehwal	Badminton	Bronze Medal (2012 Beijing Olympics)
3	Mary Kom	Boxing	Bronze Medal (2012 Beijing Olympics)
4	Sakshi Malik	Wrestling	Bronze Medal (2016 Rio Olympics)
5	P.V.Sindhu	Badminton	Silver Medal (2016 Rio Olympics)

Contribution (Individual Achievements) of Indian Players at Asian Games 2018:

Sr.No.	Name	Game	Achievement
1	<u>Dutee Chand</u>	100 m, 200m	Silver Medal
2	<u>Hima Das</u>	400 m	Silver Medal
3	<u>PU Chitra</u>	1500 m	Bronze Medal
4	<u>Sudha Singh</u>	3000 m	Silver Medal
5	<u>SeemaPunia</u>	Discus Throw	Bronze Medal
6	<u>NeenaVarakil</u>	Long Jump	Silver Medal
7	<u>Swapna Barman</u>	Heptathlon	Gold Medal
8	P.V.Sindhu	Badminton	Silver Medal
9	SainaNehwal	Badminton	Bronze Medal
10	<u>MalaprabhaJadhav</u>	Kurash	Bronze Medal
11	<u>PinckyBalhara</u>	Kurash	Silver Medal
12	<u>RoshibinaNaorem</u>	Wooshu	Bronze Medal
13	<u>HarshitaTomar</u>	Sailing	Bronze Medal
14	<u>HeenaSidhu</u>	Shooting	Bronze Medal
15	RahiSarnobat	Shooting	Gold Medal
16	<u>AnkitaRaina</u>	Tennis	Bronze Medal
17	<u>VineshPhogat</u>	Wrestling	Gold Medal
18	<u>DivyaKakran</u>	Wrestling	Bronze Medal

Conclusion:

It is for sure that participation of women in sports as compare to men is less but from last decade this scenario is definitely changing. Though time is changing very fast and situations are improving a number of sportswomen from country has been defying the odds i.e. social and psychological hurdles related to participation of Indian women in sports but there is still a lot to be achieved. In fact Indian women will have to challenge all the social hurdles with their herculean efforts to enhance their participation in sports. The mind set of persons will have to be changed specially of parents, families, schools, colleges, teachers and administrators. There may be number of reasons for less number of women participation in sports. Indian women are recently performing well at International level. The participation of Indian women also increased during last few years. They have good chance to achieve better at different international reputed games and tournaments. Indian women sportsperson can become icons for next generation. 'Sports: A Powerful Strategy to Advance Women Rights' said by Astrid Aafjes. If we can find the exact reasons of less participation of women and try to solve problems then definitely Indian women can give new glory to Indian sports.

Suggestions :

- Government should make a policy for promotion of Specific games in specific areas then there will be better chance of Inclination of female participation at International Level.
- Grants and financial Incentives also given to the various Institutions by the government must be spent on the Promotion of Women sports.
- On the basis of not much better economic and educational level found in the areas under study should be made for promotion of women's sports.
- Women should herself be motivated towards their carrier in sports.
- Efforts should be made to remove all the ill-conceived ideas along the society there is a need to awaken the parents.
- Encourage our girls to get involved in sporting events. If participation increases competition among them automatically increases.
- Introduce all women sportspersons as a role models to encourage girls

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WOMAN IN ECONOMIC DEVELOPMENT: A CRITICAL REVIEW**Dr. Suryanarayana S. Bure**

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Abstract

This paper is an attempt to review the role of women in economic development in Indian context. Post reforms period witnessed rapid growth in Indian economy. However this growth is termed as exclusive not inclusive. Hence inclusive growth rose as target of Indian five year plans. The role of woman is indispensable for development any economy. India ranks 113 out of 135 on the World Economic Forum's Gender Gap Index. According to India's 2011 census, the sex ratio for children under six was 914 females to 1,000 males, a disturbing decline from 927 in 2001. The ranking of Indian women in economic empowerment is 0.3, where 1.0 means equality. This is a dangerous state of affairs for any society. Denying women opportunities to realize their potential is a waste of human capital and bar to economic progress Women are undoubtedly the foundation of the basic unit of society the family. Even in traditional roles they demonstrate great innovation, skill, intelligence, hard work and commitment.

Keywords: Woman, Development, Growth, Empowerment**Introduction**

India has been developing fast, but not always equitably or inclusively. Our development model is very much a work in progress and deep-rooted challenges remain. The biggest issue we face is the empowerment of women. Across the world, educating and empowering women has proven time and again to be the catalyst for rapid socio-economic growth. Conversely, societies where women are repressed are among the most backward. India seems to be somewhere in-between. Women in India make up 7.5% of the world's total population. While certain development indicators show their quality of life is improving, maternal mortality rates declining; literacy rates increasing; more women gaining access to healthcare and education the pace of change is heartbreakingly slow.

India ranks 113 out of 135 on the World Economic Forum's Gender Gap Index. According to India's 2011 census, the sex ratio for children under six was 914 females to 1,000 males, a disturbing decline from 927 in 2001. The ranking of Indian women in economic empowerment is 0.3, where 1.0 means equality. This is a dangerous state of affairs for any society. Denying women opportunities to realize their potential is a waste of human capital and bar to economic progress. If we can harness these attributes effectively, India's growth can be more inclusive and equitable.

Objectives & Methodology

The major objective of this paper is to review the role of woman in economic development through their work contribution in India context. The analysis of this paper is purely depends on secondary information collected from different sources.

Role of Woman in Economic Development

The education of women is key aspect in empowering woman. But in a country where nearly 70% of the population lives in rural areas, access to educational opportunities is limited. Moreover, poverty puts the girl child at a greater disadvantage. Add to this the social attitudes towards women is another barrier. This is where technology or e-education can help. E-infrastructure can deliver relevant education to both sexes in an efficient and equitable manner, enabling our youth to leapfrog into the internet age. When we educate and empower one woman, we set off a chain reaction that transforms the life of her family and the community she lives in. An exemplary model is the network of DWACRA in some parts of the country. The inspirational efforts of the Self-Employed Women's Association, founded by successful self-help groups, have sowed the spirit of entrepreneurship in hundreds of women. This kind of female empowerment can transform India. Societal perceptions of females and their role are often the biggest barriers to change, because they shape women's perception of themselves. Across all strata of Indian society, people still believe that women are capable of performing only certain types of jobs and that marriage must take precedence over career. This mind-set, common to both men and women, must change. While we do not believe in hiring women just because they are women, we do provide the facilities and environment they need to make them feel empowered. By neglecting the development of women, we will compromise the future of the Indian nation.

India achieved a savings rate of 33 per cent of the GDP, of which 70 per cent comes from household saving and 20 per cent from the private corporate sector and 10 per cent from public sector. The staggering 70% of household saving is the fuel of the economy, with a tendency to have extra cash stacked away hidden from the family but no spending at all, the Indian culture seems to drive the Indian economy positively.

Women's participation in work is an indicator of their status in a society. Paid work offers more opportunities for women's agency, mobility and empowerment, and it usually leads to greater social recognition of the work that women do, whether paid or unpaid. In India, where the economy has been growing rapidly over the past 30 years, recent statistics appear to show that women's workforce participation rates (already low by international standards) have declined. Is there something about Indian society and the nature of economic growth that has led to this historically unprecedented combination of Estimates of employment in India are based on surveys conducted periodically (not every year) by the National Sample Survey Office (NSSO). It said that in 1999-2000, 35% of rural women and 17% of women over 15 years old were "working", as regular or casual wage workers, self-employed or unpaid helpers in family enterprises (like farms or small shops). By 2011-12 (the most recent survey published), after a period of rapid economic growth, this has declined to 25% in rural areas and remained at the same pitifully low rate in urban areas.

However, this definition of employment excludes some important activities that are definitely work (sometimes very hard work) and contribute critically to the economy, but are not recognized as such by the surveys – or by policymakers and society. In India's NSSO one category excluded from employment (and therefore even from being counted in the labour force) is those who "attended to domestic duties only". That includes all the activities that constitute the care economy, that is looking after the young, the sick and the elderly as well as other healthy household members, cooking, cleaning and provisioning for the family, and so on. Another category excluded is those who "attended to domestic duties and were also engaged in free collection of goods (vegetables, roots, firewood, cattle feed), sewing, tailoring, weaving, etc for household use".

What has happened is not a decline in women's work participation, but a shift from recognised work to unpaid work. If such women are actually counted among workers, as indeed they should be with the new definition adopted by the ILO in 2014, then the picture changes completely. Women's workforce participation rate in 1999-2000 increases to a whopping 89% in rural areas, and only declines to 85% in 2011-12 (a decline that can be completely explained by more enrolment in education among the 15-24 age group). In urban areas, the participation rate increases to 81% in 1999-2000 and remains around the same at 80% in 2011-12. So what has actually happened is not a decline in women's work participation as such, but a shift from paid or recognised work to unpaid work. This is a dispiriting shift, because it is also typically associated with women's and girls' loss of agency and bargaining power within the family.

It turns out that most of the increase occurred in involving many more women forced not only to engage in unpaid care work, but also in tasks such as fetching and carrying water, fetching firewood (which still accounts for cooking fuel in 67% of rural households across India) and other such tasks. The proportions have increased over the past decade because such activities of collection in both rural and urban areas have become more pressing and time-consuming. This indicates a huge failure of public policy. It is because successive governments have not given primacy to such essential as electricity, piped water and easily accessible and affordable cooking fuel, that women are still forced to spend long hours in such tasks. Things are likely to have worsened in rural India with successive years of drought and worsening of systems of public amenities in urban areas.

The invisibility of such women workers is appalling because such work is essential to the survival of society and provides a huge and unnoticed subsidy to the "formal" economy. It is also inefficient and unjust, adding significantly to the relational inequalities that are so entrenched in Indian society. It disempowers even paid women workers since as a result what women do is undervalued, and contributes to large gender gaps in wages. And it allows policymakers to forget about the conditions of hundreds of millions of workers on whom the entire economy depends.

Conclusion

The above information presents that the role and importance of woman in economic development of a nation especially countries like India where the population is high. Economic reforms in india brought the changes in mind set of Indian people towards working woman. However

it is confined to only urban areas and some parts of the rural areas. It is evident from the whole world how woman are efficient in performing any tasks along with man. hence facilities must be created to empower the woman especially woman.

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WOMEN'S RESISTANCE PORTRAYED IN TONI MORRISON'S NOVEL *SULA***Asst. Prof. Rekhatai Shankar Patil,**

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Abstract

Being a minority population in American society, African-Americans encounter various social and political conflicts and discriminations in their lives. The enforcement of the values and norms of the dominant white culture has made it impossible for them to hold on to a distinctive way of life. African-American history is a record of the struggle of this community for the right to exist and a recognition of their place in American society. The struggle has been long and hard and taken on various forms. This past or history has a great impact on Afro-American lives, and marks their fight for recognition and social and political progress. Resisting dominant opposing forces has been an integral part of this struggle. Therefore, this paper attempts to present the way African-American have resisted. Having said this, the paper attempts to explore those paradigms of the African American struggle that seek to create their own space, particularly focusing on women to highlight what they went through. It is in this context I will be looking at Toni Morrison's novel Sula

Introduction

—If there's a book you really want to read, but it hasn't been written yet, then you must write it. ||

---Toni Morrison

Chloe Anthony Wofford was born in 1931 in Lorain (Ohio). She was the second of four children in a black working-class family. Her father, George Wofford, worked primarily as a welder, but held several jobs in order to support the family. Her mother, Ramah, was a domestic worker. Her parents moved away from the South in order to provide a better life for their children. Her family was proud of their background, however, and they shared stories and songs of Southern black folklore amongst themselves. Their child, Chloe Anthony or Toni displayed an early interest in literature; the author Toni Morrison later credited her parents with instilling in her a love of reading, music, and folklore. In 1949, Morrison graduated from high school with honors. She studied humanities at Howard and Cornell Universities and it is in Howard University where she joined a performance group that frequently traveled to the South. This is where she first experienced the life of the Southern black community that her parents had left behind.

Morrison met her husband at Howard University, and they had their first son in 1961. After a few years, Morrison was no longer happy in her marriage. She started her academic career at Texas Southern University; Morrison learned that in Texas, Black culture was a field of study rather than just a way of life. She stayed in Texas for a short period of time, and returned to Howard University to teach in 1957. She was very busy with teaching and taking care of her family, so she decided to participate in a writing club to help her find some time for herself, the group met to share and discuss their writing with other people who enjoyed literature. This writing group is where Morrison first shared her writing of *The Bluest Eye* – a story about one of her childhood friends who prayed for blue eyes. At the time, Morrison set the story aside and continued to focus on her family. In 1964, Morrison divorced her husband and moved back to Lorain, Ohio. Shortly after her divorce Morrison got a job as an associate editor for Random House in New York, and she was promoted to senior editor in 1967. At this time she gave her story *The Bluest Eye* a second chance, and it was published in 1970. Morrison did not wait long before starting another novel. *Sula*, her second novel, was published in 1973. Excerpts from the book were published in *Redbook* magazine and it was nominated for the National Book Award in fiction in 1975. She soon gained the attention of both critics and a wider audience for her epic power, unerring ear for dialogue, and her poetically charged and richly expressive depictions of Black America. A member since 1981 of the American Academy

of Arts and Letters, she has been awarded a number of literary distinctions, among them the Pulitzer Prize in 1988. In recognition of her contributions to her field, she received the 1993 Nobel Prize in Literature, making her the eighth woman and first African American woman to win the Nobel Prize. “Lonely, ain't it? Yes, but my lonely is mine. Now your lonely is somebody else's. Made by somebody else and handed to you. Ain't that something? A secondhand lonely.”

Toni Morrison *Sula*

The extract depicts one of the major themes of the novel in concise form. It hints at freedom, where freedom means a lack of confinement, no boundaries. There is an overcoming of any kind of bond, defying social forces that place one, if not within the Centre, then at the peripheries. Sula, placed as she is in the periphery of societal norms, along with other characters want to be free of all such barriers and break all conventional bonds. Some characters are indeed caught within the limits of social expectations and deny their individual latent talent. Thus, this chapter will look at how the inner self of each character is developed and accentuate the direct and indirect factors responsible for the formation of the self, as well as highlight the resistances that they put up, and the barriers they encountered in this process.

Sokoloff's essay entitled —Imitations of Matriarchal Age: Notes on the Mythical Eva in Toni Morrison's *Sula* explores how strong matriarchal lines of temperamental inheritance shape the major female characters. Specifically, how the Grandmother of Sula, Eva is the shaping force in the formation of the protagonist (Sokoloff 430). Eva's history is connected to the family and community. Eva is portrayed as a woman who for the sustenance of her family has had the courage to amputate her legs to claim the insurance money. She holds so much power and legitimacy over her children that she even goes to the extent of determining her son's fate. Her son Plum after returning from World War becomes a drug addict. Unable to witness her son's Disintegration, Eva burns him to death. Sokoloff says:—just as she is prepared to do violence to herself for the protection of her children, she is ready to do violence to her children themselves when she feels powerless to protect them (432). Also, when Eva sees her daughter, Hannah (who accidentally ignites herself with boiling water), —bobbing like a jack-in- the-box, she is reflexively prepared to act violently and swiftly to save her grown child. In an attempt to use her own body to douse the fire, she hurls herself through the window pane from the upper floor of the house. Ironically, Eva has already witnessed the death of two of her children: one which she had caused herself, the other that she had failed to prevent. She names the three children whom she adopts as —Dewey which again remarks on her —God like role in the lives of others. Morrison writes: —The creator and sovereign of this enormous house ... was Eva Peace, who sat in a wagon on the third floor directing the lives of her children, friends, strays and a constant stream of boarders (25). Sula also demonstrates a _lawless 'quality (Sokoloff 434). Like her grandmother she also inflicts violence. Sula uses her grandmother's paring knife and cuts the tip of her finger to turn away the teenage boys who were teasing her and Nel, which shows that —there are few limits to the violence she would do to herself and no constraint in what she would do to others (20). Therefore, the difference in Eva's character is perceptible when she acts in the interest of protecting her children from poverty, —Sula transforms into a move that seeks not merely to survive, but to challenge, threatening forces (434). Eva and Sula differ in that the vitality that Eva acquired through a life time of endurance, Sula redirects into defiance. When Eva tells her that she needs a man and children, she replies she wants only to —create herself. Sula celebrates the self (Furman 23). Likewise, the other major character Nel is woven into four generations of women (430). Nel's mother, Helene Wright, has been raised by her grandmother (Nel's great-grandmother), who took her as an infant from her own Creole mother (Nel's grandmother), an independent woman who has made her living as a madam Helene, in reaction against her mother, is strenuously conventional, married, and proper. Nel, raised and tamed by these standard her friendship with Sula an expression of the otherwise muted parts of her personality, parts of herself that, by implication, derive from the

maternal ancestor: her grandmother, the Creole madam, who, like Sula, is sensuous and independent (Sokoloff 431).

Nel's encounter with Eva, many years after Sula's death, shows how Sula and Nel were just the same, a remark that Eva makes. Eva refers to the incident where Nel witnessed the drowning of Little Chicken with a certain thrill and curiosity similar to how Sula felt when she witnessed her mother burn (Sokoloff 433). Sokoloff concludes that the creation of a matriarchal community became—the source of vitality and truth telling that, in the end, permits her progeny to prevail (435).

Similarly in the article —In Search of Self: Frustration and Denial in Toni Morrison's Sula Negro shows that Morrison's individual characters as well as the entire community of characters whose concept of self has been thwarted by the —absence of opportunity for respectable, gainful employment (735). She notes the condition of the people and says that in the tightly knit community of the Bottom, survival is serious business, and each person must determine a means of existing in a world that is alien-White and male. Residents manage as best they can, working menial jobs, scrimping, and helping each other but always remaining within the understood boundaries prescribed by the hostile White world (726).

Furthermore she highlights the fact that even before Sula is introduced, an account of her delineated family tree is provided. It is said that her grandmother Eva has been abandoned by her husband Boy boy, leaving behind three children. One of Eva's children Hanna is shown to have been widowed leaving behind a child. Thereby, they both create an unconventional and female-headed household. Negro then stresses the hurdles and obstacles that the characters face in their everyday lives. He writes, the business of survival is an everyday concern for Eva and Hannah, but because they are Black women in the 1920s, the only paid work available in Medallion is as domestics for ungrateful White families or as prostitutes. And even the prostitutes have fallen on hard times. So mother and daughter devise their own means of coping. During the summer, they join their neighbors in canning the harvest of fruits and vegetables in preparation for the hard winter ahead. The mysterious loss of Eva's leg provides a much-awaited monthly check. In addition, Eva takes in an array of boarders and stray people, some of whom pay and some of whom do not. It is in this unconventional and often chaotic household, filled with boarders, adopted children, and gentlemen callers that Sula Mae Peace grows up (727).

Likewise, Sula's friend Nel whom she met in school is taken care of by her mother Helene Wright. Sula and Nel find in each other what they lack in themselves. Nel's house is always kept neat, but she —relishes the casual disorder order of Sula's household, where people drop in unannounced, chat and laugh and where dirty dishes or stacked newspapers pile-up|| . Similarly Sula enjoys sitting in the neat red velvet sofa while she is in Nel's house for ten to twenty minutes.

However over time, Nel, growing as she does in a household that maintains conventional social standards, upheld by her mother, eventually gets married to Jude where she continues in the conventional role of a good wife and a good mother. Sula, on the other hand, decides to —make herself|| instead of going on to —make somebody else. In an era when a woman was clearly defined by social convention, Sula is determined to be herself. She refuses to accept the conventional boundaries of race and gender and by rejecting the mores of the outside world and her community, she stands alone. She has physical relationships with men she meets, and there are rumors of her having sexual relations with White men as well. She sleeps with her best friend's husband, resulting in the breakdown of her friend's marriage. She is always defiant, and does not hesitate to trample on social conventions.

On the other hand, Jude, Nel's husband, wanted to better his position by doing a —self-affirming job to build something where nothing has existed before. That is, when the construction of the New River Road was about to start he wanted to work there so that he could say —I build the road. He was distressed when he learned that they were only recruiting White men, men from Italy but not the young men from the Bottom. He was really disappointed at this. Negro asserts

In *Sula*, Morrison offers the deadly consequences when the natural feelings of aggression lack a suitable outlet because it is through our work that we define ourselves. Work need not be confined to the concept of earning a living: Work can also be understood as that outlet that allows our creative energies to surface (734).

Therefore, For Sula, her defiance in refusing to accept demeaning employment or to accept a life prescribed by others may not have been such a tragedy had she had access to an art form .With which to express herself. Sula was stubbornly unwilling to define herself as part of the Medallion community and to conform to its standards, and by deliberately placing herself outside the accepted boundaries, she stood alone. In her quest to —make herself, Sula was following a path that had never been trod on before, a path for which she had no tools and no directions. Sula may have succeeded in making herself, but the making process involved pain not only for her but for all those lives she touched (734).

Moving on, Bryant, in the essay entitled —The Orderliness of Disorder: Madness and Evil in Toni Morrison's *Sula* depicts the presence of madness and evil in the novel. Shadrack who was shell shocked, was regarded as mad by the community of the Bottom. He further notes that —in Morrison's novels madness is a survival strategy that empowers individuals with the means to order chaos in unusual ways. Madness, then, is power to the black community. The point made is exemplified by the line from the novel —They knew Shadrack was crazy but that did not mean that he didn't have any sense or, even more important, that he had no power (733). Again the presence of Sula seems to be an embodiment of evil. Despite this, the people of community of the Bottom did not want to drive her away; instead community members unconsciously used her to order their society and improve their relationships with one another (734).

The other pivotal aspect that Bergenholtz in her article —Toni Morrison's *Sula*: A Satire on Binary Thinking" highlights is the comparison and the contrast between the major characters Sula and Nel. Here she ponders at the characterization of both characters and remarks that the seemingly —good character Nel and the seemingly —evil character Sula have other aspects to their personalities which are also explored. In other words, she underscores that Nel, like Sula has a bad side, an instance of which can be found when Chicken Little drowns Nel doesn't try to save him, instead asks Sula not to disclose this to anyone. This suggests that Nel is an equally blameworthy character and cannot be given a clean chit where she can be regarded as —good|| only. Similarly, the fact that Sula cries when Chicken Little dies and discloses the incident at the funeral is an example of how she also has humane feelings and that she confesses out of a feeling of guilt. This shows that Sula is not all —evil. Thus the conclusion that Bergenholtz reaches is that Morrison satirizes the binary mode of thinking, and tries to blur the lines between the ideal good and bad, presenting characters who cannot be judged in a linear or one-dimensional fashion. Duality and complexity of character are revealed.

Conclusion

In conclusion it can be said that the characters, specially the female characters, are limited by social expectations. Eva even after her husband had abandoned her still liked —maleness|| and advises Sula to get herself a husband and to have children. Nel who is the contrast of Sula, follows the conventional norms of marrying and taking care of children. The various hurdles that these characters face persist, even as they follow social ideologies and norms. Sula on the other hand, defies these mores, is regarded as a pariah. To reiterate, in forming a self that was beyond the boundaries of the society, Sula had to face a lot of resistance. Morrison in the article —Unspeakable things Unspoken: The Afro-American Presence in American Literature. Describes Sula in the following words

I always thought of Sula as quintessentially black, metaphysically black, if you will, which is not melanin and certainly not unquestioning fidelity to the tribe. She is New World black and New World woman extracting choice from choice lessness, responding inventively to found things

improvisational daring, disruptive, imaginative, modern, out-of-the-house, outlawed, policing, uncontained and uncontainable and dangerously female.(446).

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WOMEN IN J. M. COETZEE'S NOVEL *DISGRACE*

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Abstract

Men and Women writers have been playing significant role in creative writing for years together in abroad and India as well. Their motives are different as per the social and cultural surroundings around them. In the patriarchal social system, female were subjugated at very juncture that led them to ponder over their place in family and society as well. They were and are also responsible for their own suffering due to different causes like hatred and inferiority complex within, etc. Undoubtedly, the anxiety within them to be superior to males made them to think acutely over their sole existence.

In the chapter "Woman: Myth and Reality" of The Second Sex, Simon de Beauvoir argued that men had made women the "Other" in society by application of a false aura of "mystery" around them. (Wikipedia)

Indeed, Beauvoir's is the real argument made about female across the world making them to reflect their miserable plight. Beauvoir's ignited flame of thought process in the hundreds of female minds makes them to think and write. However, the male writers across the world have attempted to focus the severity of female subjugation which is also worth thinking.

In the present paper, the researcher attempts to highlight a role of women fall to their lot in J. M. Coetzee novel Disgrace in apartheid South Africa leading them to a main stream of literature at universal level as well.

Key Expressions: Literature, Role, Creativity, Disgrace, Subjugation, Apartheid Global, etc.

Introduction

English literature has opened the avenues to express womanhood across the world. Simon de Beauvoir argued that men used this as an excuse not to understand women or their problems and not to help them, and that this stereotyping was always done in societies by the group higher in the hierarchy to the group lower in the hierarchy. She wrote that a similar kind of oppression by hierarchy also happened in other categories of identity, such as race, class and religion, but she claimed that it was nowhere more truly than with gender in which men stereotyped women and used it as an excuse to organize society into a patriarchy. (Wikipedia)

The 2003 Nobel Literature Laureate J. M. Coetzee won his second Man Booker Prize for *Disgrace* in 1999. It deals with the situation in post-apartheid South Africa where violence is unleashed in new ways, and Lurie and his daughter become victims. The novel takes inspiration from South Africa's contemporary social conflict. Mary Wollstonecraft rightly says, "Men, in general employ their reason to justify their inherited prejudice against women, rather than to understand them" (p: 116) Coetzee deals with the theme of exploitation where his searing novel tells the story of David Lurie, a twice divorced, 52- year old professor of communications and romantic poetry at Cape of Technical University

As in all of his novels, Coetzee here deals with the theme of exploitation. This is a story of both regional and universal significance. A film adaption of *Disgrace*, starring John Malkovich, had its world premiere at the Toronto Film Festival in 2008, where it won the International critics award. The women here subjugated found in this piece of work are the representative of universal society. Let's study the female characters in the novel.

Women in Disgrace

David Lurie is a South African professor of English who loses everything: his reputation, his job, his peace of mind his good looks his dreams of artistic success, and finally his ability to protect his own daughter.

Evalina

David's first wife Evalina divorced him even after giving birth to a daughter Lucy is an event breaking the family values where lust dominates a man's character leading him to a destructive path a life. Here we observe how unnecessary individual freedom leads the family crises breaking the social existence. The family relationships here we see that getting quite frazil and turns to be frail before the sex and materialistic human approach looking towards the sole existence of so called civilized society.

Soraya

David Lurie is a fifty-two. Divorced twice, he is a convinced that at this age he has "solved the problem of sex rather well" Every Thursday afternoon at two, he visits Soraya, a prostitute who is "tall and thin, with long black hair and dark liquid eyes". Technically he could be her father, but he has even visiting her for the last one year and "he finds her entirely satisfactory"; she is his voluptuous dessert at the end of a parched week as she emerges from the bathroom, drops her robe and slides into bed beside him. He has missed her, so has she, she claims. He strokes her honey brown body unmarked by the sun; he stretches her out, kisses her breast; they make love. Soraya is quiet and docile; she doesn't talk much and Lurie finds her "surprisingly moralistic" even though she is a prostitute.

Lurie pays Soraya 400 rands for a ninety minute session of sex and half of this amount goes to the agency she works for; Lurie finds it unfair. He would like Soraya to visit him at his house but he does not the morning after sex when he would be "cold, surely, impatient to be alone". Soraya might be more active with her other clients but she shares a certain "affinity" with him although she is a "loose woman". She is reticent and reserved about her life outside the brothel. Lurie knows Soraya is not her real name He does not speak much his own job because he does not want to bore her.

Melanie Isaacs

One Friday evening when Lurie is returning home, he notices one of his students, Melanie Isaacs from his Romantics course, on the path ahead of him. "Not the best student but not the worst either; clever enough, but unengaged" .

"She smiles back when he accosts her, bobbling her head, her smile sly rather than shy. She is a small and thin with close-cropped black hair, wide, almost Chinese cheekbones, large, dark eyes. Her outfits are always striking. Today she wears a maroon miniskirt with mustard-colored sweater and black tights; the gold baubles on her belt match the gold balls of her earrings".

Lurie is "mildly smitten by her". He however, falls for one of his students every term because Cape Town, he finds is "a city prodigal of beauty of beauties".

Does she know he has an eye on her? Probably, women are sensitive to it, to the weight of the desiring gaze.

Melanie is from George and she is staying in a hostel there at the university. Lurie invites her to his apartment but she cautiously informs him that she has to back by seven- thirty.

Lurie take her to his apartment, where he has lived for last twelve years, first with his second wife Rosalind, then, after divorce, alone. Lurie now inveigles one of his students, a young girl, Melanie Isaacs, to have sex with him. But she refuses to rise to bait and slip his grasp despite all his efforts and please to spend the night with him. But he does not give up. He tries to put her at ease. After her initial refusal to have sex with him, he peruses her resentfully. She expresses her misgivings about having an affair with him, but he assures her that he won't let it go "too far". He makes love to her on his living room and finds the act "pleasurable". Lurie makes love to Melanie "one more time" on his daughter's bed and finds it *as good as the first time; he is beginning to learn the way her body moves. She is quick and greedy for experience....* She asks him whether he often sleeps with his students, but he does not answer.

Melanie's boyfriend warns Lurie to keep away from her. Mr. Iassac, her father also warns him and finally a complained filed to authority against him where he losses everything.

Rosalind

Rosalind is the second divorced wife of Lurie. Once he has dinner with her .He tells her that he is going to see their daughter Lucy at her farmhouse in the Eastern Cape as the term at the university is nearly over. Rosalind asks him whether that has anything to do with the “problems” he has having at the university. People have been talking of his “latest affair” with one of his students “in the juiciest details” and that it looks stupid”.

Lurie should not expect any sympathy from Rosalind. Later Rosalind informs him of a news paper report of the scandal headlined, “Professor on sex charge” and the lurid details of his affair with Melanie Iasscs.

Lucy

Lucy is a daughter of Lurie from his first wife. After Lurie’s dismissal from the university, Lurie leaves for Salem on the Grahamstown-Kent road in the Eastern Cape to be with his daughter Lucy. Lucy’s small holding is at the end of a winding dirt track a few miles outside the town. When he reaches the address, Lucy emerges from the terraced verandah and he fails to recognize his daughter in the sun light for a moment.

Lucy is raped on the site but her rape is something “private” to her. She doesn’t report it to the police, nor does she want her father to talk about it. She is determined to live on the farm and carry on with her life as before in spite of the issue of her safety after the harrowing incident.

Father and daughter end up “bitterly, apart” as Lucy doesn’t want to continue any discussion on the matter. This shakes up Lurie. First his own disgrace by getting involved with one of his native students and now his daughter’s violation by natives at her own farm. He, however, resolves to live there and help her get on with life.

The individualist Coetzee imagines for Lucy is not free of pain or anxiety; it is not an affirmation of some utopian future grounded in certainty. Insofar as there is something utopian future grounded in projects it as simply a hope based on complete awareness of the realities of the South African past and present.

Lurie is here brought to other crises of understanding because that was the view he had held in denying responsibility in his rape of Melanie. Lurie, the perpetrator, who had denied any moral wrong in his conduct with Melanie, now urges another victim, Lucy, to pursue charges against her violators and exact revenge, but he cannot understand the attitude of the victim Lucy in this case, Melanie in his own case.

Helen

Lucy when the commune broke up, the rump moving on to New Bethesda, Lucy stayed behind on the smallholding with her friend. She had fallen in love with the place Helen a woman with whom lesbian relationship of Lucy. She left for Johannesburg leaving Lucy behind.

Conclusion

Disgrace is the best novel Coetzee has written. It is chilling, spare book, the work of mature writer who has refined his textual obsessions to produce the exact, effective prose condensed his thematic concern with authority into a deceptively simple story of family life. Half campus novel, half anti-pastoral, in spite of naturalistic setting, the schematic organization of Disgrace works against a “realistic” reading – in Coetzee’s phrase, it operates in terms of “ its own paradigms and myth”.

The key element in the *Disgrace* – a sexually predatory father and on isolated, self- sufficient daughter who is raped by a black neighbor. The women we come across in the novel are the unfortunate in the patriarchal society. Hence Disgrace is about a society in the process of being overhauled, in which morality has been “erased reborn” .What Disgrace finally shows us is the promised victory of one expansionist force over another, with women as pawns, the object of punitive violence.

Thus the universally- hated apartheid rule ended in South Africa in 1944. It is followed by a backlash by the natives who had been suppressed, oppressed and ruthlessly exploited by the whites during centuries of colonial rule. Coetzee's *Disgrace*, among other things, underlines this rampant lawlessness and anarchy through the narrative Professor David Lurie and his daughter Lucy as the society is in shift in power dynamics; South Africa is a country in transition.

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WOMEN'S AFFLICTION REFLECTED IN 'REBATHI' BY FAKIR MOHAN SENAPATI

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Abstract :-

The human nature is always eager to understand the others life. This is in born tendency of human being. With this matter, a stories must have been rooted in deep in literature. All literature of the world first existed in the oral - spoken form. The short stories dated back to oral story telling tradition which produce epics such as Homer's Illiad and Odyssey. The oral narrative often expressed in rhyming verse. After the invention of printing machines. These are available into script format. The narrators expresses the description of events, personalities and human condition through their creation into narration. The short story much have been about this things that are based on different social issues as human nature, animal world, hunting suffering, exploitation of women, inequality, class and caste disparity etc. In India has her good Corpus of short story in the form of ;Panchatantra', 'KathaSaritSagar', 'Hitopadesh' etc. The present research paper is an honest attempt to understand the applications of women reflected in the selected short story 'Rebathi'. The paper is going to analysis of story 'Rebathi' into that perspectives. The title itself indicate the role of women in Indian society.

'Rebathi' is the story written by Fakir Mohan Senapati. of a young innocent girl whose desire for education is placed in the context of male dominated social system in a backward Odisha village Patpur. She has hitted by a cholera epidemic. The female protagonist of the story described misfortune, suffered by different levels.

Keynote- Reformist Zed, Feministic Approaches, Right To Education Of Women etc.

Fakir Mohan Senapati was born in 13th January 1843 at Malikashpur in Balsore. He referred to as 'Utkal Byasa Kabi'. it means a poet in Odisha's. He played a leading role in the development of Odia language mainly spoken in Odisha. He also regarded as the father of Odia nationalism and modern Odia literature. He devoted his life to the progress of Odia language in the 19th and early 20th century. He received education by working as a child labour for educational expenses. He stressed middle class community in Odisha. He also considered the first Oriya modern short story writer in Odisha. and founder of a poet of Oriya. He also handled many forms of literature. His works reflected the socio culture conditions of Odisha during the 18th and 19th century within three novels 'Chha Maana Atha Guntha; 'Mamu' and 'Prayaschita.' his historical romance dealing with the anarchical conditions of Odisha in the wake of Maratha invasions during the 18th century. As a creative writer, he presented the suffering conditions and problems of Odia people and pleasants. The landlords exploited landless pleasants. It was written in the influence of 'Russian Revolution and Marxist ideology.' This ideology is followed in India, it shows through his writing. The his autobiographical work in Odia language is 'Aatma Jeevan Charita'.

About the story of Rebathi- It is the story of a Young Girl whose desire for education is placed in the context of a conservative society in a backward Odisha village Patapur. Which is hitted by killer epidemic Cholera. She lives with her family where Shyamabandhu Mohanty is her father and owner of the family. Her mother is housewife and grandmother 'Budhi' is old orthodox women. Shyama Bandhu is an honest and dutiful revenue agent of the village. He never take extra money from poor peasants in the village. He earned enough salary from the 'Zamindar'. he looks after his family with loving care. He supports to Rebathi's study and convinced to district Inspector of education to establish Secondary School in his village for girls. This idea is very important for proving his positivity about right to education of girls. He thinks that it is better to go school than play on the street. if she wanted to learn let her go out. He also maintain good relationship between Basudev who is young school teacher working in the Patapur village. Basudev belong from 'Karan' community that is the same caste of Shyamabandhu. Therefore they invited to Basudev for meal on certain festival as 'Panchami' He also ready to give education to Rebathi and started education classes / lessons for her at every day in evening in the house. She received fast lessons. Her first lesson was

from teaching alphabets Meanwhile, he regularly visits to Shyambandu's house. In this way, they have build up healthy and affectionate relationship among them.

But 'Budhi' who is a grandmother would not like to allowed education for Rebati because she is a girl so she need work for cooking dishes. what she do about study? She felt that education for girl is the Curse and not like God. here the narrator may have intention that how can education be cause for someone. This shows that grandmother of Rebati is very orthodoxical. She believes that girls should have never be educated. It was trusted that it is against God's Plan. Besides Rebati was willing to learn and wanted to be educated. her desire for right to education fell down because of Cholera gripes the village and killing Shyambandhu first and his wife later. Living grandmother Budhi and Rebati in the house. Budhi felt that the tragedy happened in the family because decided to educate Rebati. She thinks that Rebati as the Evil bringer to the house and treat her cruelly. Where Basudev only one remains a helpful person to Shyambandhu's family to look after. He regularly visited to the house and supported house of Rebati. When he was also affected by epidemic cholera diseases and dead when returning from Cuttack. This event is tragical arranged by the narrator to pointing two women characters. These two characters are referred for indication afflictions of women when they are alone and no men left behind running the house.

The old woman and Rebati the got shocked when the news heard about the Basu's death. They suffered a lot because Zamindar had taken to cows from the cowshed. Because Shyam Bandhu did not pay revenue of the land. But he is the person who paid revenue regularly to the Zamindar Rebati herself suffered by pneumonia and passed away with concluding scene, It can be declared that the grandmother also not survive. Here the writer tried to present the picture of patriarchal dominance over women. They are not safe in the society. Only they are secure because of male and individual liberation in the society is over. The economic problem of middle class family in the village of Patapur is shown here in a terrible way. They could live without work. At last of the part of the story old grandmother save herself but there is a suggestion about her tragical and indirectly her death. The whole society is subjected to feministic ideologies. The people plays a role of Puppet in the hand of Zamindar. The peasant also suffered a lot because of poverty. Here, Rebati's personal aspirations shows for individual liberation that is not allowed by the superstitions things / tradition in those time. It can be displayed through the death of Rebati the by epidemic Cholera diseases in the Patapur village. She became victim of the system. The narrator / writer wants to be the only simple idea where all have to know about education. That is equal right but could not follow properly in the society. In India women are treated as secondary and compare them as weaker image. The story contains love and desire, superstitions etc.

Rebati is the story of feminist perspectives written by modern Oriya writer Fakir Mohan Senapati. This is the first short story in Odia language in Odisha lit got Fame. The title itself suggest the situation of Rebati's life. The story contains the theme like feminism, education, love and Desire, superstitions etc. The story revolves around the protagonist character of Rebati who wants to study girls and their education are one of the most controversial issues of Indian history. It had been 69 years of our independence and we are living in the 21st century where we are talking about the smart cities and bullet trains but the otherside government is Force to run the campaign like 'Beti Padhao' 'Desh bachao' this campaign show that the problems of women education still not completed. It can be seen through the event that happen in the period of 2015, University of Aligarh announced that girls are not allowed to enter in the library. The library is fell down of Rebati when she declared that her education is responsible for the death of family members buy Cholera epidemic.

The aim is to understand the value of gender disparity and the power of equality among men and women in the society. That is the need of global world. Theme of explored in the story of 'Rebati' The story of Rebati, it is clear that discrimination, Stenotyping objection appreciation and

patriarchy in the field of literacy criticism. The feminist Ellain Showalter describe the development of theory with having three phare. The purpose of the stories to open general evaluation of women historical and academic contribution is responsible to the belief of women's living.

The present story is based on women perspectives where affliction of women characters are reflected in the story for showing Indian culture. Where the structure is inbalance and inequality about man and women. The narrator open the question of right of education to all should be equal and not to follow discrimination for women. Even she was talented and intelligent. She is very good in singing. She sings beautiful bhajans and read shalocks of Bhagavad Gita. Basudev Mahapatra enters in the village as school teacher. Basu got his graduation degree from a school of Cuttak and was an orphan so Shyambandhu's wife treated him as her own child and care the family and the family members. The narrator here open issues like her affection or short emotion with each other. The tragedy like place in the story when village affected by the cholera.

The narrator has been pointed feminist approach to look for social culture and economic issues that were happened in that year. Feminism for English language learners the belief that men and women should have equal rights and opportunities. It is an organised activity in support of women right and interest. The feminist believes that women and men should have equal rights and opportunities. It is an organised activity in support of women. Fakir Mohan Senapati is modern feminist writer who presented the importance of rights of women education.

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A STUDY OF THE EXPENDITURE ON SELF-HELP GROUP OF SUVARN JAYANTI SHARI ROJGAR YOJANA IN KOLHAPUR MUNICIPAL CORPORATION

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Abstract

Researcher has focused on the expenditure on Self Help Group of Suvarn Jayanti Shari Rojgar Yojana (SJSRY) in Kolhapur Municipal Corporation. Aim of this study is to study the allotted fund and actual expenditure on self-help group of SJSRY in Kolhapur Municipal Corporation and also studied Self-Help Groups movement for women Empowerment. For the collection of data researcher has used secondary source. The study is analytical and descriptive in nature. Secondary data required for the study are collected from books, journals and other periodicals and reports of the Government and other agencies. It is found that the SHG are expected to play vital role in the economic upliftment of the women and their economic empowerment.

Keywords: Self Help Group, SJSRY, Women Empowerment and Economic Development etc.

1. Introduction:

Women's economic empowerment is now widely recognized by governments and businesses around the world as important in its own right, as well as essential for human progress and business success. It has been hailed as a critical driver of economic growth, a pre-condition for alleviating poverty, and the foundation for ensuring every child has a sustainable future. World leaders who gathered at the United Nations in September 2015 reaffirmed this when they adopted the Sustainable Development Goals (SDGs), a universal and ambitious set of 17 goals that made gender equality and the empowerment of women and girls a priority of international and national development agendas. It is also why more than 1,000 business leaders representing some of the largest companies from around the world have committed to the Women's Empowerment Principles.

A self-help group (SHG) is a village-based financial Intermediary committee usually composed of 10–20 local Women or men. A mixed group is generally not preferred. Most self-help groups are located in India, though SHGs can be found in other countries, especially in South Asia and Southeast Asia. Members make small regular savings contributions over a few months until there is enough capital in the group to begin lending. Funds may then be lent back to the members or to others in the village for any purpose. In India, many SHGs are 'linked' to banks for the delivery of micro-credit. A self-help group may be registered or unregistered. It typically comprises a group of micro entrepreneurs having homogeneous social and economic backgrounds; all voluntarily coming together to save regular small sums of money, mutually agreeing and contribute to a common fund and to meet their emergency needs on the basis of mutual help. They boost up their resources to become financially stable, taking loans from the money collected by that group and by making everybody in that group self-employed. The group members use collective wisdom and peer pressure to ensure proper end-use of credit and timely repayment. Self-help groups are started by non-governmental organizations (NGOs) that generally have broad anti-poverty agendas. Self-help groups are seen as instruments for goals including empowering women, developing leadership abilities among poor people, increasing school enrollments, and improving nutrition and the use of birth control.

2. Objectives of The Study:

1. To study the allotted fund and actual expenditure on self-help group of SJSRY in Kolhapur municipal corporation.
2. To study of Self-Help Groups movement for women Empowerment

3. Methodology:

Every research is necessary a specific methodology so for the present research has used specific methodology. For the collection of data researcher has used secondary source. The study is analytical and descriptive in nature. Secondary data required for the study are collected from books, journals and other periodicals and reports of the Government and other agencies.

4. Limitation Of The Study:

The major limitation of this research is that the present research is related to allotted fund and actual expenditure on self-help group of SJSRY in Kolhapur Municipal Corporation.

5. Shg's Movement In India:

The Self-Help Group movement became a silent revolution within a short span in the rural credit delivery system in many parts of the world. It has been documented that nearly 53 developing countries including India, 88 have taken up this on a large scale. The Government of India is supporting the SHG movement. The main object of National Policy for Empowerment of Women (NPEW), 2001 is economic empowerment of women. The policy aims at enhancing supply of credit to the women through SHGs.

6. Economic Empowerment of Women:

Economic empowerment is the process by which improved economic resources are generated and better. This process includes reduction of poverty, creation of employment erasing inequality. Economic power is often easily converted into incised decision making power and social status. All the poverty alleviation programmers were concentrated on when as they were economically more underprivileged than men and as their upbringing and mainstreaming are critical for the economical development of nation. Economic empowerment is nothing but making women aware about their importance in economic development and proved them space for attending economic independence and account their substantial contribution to the production process Economic empowerment in terms of increased income, self-employment and thrift creation may result in women's ability to influence or make decision, increased self confidence, better status and role in household etc. It emphasizes on breaking of vicious circle of poverty, reduction in vulnerability, enhancement in resources available for utilization and diversification towards higher income activities. It is expected that microfinance provided to women SHG's for promoting of productive activities or entrepreneurship will bring out positive impact on asset base owned by women, monthly income, savings, decision making ability related to enterprises, reduction in the vulnerability in case of emergencies and improvement in the monthly consumption level and family welfare (Basargekar, 2009). The present study deals with the link between the microfinance and women's economic empowerment through SHGs in the rural areas with respect to development of livelihood.

7. Data Analysis And Interpretation

The women from the same village ranging from 12 to 20 economically backward will be its members. The Self-Help Group avoids caste and communal distinction and stress for equality and unity. The decision-making in the family affairs is vested in the hands of the women member, after her involvement. In the SHGs they create awareness in the aspects of family welfare and sanitation. These women make their girl, children educated at least in the higher secondary level. They also work for the gender equality and women's rights. Individual development like leadership qualities and other activities among women are promoted within this movement from these SHGs. The women members in the SHGs have the habit of saving. They were educated by these groups to get loan facilities and repay the same properly. They also get loans from the banks and also get the grants from the government. They are enabled to sell the products, produced by them in the nearby markets. Thus,

they get an equal share in the existing output. So the economic empowerment starts form stage by stage through the self-help groups. The following table shows the expenditure on Self-help Group of SJSRY in KMC.

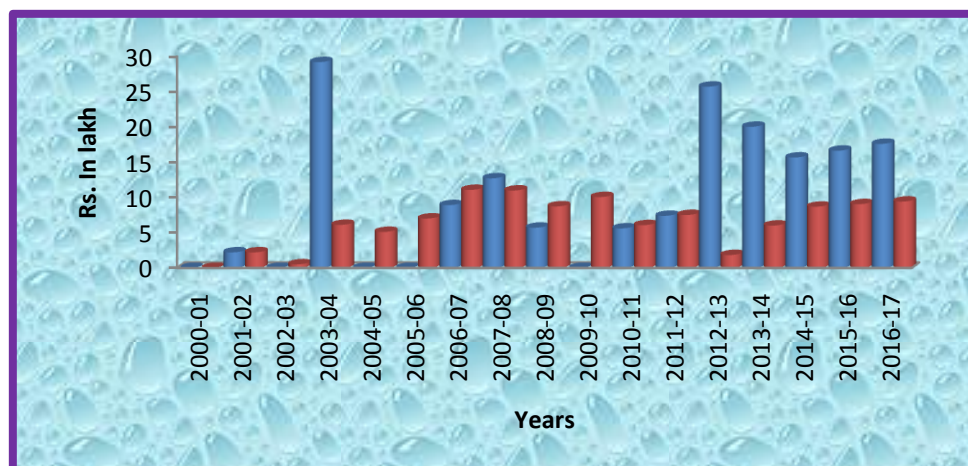
Table 1
Allotted Fund and Actual Expenditure on Self-Help Group of SJSRY in Kolhapur Municipal Corporation
 (Rs. In lakh)

Year	KMC	
	Allotted Fund	Actual Expenditure
2000-01	0.00	0.00
2001-02	2.20	2.20
2002-03	0.00	0.50
2003-04	29.19	6.10
2004-05	0.00	5.10
2005-06	0.00	7.00
2006-07	8.90	11.06
2007-08	12.70	10.97
2008-09	5.70	8.72
2009-10	0.00	10.05
2010-11	5.60	6.06
2011-12	7.38	7.50
2012-13	25.71	1.82
2013-14	20.01	6.00
2014-15	15.65	8.68
2015-16	16.62	9.04
2016-17	17.59	9.41
Total	168.26	110.21
Average	9.90	6.48
SD	9.50	3.54
CV	95.97	54.59
MAX	29.19	11.06
MIN	0	0

Source: Administrative Reports of SJSRY by K. (2000-01 to 2016-2017).

S.D: Standard Deviation, C.V.: Co-efficient of Variation, MAX.: Maximum, MIN., Minimum.

Graph No 1
Allotted Fund And Actual Expenditure On Self-Help Group of SJSRY In Kolhapur Municipal



Corporation

In this table no 1 and graph no. 1 shows that the allotted fund and actual expenditure on self-help group of SJSRY in Kolhapur Municipal Corporation. Depicts the allotted funds and actual expenditure of Self-help Group in KMC during the seventeen years of the study period. It has been observed that the allotted funds of KMC, which was at the highest level in the year 2003-04 afterwards persistently declined up to 2009-10 and again it showed increasing trends. Moreover the actual expenditure of KMC showed increasing trends in the year 2009-10, afterward it declined in 2012-13 and remain it was raising trend. This was Rs. 2.20 lakh in 2000-01, increased to Rs. 6.00 lakh in 2013-14. The Simple Growth Rate (S.G.R) of actual expenditure on Self-help Group for a period of 13 years was 13.29 percent. It should be also pointed out that allotted fund was always more than the actual expenditure with the exception of 2002-03, 2004-05 to 2006-07 and 2009-10 to 2011-12 this is cleared from figure besides. Based on coefficient of variation of allotted fund has realized the high degree of variation in KMC i.e. 95.97 percent. Besides relatively more variation was recognized in actual expenditure of homogeneity in actual expenditure of KMC. . It should be also pointed out that allotted fund was always more than the actual expenditure with the ever year. The foregoing analysis reveals that the growth of allotted fund was more registered in KMC. Furthermore, it indicates that actual expenditure of Municipal Corporation was decreasing in the ending years of the study. Coefficient of variation of allotted fund has realized the high degree of variation in KMC i.e.95.97. Comparison of actual expenditure exhibits the low degree of variation was realized in KMC 54.59. The foregoing analysis reveals that the Average of allotted fund was more in KMC that is 9.90 more than Actual Expenditure that is 6.48. Furthermore, it indicates that actual expenditure of Municipal Corporation was decreasing in the ending years of the study.

Conclusion

Social exclusion and discrimination in general, and gender bias in particular is a major problem in the countries like India. This required dealing with the problem of empowerment of the socially deprived section of the society like women. The empowerment of women is a remedy on the social discrimination and deprivation of the women based on the the gender discrimination. The SHG are expected to play vital role in the economic upliftment of the women and their economic empowerment. The present study reveals that the women SHGs have not been succeeded in the economic empowerment of the women especially in the study area that is Kolhapur, which is progressive district particularly on social ground. No doubt, it is the thing of concern. Hence the numbers of such studies are required for the policy guidelines and proper action plan and its implementation. The present study is a little bit attempts in that direction. It will be useful to the researchers, women policy makers, NGOs and social workers. There is wide scope in the study on the empowerment of the women through the SHGs, because the present study concentrates on the women economic empowerment, and not the social, political empowerment through SHGs.

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CONTRIBUTION OF WOMEN IN ENVIRONMENTAL AWARENESS**Asst.Prof. Shri.Abhijit Krishna Kumbhar**

Mahila mahavidyalaya Kasaba Beed.

Abstract-

This study provides a general review and a case study of women's involvement in environmental management in Plateau state. Primary data were generated from Questionnaire survey of women from six local government areas. Majority of the women (79.2%) are involved in farming and contributed significantly to land/soil conservation. (78.4%) of them have planted tree or flowers in the last five years while (79.2%) indicated clearing their surroundings daily in terms of sweeping, clearing drainages and refuse disposal. Problems faced by the women include lack of waste disposal equipment, poor drainage systems and lack of awareness among the general public. Appropriate recommendations were proffered to enhance women involvement in environmental protection and management.

Introduction-

A lot of studies on women and environment have shown that women are significant actors in natural resources management and they are major contributors to environment rehabilitation and conservation. In addressing some key environmental problems women play a major role. Women through their roles as farmers and as collectors of water and firewood have a close connection with their local environment and often suffer most directly from environmental problems.

Women direct contact with environment has produced their deep-knowledge about the environment. Thus, women have served as agriculturalists, water resources managers and traditional scientists among others. Women are not only Knowledgeable about the environment, they are also protective and caring (shettima, 1996). Women being primarily responsible for domestic and household management interact more intensively with both the natural and built environment more than men. Consequently, they are more likely to suffer from a degraded home, neighborhood and city environment and to shoulder more of the burden that go with living in poor housing and communities with inadequate residential and health infrastructure since they spend more time at home and its immediate vicinity (Etta, 1999). Governments the world over are now seeing the global dimension of a number of environment problems, such as climate change, ozone depletion, dumping of hazardous wastes, destruction of biological resources and of forests and the impact of desertification (Tolba, 1992) therefore, the need to protect the environment became imperative.

Women have recorded successes in solving environmental problems all over the world. In India, the women realized that degradation of productive land has led to the erosion of top soil; the choking of water drainage was causing salinity and loss of food crops. They collectively leased degraded land and revived them through traditional farming. In three years 700 acres of land were restored to productive use (Ress, 1992) they are more concerned about environmental protection and ecological preservation. Dankelman and Davidson (1998) observed that women play a major role in managing their natural surroundings and adopt several mechanisms to deal with the kinds of environmental crisis they face. They however, observed that the response of government have not been significant and as a result women, men and children continue to face problems including pollution, poor services, human waste pollution, fumes from household fuel and the consequences of soil erosion and flooding.

- **A Review of the Role of Women in Environmental Management and Protection-**

1. **Women in Agricultural and Soil Conservation:**

All over the world, women contributed to agricultural production. They produce more than half of all the food that is grown (FAO, 1996). In sub-Sahara African and the Caribbean, women produce 80% of basic food stuffs, in Asia they provide fifty to ninety percent of the labour force for rice cultivation and 60% are involved in farming in Adamawa State Nigeria as reported by Adebayo et al (2005). Women roles in agriculture as listed by Levingo (1987) include; production and distribution, planting and cultivation, weeding, hoeing, harvesting and storage. Women in Imo state of Nigeria, Gurei district of Adamawa State and women in (Yola North and South Local Government Areas) contribute to food production (Ohuegbe

as cited by Saito and Spurling, 1992 Adebayo 1998). These women apart from growing crops also engage in livestock production (e.g. sheep, goat and poultry) we can see that women interact closely with the environment (land in particular). As victims of soil degradation, women have participated actively in soil conservation projects. Example is the project Agro-forestia in Yatenga, Burkina Faso. Igbo women now undertake some of the conventional male agricultural tasks in addition to those in the female domain (Ezumah and Domenico, 1995).

2. Women in Forest Management and Tree Planting:

The need to protect biological diversity (forest) has been realized. This is because forests play a vital role in protecting the soils, water sheds and climatic stability. They are also rich sources of products-ranging from fruits, pharmaceuticals and latex to timber. Apart from that, Tolba (1992) rightly noted that loss of the species and the forests is something that cannot come back again, extinction is forever, whereas water pollution, air pollution, ozone depletion and desertification could all be controlled or minimized. Unfortunately, the main sources of energy (cooking fuel) for women are from natural resources viz charcoal, firewood and kerosene, intensive use of which can lead to deforestation, soil degradation and air pollution. Only very few rich women use gas or electric cookers. The interesting part of the whole dilemma is that we have greater women participation in forest management through tree planting, rehabilitation or protection.

Similarly, in Kenya, soil degradation and deforestation have created an acute shortage of wood, the women major source of energy. Thus, a green Belt movement of Kenya was formed, it planted over 7million trees in 10years and set up over 1000 tree nurseries to the extent that it harvested fuel wood from its own trees and the fruit trees are bearing fruits. In addition, women participated in providing seedlings in nursery and flowers to beauty the environment (May, 1994). It is now very clear that women globally are playing a key role in the protection of the environment. As rightly pointed out by May (1994), women worldwide are part of a growing movement for the protection of the living world, environment health and security, justice and the alleviation of poverty. Women play a major part in the protection of biological diversity through their many roles and responsibilities. One of the ways of protecting the environment and reducing hazard such as wind storms is by planting trees. As revealed by Adebayo et al 2001, that 70% of women in Adamawa state, Nigeria have planted trees in the last five years in their compounds 21% planted trees on their farms.

3. Water Resources Management:

Women are always at the centre of the management of the communal water resources and house hold water requirement a survey conducted by Etta (1999) at Maroko Lower – income settlement in Lagos confirmed that the communal level, women are always in charge of the control and management of communal tap or water points. At times, they lock up the taps to prevent children from damaging the water pipes. At the household level, the burden of fetching water for cooking washing e.t.c falls on the women and girls. While men control the water trade. Where women do not have access to the tap water, they make use of streams rain water, well, rivers. e.t.c. At times, women also suffer from water pollution from untreated sewage which has a lot of health hazard .

Conclusion-

The present paper has discussed how different way women have given their contribution actively in environmental protection and natural resources management in order to maintain sustainable use of environmental resources. We should work on the issues that can help the goal of women empowerment the critical role of women as resource manager, as community activists as environmental advocates must be recognized when strategies for the protection of environment are being developed.

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‘नीला आकाश’ उपन्यास में अम्बेडकरवादी चिंतन

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प्रस्तावना :

सच्चा साहित्यकार अपनी रचनाओं से संवेदना का विस्तार करते हुए क्रांति की प्रेरणा देता है। क्रांति से होनेवाला सामाजिक परिवर्तन संबंधित लोगों के मन:मस्तिष्क को प्रभावित करता है। डॉ.अम्बेडकरजी के अथक प्रयासों का परिणाम है कि आज दलित साहित्यकार निर्भय होकर अपनी संवेदना को वाणी दे रहा है। अम्बेडकरवादी विचारों से प्रभावित डॉ.सुशीला टाकभौरै अपने सृजन में अम्बेडकरवादी विचारों को विस्तार देते हुए सामाजिक उत्तरदायित्व निभा रही है। कथा, कविता, नाटक, एकांकी, आत्मकथा, साक्षात्कार, विवरणात्मक लेखन के साथ सुशीलाजी ने उपन्यास विधा में भी अपना स्थान निर्माण किया है। अब तक उनके तीन उपन्यासों का विमोचन हुआ है—१.नीला आकाश २.तुम्हें बदलना होगा ३.वह लडकी आदि। विश्व भारती प्रकाशन द्वारा प्रकाशित ‘नीला आकाश’ उपन्यास का २२ अक्टू. २०१३ को हिंदी भवन नई दिल्ली में लोकार्पण हुआ है। ये सुशीला टाकभौरै का प्रथम उपन्यास है। विवेच्य उपन्यास में अम्बेडकरवादी विचारधारा प्रवाहित हुयी है। अतः उपन्यास में दलित जीवन को उदध्वाटित करने के साथ ही उनमें स्थित भ्रामक धारणाओं को नष्ट करने का प्रयास किया है। दलित जीवन की समस्याओं का समाधान डॉ.अम्बेडकर के विचारों से किया है। डॉ. सुशीला टाकभौरै ने अम्बेडकरवादी विचारधारा से अपने साहित्य को लोकधर्मी बनाया है।

अम्बेडकरवादी विचारधारा:

अम्बेडकरवाद से तात्पर्य है,—१.मानवतावादी सामाजिक व्यवस्था निर्माण करने वाले तत्वज्ञान को अम्बेडकरवाद कहते हैं। २.अम्बेडकरवाद मानव मुक्ति का विचार है। ३.उच्च—नीच भेद, जाति भेद, स्त्री—पुरुष भेद को नकारनेवाली विचारधारा अम्बेडकरवाद है। ४. अम्बेडकरवादी विचारधारा का लक्ष्य रूढ़िवादी, शोषित, अमानवीय समाज व्यवस्था से दुखीजनों को मुक्ति दिलाना तथा समता, स्वतंत्रता,बंधुता एवं न्याय की स्थापना करना है। अम्बेडकरवाद सामाजिक परिवर्तन का मूलमंत्र है। अतः मानवी जीवन की मूलव्यवस्था, जनजागृति का अंगार, क्रांतिकारी संवेदना, शोषण के खिलाफ वाणी, अन्याय,अंधश्रद्धा,अज्ञान का विरोध, दलित अस्मिता एवं अस्तित्व का रक्षक, धर्मनिरपेक्ष क्रांतिकारी विचार अम्बेडकरवाद है। अम्बेडकरवाद वैज्ञानिक दृष्टिकोण रखता है।

नीला आकाश:

नीला आकाश उपन्यास दलितों के **आत्म सम्मान एवं अस्मिता** के संघर्ष को उजागर करता है। विवेच्य उपन्यास में अस्पृश्यता एवं असमानता से मुक्ति, गलत रूढ़ि—परंपरा का त्याग, नारी सशक्तिकरण, यथास्थिती के प्रति विद्रोह, जाति व्यवस्था का विरोध और आंतरजातिय विवाह की आवश्यकता आदि पर प्रकाश डाला गया है। अम्बेडकर जी शांति और बुद्धि के पर्याय है। शांति एवं अहिंसा के मार्ग से बौद्धिकता के बल पर अपने अस्तित्व को सिद्ध करने का संदेश उपन्यास देता है। चंद्रपाल सोनटक्के कहते हैं, “नीला आकाश उपन्यास अम्बेडकरवादी विचारधारा का प्रतीक है। नीलिमा और आकाश दोनों पात्रों को आगे जाकर बहुत काम करना है।.....नीला आकाश जो स्वयं सिद्ध है। इसे उपन्यास रूप में लेखिका ने समाज के बीच आह्वान के रूप में पेश किया है। नीलिमा आकाश समाज की एकता चाहते हैं। आंतरजातिय विवाह सर्व सम्मति से स्वीकार किये जाने चाहिए। इससे समाज संगठित होकर मजबूत बनेगा।” उपन्यास का आधार श्रद्धा, जुड़ो और लड़ो है। दलितों के पिछड़ेपन का कारण शिक्षा का अभाव है। अज्ञान, अंधविश्वास, रूढ़िवादी मानसिकता, व्यसनाधिनता, हिनता का भाव आदि के कारण दलितों का शोषण होता है। नीला आकाश में तीन पीढ़ियों के शोषण का यथार्थ चित्रण किया है।

नीला आकाश मुख्य रूप से **दलितों की व्यथा और एकता की कथा** है। उपन्यास का परिवेश महाराष्ट्र के कान्हन गाँव का है। जाति व्यवस्था के कारण पुरा गाँव जाति और वर्ण में अलग अलग बस्तियों में विभक्त हुआ है। रूढ़ि परंपरानुसार अछूतों की बस्ती ‘सेवानगर’ गाँव के बाहर है। सेवानगर में रहनेवाले भिकू मोरे, गंगाराम, भोला कांबले, लखन खिलारे, कालीचरण चौहान के ईद गिर्द उपन्यास की कथावस्तु बुनी गयी है। सेवानगर के दलित अपने परंपरागत जाति

व्यवसाय से जुड़े है। मातंग जाति वाल्मीकि जाति से छुत करती है। यह बात कलीद्वारा सामने आयी है। उपजाति भेद के कारण एक जाति दूसरे जाति से उँच—नीच का भेद रखती हैं। डॉ.अम्बेडकर कहते है, 'छुआछूत केवल हिंदू संस्कृति में है। वह धार्मिक कारणों से। यह बुराई पूरे देश में ही नहीं, बल्कि इस देश के हिंदू विदेशों में जहाँ भी गये, वहाँ इस बुराई को साथ लेकर गये।' उपन्यास की गौण कथाएँ मुख्य कथा में प्रवाह निर्माण करती है।'

गाँव में जातिभेद होने के कारण कालिचरण की माँ सुगिया हिंदू महाजनों से डरती है। उसे इस बात की भनक लगती है कि कुछ जवान और बूढे दुलारी को घूरते रहते है। महाजनों का असभ्य वर्तन दुलारी के लिए घातक बन सकता है। इसलिए वह दस साल की कम उम्र में ही दुलारी की शादी करवा देती है। बाल विवाह के कारण दलित स्त्री को कम उम्र में ही विधवा के रूप में नरक यातनाएँ भुगतनी पडती हैं। नारी के दयनीय दशा का एक कारण स्त्री का स्त्री के प्रति दोहरा दृष्टिकोण है। कलिया को अपनी बहु रामबाई के सुख—दुख की जरा भी चिंता नहीं है। रामबाई का पति उसे रोज मार—पिट करता है, लेकिन कलिया तटस्थ रहकर सब देखती है। चंदरी का परिवार अभावग्रस्त है। चंदरी चिंता रहित जीवन पसंद करती है। वह पति भिकूजी से कहती है, 'कडी मेहनत के बाद खा पिकर दिल खुश हो जाए इससे ज्यादा और क्या चाहिए। हमें कौनसा धन जोडना है कि मरने के बाद अपना धन छाती पर रखकर ले जाना है।'² यहाँ निम्न जाति की निर्धनता का परिचय मिलता है। डॉ.अम्बेडकर गलत रूढि परंपरा के विरोधी थे। भिकूजी, रामकिसन और चंदरी रूढि परंपरा के विरोध में संघर्ष करते हैं। पूजा के प्रावधान में बकरे की बलि चढाने के रीति एवं ग्रहण के समय दान मांगने की पध्दति का विरोध करते हैं। दलितों में आत्मसम्मान की भावना जागृत करते है।

शिक्षा जैसे पवित्र क्षेत्र में हो रहे शोषण एवं भेद नीति से चंदरी के मन में आक्रोश पैदा हो जाता है। स्कूल मास्टर के मारपिट और अपमान के कारण चंदरी के बच्चे पढ—लिख नहीं पाते हैं। वैज्ञानिक दृष्टि रखने वाली चंदरी ऐसे दुष्ट मास्टरों को ईट का जवाब पत्थर से देते हुए कहती है, '...जातिभेद, उँच—नीच के सारे नियम कानून इन्हीं पंडितों ने बनाए है और कहते है, भगवान ने बनाए है। भगवान क्या किसी के साथ बेईमानी करता है? अरे जिस दिन भगवान बेईमानी करेगा, तब फिर उसे कौन पूजेगा?...'³ बेटियों के प्रति मास्टर माखनलाल की अनियत देखकर चंदरी उसे खरी खोटी सुनाते हुए कहती है, 'अरे पापी अपनी बहन बेटियों को भी पाप की नजर से देखते हो ? तुम्हारे धर्म ग्रंथों में यही सब लिखा है क्या? अपनी कथा कहानियों में यही बताते हो? पाखंडियों अब तो शर्म करो।'⁴ चंदरी का पुर्नजन्म फल पर विश्वास नहीं है। वह हर बात को सत्य प्रमाण पर स्वीकार करती है। नीलिमा स्त्री—पुरुष समानता की पक्षधर है। मानव मन के जिस पहलु को उत्तेजित किया जाए वह उसी के अनुरूप बदल जाता है। नीलिमा चंदू पहलवान के चेतनाशील मन को प्रेरित करते हुए डॉ. अम्बेडकरजी के कार्य को स्पष्ट करती है।

भिकूजी और चंदरी आर्थिक अभाव में जीवन व्यतीत करते है। रामकिसन शिक्षकों के घृणा एवं प्रताडना के कारण पढाई छोड देता है। आकाश और नीलिमा जिद्द एवं मेहनत के बल पर शिक्षा प्राप्त करते है तथा समाज सुधार का कार्य करते है। आकाश और नीलिमा अम्बेडकरवादी विचारों से प्रेरणा ग्रहण करते है। अम्बेडकर जी शिक्षा को दलितों के उन्नति का एकमात्र मार्ग मानते है। शिक्षा के अभाव में दलित जन अपनी हिनावस्था का कारण पुर्वजन्म का कर्म मानते है। अंधविश्वास के कारण परंपरागत जातिव्यवसाय को छोडने के लिए तैयार नहीं है। जाति का संबंध रोजगार से जोडा गया है। 'मानो रोजगार हमारी पहचान है। लोग हमसे नफरत करते है। हमारी जाति को छोटा मानते है। जाति कभी जाती नहीं हैं। लोग किसी का परिचय पाने के लिए पहले उसकी जाति पूछते हैं। गांव में आये अनजान लोग और दूसरे गांव में जाने पर वहाँ के मिले अनजान लोग किसी न किसी तरह पता लगा लेते है कि हमारी जाति क्या है ?'⁵ 'आप निम्न जाति के लगते नहीं।' ये वाक्य एक गालि है। परंतु संकुचित वृत्ति के लोग इस पर गर्व करते है। 'क्या, निम्न जाति की कोई अलग पहचान है?' भिकू के कथन में अम्बेडकरवादी विचाधारा लक्षित होती है, 'जाति के बिना क्या इंसान नहीं दिखाई देते तुम्हें ? अरे इंसान को इंसान समझो तभी तुम इंसान कहलाओगे।'⁶ मानवतावादी धर्म से ही भारतीय एकता मजबूत बनेगी। जातियता की भावना ने देश को खोकला बना दिया है।

डॉ.अम्बेडकर जी जातिभेद नष्ट करने के लिए आंतरजातिय विवाह को आवश्यक मानते है। नीला आकाश उपन्यास में आकाश और नीलिमा बौध्द पध्दति से आंतरजातिय विवाह करते है। लेखिका के दृष्टि से जिस धर्म ने निम्न जाति के साथ पशु से भी बदतर व्यवहार किया उसे स्वीकारने का मतलब है, अन्याय को प्रश्रय देना। नीलिमा कहती है, 'हमें हिंदूवादी रीति ने दिया है— छुआछूत, अपमान, अन्याय, शोषण, अत्याचार। क्या कभी किसी ने सोचा कि हम हिंदू

केवल इसलिए है कि हम सवर्ण की सेवा करते हैं। क्योंकि वे जानते हैं कि जिस दिन सफाईकर्मी समाज ईसाई, मुसलमान, बौद्ध धर्म स्वीकारेगा फिर वह सफाई करने उनके घर नहीं जायेगा।⁹ लेखिका निम्न जाति के दुर्बलता कारण उच्चवर्ग को मानती है। “उच्चवर्ग ने हमें भी इसी तरह अपने आश्रित रखा है। हमारी शक्ति को आगे बढ़ने की हमारी क्षमता को उन्होंने हमसे छिन लिया है। हमें कमजोर असहाय बना दिया है।”¹⁰ लेखिका ये बताती है कि नये युग में नये जीवन की शुरुवात गौतम बुद्ध के बहुजन ‘हिताय बहुजन सुखाय’ के संदेश से होनी चाहिए। अम्बेडकर के त्याग, संघर्ष और समाज कल्याण के कार्यों से प्रेरणा लेने के संकल्प से शुरू होनी चाहिए। तभी हमारी पीढ़ियाँ प्रगति परिवर्तन के मार्ग पर आगे बढ़ सकेंगी।

अम्बेडकर जी **नारी सशक्तिकरण** के पक्षधर थे। सदियों से गुलामी में जीवन व्यतीत करने वाली सत्री को दास्यता से बाहर निकालने का कार्य अम्बेडकरजी ने किया है। उन्होंने हिंदू कोड बिलद्वारा **नारी को मानवाधिकार** प्रदान किये। मानवाधिकार के रक्षा के लिए कानून बनाया। इस सुरक्षा कवच ने **स्त्री में आत्मबल** निर्माण किया है। वह अपने अस्तित्व के रक्षा के लिए लड़ रही है। नारी के संविधानिक हक्क और अधिकार के लिए मंत्री पद से इस्तिफा देने वाले डॉ. अम्बेडकर जी पहले मंत्री हैं। उन्हें नारी क्षमता की पहचान थी। सती प्रथा के विरोध में अधिनियम, दहेज प्रथा के विरोध में नियम, तलाक के बाद पति से खर्च पाने का अधिनियम, पुर्नविवाह का अधिनियम, विधवा विवाह का अधिनियम आदि के द्वारा स्त्री को सम्मान के साथ जीने का अधिकार दिया है। वे नारी को समाज और संस्कृति का आधार मानते थे। नारी का अपमान करने वाले लोगों से रामकिसन कहता है, “स्त्रियाँ ही समाज और संस्कृति का आधार हैं। प्यार, स्नेह और सम्मान के साथ बचपन से उन्हें सबल बनाकर समाज और संस्कृति को सबल बनाना चाहिए।”¹¹

डॉ. अम्बेडकर ने हिनता का बोध कराने वाले **जाति व्यवसाय को छोड़ने** का संदेश दिया है। निम्न जाति से घृणा का कारण परंपरागत जाति व्यवसाय है। उपजीविका के अन्य साधन के अभाव में निम्न वर्ग पर जबरन साफ-सफाई का काम थोप दिया जाता है। आत्मसम्मान को चोट पहुँचाने वाले जाति व्यवसाय से छुटकारा पाने का संदेश अम्बेडकरजी ने दिया है। स्कूल का हेडमास्टर चन्दरी को सीवर लाइन खोलने का काम सौंपता है। परंतु चन्दरी, भीकूजी और रामकिसन यह निर्णय लेते हैं कि, “ऐसी नौकरी हमें नहीं चाहिए, जो काम हमारे आत्मसम्मान को चोट पहुँचाता है। वह काम हम नहीं करेंगे। भले ही इसके बदले हमें कष्ट उठाना पड़े, भूखे रहना पड़े, फिर भी यह काम हम नहीं करेंगे।”¹² वर्तमान युग में दलितों में चेतना जागृत हुयी है।

दलितों में आपसी उँच नीच भेद के कारण **एकता** का अभाव है। अलग अलग दलित समुदाय डॉ. अम्बेडकर, अण्णाभाऊ साठे, संत रैदास, वाल्मिकि आदि को अपना नेता एवं गुरु मानते हैं। इसलिए उनमें मनमुटाव होता है। उनमें आपसी वैमनस्य की भावना निर्माण होती है। जो समाज के लिए घातक है। उपन्यास में वाल्मीकि समाज वाल्मीकि को अपना गुरु मानता है, मातंग समाज अण्णाभाऊ साठे को अपना नेता मानते हैं तो महार जाति के लोग डॉ. अम्बेडकर जी को मानते हैं। अतः जाति के अनुसार लोगों ने समाज सुधारकों का भी बँटवारा किया है। उपन्यास में गंगाराम डॉ. अम्बेडकरजी के जयंती समारोह मनाने में अवरोध डालता है। लेखिका ने बड़े ही सुझबूझ से इस समस्या का समाधान किया है। रामकिसन गंगाराम को समझाते हुए कहता है कि, “अण्णाभाऊ साठे ने कहा है कि—हमारा नेता डॉ. भीमराव अम्बेडकर हैं।” नीलिमा सेवानगर के लोगों को डॉ. अम्बेडकरजी के कार्यों से अवगत कराते हुए कहती है, “केवल महाराष्ट्र ही नहीं बल्कि पूरे देश में अछूत दलित जाति के लोग अपने नेता डॉ. अम्बेडकर की जयंती कार्यक्रम मनाते हैं। इन्होंने ही अपने देश का संविधान लिखा है और संविधान में हमें सवर्णों के बराबर **शिक्षा और नौकरी** पाने का अधिकार दिए हैं। उनके बताए मार्ग पर चलकर ही हम आगे बढ़ सकेंगे।”¹³ अम्बेडकर जयंती में रूकावट डालनेवाले चंदू चौहान को आकाश कहता है, “डॉ. अम्बेडकर ने सभी शूद्र, अछूत, शोषित, पीडित, दलित, पिछड़ी जातियों के उत्थान के लिए संघर्ष किया है। **शिक्षा, संगठन और संघर्ष** की राह बाबासाहब ने दिखाई है। **समता और सम्मान का अधिकार** बाबासाहब ने दिलाया है।”¹⁴ आकाश और नीलिमा अम्बेडकरवादी आंदोलन से जुड़कर दलितों की स्थिति को सुधारने के लिए बनाई गई सरकारी योजनाओं जैसे म. ज्योतिराव फुले समाज कल्याण संस्था, डॉ. अम्बेडकर समाज कल्याण संस्था की जानकारी देने का कार्य करते हैं।

निष्कर्ष :

अम्बेडकरवादी विचारधारा से प्रभावित पात्र भिकूजी, चंदरी, नीलिमा एवं आकाश दलितों में चेतना जागृत करते हैं। आकाश दलितों को दिशा निर्देश करते हुए संगठन, शिक्षा का महत्व, दलितोद्धार के लिए बनाई गयी सरकारी योजनाओं की जानकारी देता है। नीलिमा दलित महिलाओं में आत्मविश्वास और स्वाभिमान जागृत करती है। दलित महिलाएँ सामाजिक कार्यक्रम में हिस्सा लेती हैं। परिवार नियोजन की जिम्मेदारी उठाती है। दारूबंदी, नशाबंदी का मोर्चा सँभालती हैं और अन्याय का विरोध करती हैं। 'नीला आकाश' शोषित समाज की तस्वीर प्रस्तुत करता है। सभी पात्र अपने अपने स्तर पर संघर्ष करते हैं। उपन्यास का उद्देश्य अम्बेडकरजी के विचारों को जन-जन तक पहुँचाना है। उपन्यास में वर्णित प्रसंग एवं घटनाएँ डॉ. अम्बेडकरजी के विचारों को विस्तार देने में सहायक सिद्ध हुयी है। अतः नीला आकाश उपन्यास अम्बेडकरवादी विचारधारा से प्रभावित समता, समानता एवं बंधुता का उदध्वोष करने वाला, दलितों की शिक्षा, जागृति, सशक्तिकरण, उत्थान तथा मुक्ति का प्रबल इतिहास है।

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अलका सरावगी का उपन्यास 'शेष कादम्बरी' में चित्रित नारी

डॉ. विनोद प्रभाकर चन्नाळे

महाराष्ट्र उदयगिरी महाविद्यालय,
उदगीर जि.लातूर

प्रस्तावना :

समाज में नारी का स्थान अनन्यसाधारण रहा है। सृष्टि के निर्माण और संचालन में नारी की महत्वपूर्ण भूमिका रही है। नारी का स्थान विश्व में सर्वोपरि रहा है। नारी घर का आधारस्तंभ मानी जाती है। भले ही उसके अनेक रूप हो माँ, बहन, पत्नी, भाभी आदि अनेक रूपों में नारी अपने घर को संजोए रखती है। भारतीय संस्कृति में 'मातृदेवो भव' कहकर माँ को मौलिक स्थान दिया गया है। आज की नारी सफल एवं सक्षम बनकर दूसरों के लिए नई प्रेरणा बनी हुई है। जिनमें आज अनेक नाम लिए जा सकते हैं, जैसे-भूतपूर्व राष्ट्रपति प्रतिभाताई पाटील से लेकर आज पी.व्ही. सिंधू आदि-आदि अनेक नाम हम ले सकते हैं। जिन्होंने नयी प्रतिभा हमारे सामने रखी है।

नारी ने हमारी संस्कृति, धर्म एवं सभ्यता के निर्माण में महत्वपूर्ण भूमिका निभाई है। नारी पुरुष की प्रेरणा है और पुरुष संघर्ष का प्रतीक है। प्रेरणा एवं संघर्ष का समन्वय ही पूर्ण जीवन है। आशारानी व्होरा ने कहा है- "पुरुष को प्रकृति ने शरीर बल अधिक दिया है तो स्त्री को दृढता और शरीर सौंदर्य अधिक। पुरुष संसार में जोश और साहस भरने के लिए बना है तो स्त्री धैर्य और चरित्र सिखाने के लिए, करुणा और प्रेम बरसाने के लिए। दोनों की भिन्न प्रकृति से ही परस्पर पूरकता और जीवन की पूर्णता संभव है।"

'शेष कादम्बरी' अलका सरावगी का महत्वपूर्ण उपन्यास है। इस उपन्यास को के.के. बिरला फाउंडेशन के बिहारी पुरस्कार से सम्मानित किया गया है। उपन्यास का अनुवाद अनेक भाषाओं में किया गया है। 'शेष कादम्बरी' उपन्यास में स्त्री अस्मिता को प्रस्तुत किया गया है। अलका सरावगी का यह उपन्यास एक सदी से दूसरी सदी तक के समय और स्मृतियों के इतिहास के तनाव से नई उत्सुकता जगाता है। यह उपन्यास मुख्य रूप से स्त्री जीवन के हर पहलुओं को प्रकट करती है। उपन्यास में नारी के हर समस्याओं को बड़ी ही बारिकियों से उतारा गया है। प्राचीन काल के नारियों से लेकर आज के नारियों तक की कथा एवं उनकी व्यथा को सामने लाने का प्रयास अलका सरावगी ने किया है। नारी के दुःख, दर्द, वेदना, पीडा को उपन्यास में चित्रित किया है।

'शेष कादम्बरी' की मुख्य पात्र रुबी गुप्ता उर्फ रुबी दी है। रुबी गुप्ता सामाजिक कार्यकर्ता है। वह समाज में पीडित, दुःखी नारियों को आधार देती है। उनकी हर समस्या को दूर करने का काम रुबी गुप्ता करती है। रुबी दी ने अनेक पीडित एवं वेदना से युक्त नारियों का उद्धार किया हुआ है। रुबी दी ने छब्बीस सालों से 'परामर्श संस्था' के द्वारा अनेक स्त्रियों का उद्धार किया है। वह अनुशासनप्रिय, धर्मनिरपेक्ष, संघर्षशील, कर्तव्यनिष्ठ, साहसिक, निष्ठावान नारी पात्र है। रुबी दी अपने स्वयं के अस्तित्व से जुझती नारी भी है। अलका सरावगी ने रुबी दी का पात्र उभारकर समाज में नई प्रतिभा को प्रस्तुत किया हुआ है। जिससे आज की स्त्री उनके जैसा बनने की कोशिश कर सके।

'शेष कादम्बरी' उपन्यास में मुख्य पात्र में कादम्बरी भी है। जो आज के आधुनिक नारी का प्रतिनिधित्व करती है। जो हमेशा स्वच्छंद रूप में रहती है। कादम्बरी एक पत्रकार है। कादम्बरी अखबार और टी.वी. के लिए गहरे मुद्दों पर रिपोर्ट तैयार करती है। उसे लगता है कि, स्त्री की वेदना, दर्द, दुःख यह सब अब नहीं रहा है। बल्कि इन सबसे बाहर निकलकर हमें पुरुषों के साथ कंधे से कंधा मिलाकर काम करना चाहिए। वह एक आधुनिक युग की नारी है- "दरअसल मुझे दुनिया के एक बहुत बड़े प्रकाशक के लिए अलीपूर जेल के भीतर हुए उपद्रवों के इतिहास पर एक लेख लिखकर देना है।" कादम्बरी भारत देश के गरीब तथा समाज में हो रहे सभी कुप्रथा, कुरीति के विरोध में लेख लिखती है। सुखाग्रस्त इलाके में जाकर वहाँ की त्रासदी अपनी नानी को बताती है कि, तीन साल से लगातार सुखा पड रहा है, फिर भी सरकार हाथ पर हाथ धरे बैठी है। कोक, पेप्सी और बिसलेरी की कंपनियाँ अपना हजारों गैलन माल ट्रकों में वहाँ भेज सकती है तो सरकार पानी क्यों नहीं भेज सकती। कादम्बरी आज के आधुनिक नारी के लिए प्रेरणा का स्रोत बनी हुई है। जो सुशिक्षित, समझदार, तार्किक, गंभीर विचारवाली, व्यवहारकुशल है।

सविता 'शेष कादम्बरी' उपन्यास का महत्वपूर्ण पात्र है। सविता अपने पति से पीडित नारी है। शादी के पश्चात सविता के पति का अनेक स्त्रियों के साथ संबंध उसे पसंद नहीं आता। इसी वजह से उसके पति ने उसे बाहर निकाला है, तो दूसरी ओर उसके पिता और भाई भी उसे अपने घर में लेने के लिए तैयार नहीं है। सविता ऐसी स्त्री है जिसके जीवन का सुख से दूर-दूर तक कोई नाता नहीं है। उसे कोई अपने साथ, अपने पास रखना नहीं चाहता। चाहे परिवार के लोग हो या बाहरवाले। वह सदैव ही अपने अस्तित्व के लिए जुझती दिखाई पड़ती है। सविता के जीवन की व्यथा उसकी सहनशीलता, जुझारु प्रवृत्ति, परिस्थितियों का सामना करने की हिम्मत दर्शाती है। इसके साथ ही उसके बुराईयों

को भी नजरअंदाज नहीं किया जा सकता। जब रूबी दी के घर वह रहती है तो सायरा को मुसलमान होने के कारण अछूत मानकर रसोई में घुसने नहीं देती। उम्र से बड़ी श्यामा का भी सम्मान नहीं करती। कई व्यावहारिक भूलों के कारण सबको अपना दुश्मन बना बैठती है। सविता मानसिक तथा शारीरिक उत्पीडन का शिकार बनी हुई है। सविता अपनी अस्मिता को ढूँढने के लिए संघर्षरत बनी हुई है।

सायरा 'शेष कादम्बरी' उपन्यास में एक मंदबुद्धि, अविकसित मुस्लिम स्त्री पात्र है। सायरा को उसके ही भाई ने उसकी अस्वस्थ मानसिकता का नाजायज फायदा उठाकर उसका शारीरिक शोषण किया है। जिसके कारण वह गर्भवती हो गई है। रूबी गुप्ता उसका गर्भपात करवाकर उसे नया जीवन प्रदान करती है। उसे अपने सहायक के रूप में रख लेती है। अलका सरावगी ने समाज के विशेषता परिवार के अंदर छूपे साँपों को जो आज के वर्तमान युग में स्पष्ट रूप से सायरा के भाई के रूप में प्रकट हुए हैं, उनका यथार्थ चित्र हमारे सामने रखा है।

'शेष कादम्बरी' में माया बोस महत्त्वपूर्ण पात्र है। माया बोस रेडलाईट एरिया में रहनेवाली वेश्याओं का प्रतिनिधित्व करती है। वेश्या बनने के लिए माया बोस के पिता ही जिम्मेदार है। माया बोस के पिता एक शिक्षक है। एक शिक्षक, जो पूरे समाज के सामने आदर्श रहता है, लेकिन उसी ने अपनी ही बेटी का जीवन तार-तार कर दिया है। स्वयं उसी ने अपने हवस का शिकार बनाया है। इसी वजह से माया बोस वेश्या वृत्ति कि ओर बढ़ती है और वेश्या बन जाती है। माया बोस असहाय है। वह रूबी दी को यह भी कहती है- "दुनिया हमारा तिरस्कार करती क्यों? दस साल पहले मैं जीन्स-टी शर्ट पहनकर शहर के सबसे नामी कॉलेज के बाहर बैग लेकर खडी होती थी, कॉलेज की दूसरी लड़कियों के साथ। लडके उठाके उन लडकियों को गाडी में। अच्छे-भले घरों की लडकियाँ। वे आपस में कहती-बॉय-फ्रेंड के साथ जा रहे हैं, उसने देखो यह गिफ्ट दिया। वे सब ठीक है दुनिया की नजरों में हम गलत है।" समाज में माया बोस अकेली नहीं है, उनकी जैसी अनगिनत महिलाएँ हैं जो हालात और भाग्य की मारी हुई वेश्यावृत्ति की दलदल से निकलकर जीना चाहती है, लेकिन अंततः वे उस दलदल से निकलने की बजाय उसमें ही धँसती चली जाती है।

निष्कर्ष

इस प्रकार 'शेष कादम्बरी' उपन्यास में स्त्री जीवन के हर पहलुओं को बड़ी ही बारिकियों से उतारा गया है। नारी के हर रूप को उपन्यास में प्रकट किया गया है। स्त्री जीवन के प्राचीन युग से लेकर आज के आधुनिक युग की स्त्री को भी उपन्यास में बड़ी ही मार्मिकता के साथ प्रस्तुत किया है। अलका सरावगी ने समाज के साथ-साथ परिवार में हो रहे नारी पर अत्याचार, पीडा, दर्द को प्रस्तुत किया है। आज वर्तमानपत्र या टी.वी. देखने पर सबसे पहले स्त्रियों पर हो रहे अत्याचार को दिखाया जाता है। उसी यथार्थ को 'शेष कादम्बरी' में उतारा गया है। परिवार में रह रहे साँपों को कोई भाई, पिता, पति आदि रूपों का चित्रण अलका सरावगी ने किया है। कभी-कभी ऐसा लग रहा है कि, हम सभ्य समाज का निर्माण कर रहे हैं या विषारी साँपों का, इस पर सोचना जरूरी है। अत्याचार, पीडा, शोषण, दुःख, दर्द, तकलीफ ये सभी शब्द नारी के लिए ही बने हैं। दूसरी ओर अलका सरावगी ने रूबी दी के रूप में सामाजिक कार्य करनेवाली स्त्री का चित्रण किया है। जिससे प्रेरणा मिल सकती है। आधुनिक स्त्री का चित्रण कादम्बरी के रूप में किया गया है। जो आज पुरुषों के साथ कंधे से कंधा मिलाकर काम कर रही है। जो आज के नारी के प्रगति का प्रतीक बनी हुई है। नारी के हर रूप को अलका सरावगी ने 'शेष कादम्बरी' उपन्यास में चित्रित किया है।

संदर्भ

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यथार्थ चिंतन - कृष्णा अग्निहोत्री

आसमा मकबुल सौदलगे

देवचंद कॉलेज, अर्जुननगर

हिंदी साहित्य में अनेक पुरुष लेखकों ने जो कथाकार है उपन्यासकार है उन्होंने अपनी रचनाओंमें अनेक समस्याओं को हमारे सामने प्रस्तुत करने की कोशिश की परंतु उनका दृष्टिकोण एकांगी था । उन्होंने अपनी रचनाओंमें से हमारे सामने नारी को समस्या को प्रस्तुत किया उनको रेखांकीत किया उसका समाधान खोजने की कोशिश की वह उनमें असफल हुए ऐसा भी नहीं कह सकते पर उन्होंने नारी के हर पहलु को नहीं छुआ नारी के कुछ पहलु अनछुए ही रह गये । इन अनछुए पहलुकों महीला साहित्यकार ने साहित्य में लाया और महीलाओंका साहित्य क्षेत्र में पदार्पण हुआ । पुरुष लेखकोंने जिन समस्यापर समाधान खोजा था उससे भी कुछ भिन्न समाधान हो सकता है यह नारीयों ने बताया ।

नारी अपने जीवन में अनेक समस्या से जुझती है । नारी के हिस्से बहुत संघर्ष आता है । नारी का नाम ही संघर्ष है । जन्म से लेकर अंत तक नारी के हिस्से संघर्ष आता है । मैं तो कहूँगी जन्म के पूर्व से ही जन्म को आने के लिए भी नारी को संघर्ष करना पड़ता है । नारी की अनेक समस्या को पुरुष लेखकोंने उजागर करना चाहा उन्हे रेखांकीत भी किया पर कहते हैं की नारी ही नारी की समस्या समझ सकती है । फिर अनेक नारीयों ने अपने समस्याओं को साहित्य में चित्रित किया । सिर्फ नारी समस्या ही नहीं समाज में चल रहे अनेक अलग-अलग समस्याओं को नारीओंने हमारे सामने उजागर करने की कोशिश की । कोई पहलु ऐसा नहीं जिसके बारे में नारीओंने चर्चा न की हो ।

हिंदी साहित्य में स्त्रियो का योगदान विशेष उल्लेखनीय है और उनका सहभाग भी बहुत पूर्व से है । हिंदी साहित्य के भक्तकाल में नाभादास कृत भक्तमाल में कवयत्रीओं की एक सूची है – 'सीता, ज्ञानी, सुमति, शोभा, उमा, कला, कोली, रामा, म्हगा, देवा कमला, देवकी, हीरा हरिचैरी पोषे भगत कलियुग युवती जन भक्त राज महिमा सब जाने जगत ।'

लेकीन इनकी कविताएँ कहाँ गईं कोई नहीं जानता भक्तीकाल में थी पर उनकी रचनाएँ न पाए जाने के कारण वो सामने नहीं आ पाईं । मीराजी और लल्ले'वरी ये जो कवियत्रीयाँ थी यह इसलिए सामने आईं क्योंकि इनकी कविताएँ घर घर में गाई जाती थी । मीरा की कविताएँ राजस्थान के और लल्ले'वरी की कविताएँ क'मीर के घर घर में गाई जाती थी इसलिए उनके साहित्य को दबाया नहीं गया । वो उभरकर भक्तीद्वारा सामने आईं ।

हिंदी साहित्य में अनेक महिलाओंने अपना साहित्यिक योगदान दिया । स्वातंत्रता पूर्व साहित्य में योगदान देना बहुत मुश्किल था इसमें हम सबसे पहले नाम लेंगे महिला साहित्यकार राजेद्रबाला घोष जिसे हम बंग महिला के नाम से जानते हैं । इन्होंने जो अपना साहित्य में योगदान दिया है वो विशेष उल्लेखनीय है । इनका योगदान उल्लेखनीय इसलिए है क्योंकि इन्होंने उस समय साहित्य में उजाला लाया जब सब समाज में अंधकार फैला था । अज्ञान था । सामाजिक आडंबर और धार्मिकता का बोल बाला था । ऐसे समय समाज में चल रहे रुढ़ी-परंपरा, कर्मकांड के खिलाफ आवाज उठाना मुश्किल था । वो खुद ऐसे माहौल में रहती थी जहाँ रोज पाठ-पुजा हुआ करती थी । घर मंदिर के पास ही था । समाज में स्त्री-शिक्षा या किसी और बात को लेके सुधारणा नहीं थी । चारों तरफ अज्ञान फैला था । ऐसे समय उस माहौल में उन्होंने नारियों को रुढ़ तथा जड परंपराओं के िकंजे में कसनेवाली शास्त्रीय व्यवस्थाओं को नकारती हुई बंग महलाने स्त्री-शिक्षा का नया माहौल बनाया । नारियों के लिए स्वेच्छा पती चुनाव, तलाक देना, यहाँ तक की 'पत्यन्तर' करने की अधिकार की माँगे की । उनके लेखन में एक नया युग करवट लेने लगा ।

महिलाओंने हर क्षेत्र में साहित्य को छुआ । हर समस्या को उजागर करना चाहा और उसकी कोशिश की और उसमें सफल भी रही । जहाँ मीरा ने अपने भक्ती के रंग में रंग कर स्त्री पराधीनता

के प्रति एक गहरी टीस रखी है। उसी प्रकार हमारी आधुनिक मीरा भी (महादेवी वर्मा) इन्होंने भी उल्लेखनीय कार्य किया है। छायावाद की नारी महादेवी साहित्य जगत में उनका नाम उसी प्रकार है जैसे की मुंशी प्रेमचंद व अन्य साहित्यकार का है। महादेवी वर्मा ने केवल साहित्य ही नहीं अपितु काव्य समालोचना संस्मरण, संपादन तथा निबंध लेखन, रेखाचित्र के क्षेत्र में प्रचुरकार्य किया है। वो छायावादी युग के चार आधारस्तंभों में से एक थी। वो कवयत्री के साथ कुशल चित्रकार और अनुवादक रही। उन्हें नारी के प्रति विेष सहानुभूति रही है। उन्होंने नारी पात्रों के द्वारा ही नारी की पीड़ा को व्यक्त किया है।

आजादी की लड़ाई के समय जो स्वर साहित्य में उभरा उसने देहाकालिक परिस्थितियाँ और देहा-प्रेम की अभिव्यक्ति स्पष्ट लक्षित होती थी। आजादी के पूर्व महिला लेखन भावना-प्रधान था। उसमें घुटन, पीड़ा से बाहर निकलने की छटपटाहट थी। उनका लेखन एक ओर जहाँ उनके त्रासद, पीड़ित जीवन का यथार्थ है, वहीं उससे आगे के जीवन के विविध रूपों और सत्यों को भी अभिव्यक्त करता है। आजादी के बाद नारी बाहर आ गई। सुभद्राकुमारी चौहान, महादेवी वर्मा, सरोजिनी नायडू, उषादेवी मित्र और सुमित्र सिन्हा आदी अनेक लेखिकाओं का साहित्य राष्ट्रीय आंदोलन से जुड़ा हुआ है। शिक्षा, सत्ता, संपत्ति से स्त्रियों को सदियों तक वंचित रखा गया। आज जो हमारे स्त्री के पास मुक्ति की जो चेतना है जिस चेतना ने हमारा जीवन बदल दिया है। आज हम जिस जमीन पर खड़े हैं उसे तैयार करने के लिए हमारी इन अनेक महिला आंदोलनकारियों, समाजसेवियों और चिंतकों ने बहुत श्रम किया है।

आधुनिक साहित्यकार महिलाओं स्वतंत्र रूप से नारी-लेखन किया। पुरुष लेखकों ने अपने नजरसे महिला को देखा था। हमारे सामने रखा था। महिलाने पुरी तरह से स्व को मुक्त किया और स्वच्छंद चित्रण होने लगा। नारी के चित्रण में वैयक्तिकता आ गयी। नारी के सुंदरता को प्राकृतिक सौंदर्य की अपना देना हो या सती सावित्री का रूप देना सब बदल गया और स्वच्छंद चित्रण हुआ। नारी पहले एक बेजान मूरत थी जिसमें कोई भाव-भावनाएँ दी थी उसे अपने इतारे पे नचायाँ था नारी ने उसे मुक्त किया। नारी ने अपनी पीड़ा समझी और उस दिखावेपन से खुद को मुक्त किया। मनु भंडारो, मैत्रेयी पुष्पा, अलका सरावगी, कृष्णा सोबती इनका लेखन नारी अस्मिता की तलाश है। समकालीन महिला लेखन नारी अस्मिता और स्वतंत्र अस्तित्व की खोज का लेखन है। आज की इन लेखिकाओं ने अपने रचनाओं द्वारा स्त्री की अस्मिता को एक विशिष्ट पहचान दी है, उन्होंने साहित्य का रूप ही मोड़ कर रख दिया है। स्त्री की नई सोच, नए विचार, नयी जीवन दृष्टि और नए भाव बोध उनके लेखन की पहचान है। आजकी नारी इन सभी लेखिकाओं ने उत्कृष्टता से हमारे सामने रखी है। पुरानी रुढियों रिती-रिवाजों को मानने के लिए विवश नहीं है, उसने नैतिकता, परानी मान्यताओं को तोड़ा है और अपने अनुकूल नए मान दंडो का स्वयं ही निर्माण किया है। अपने निर्णय वह स्वयं लेती है।

कोहरे की नायिका कहती है -

“औरते जितनी कमजोर दिखती है, उतनाही वह भीतर से ठोस होती है।

नासिरा शर्मा की “गाल्मली” एक स्थान पर कहती है,

“मैं पुरुष विरोधी न होकर अत्याचार विरोधी हूँ। मेरी नजर में नारी-मुक्ति और स्वतंत्रता समाज की सोच, स्त्री की स्थिति को बदलने में है।”

इस तरह से अनेक महिला साहित्यकारों ने हर समस्या, हर पहलु हमारे सामने रखा। भूमंडलीकरण के दौर में बदलते सामाजिक मूल्यों को और उसके विघटन को हमारे सामने रखा। महिलाओंका यह सौक्त रूप पुरोगामी तो है पर हमें इस बात का भी ध्यान रखना है हमारे मानव-मुल्य सुरक्षित रहे मुल्यों के घटते इस युग में मुल्यों को बचाकर रखने की चुनौती भी महिला साहित्यकारों के सामने है।

हमने यहाँ पर अनेक महिला साहित्यकारों के कार्य, योगदान के बारे में चर्चा की इन सभी का योगदान महत्वपूर्ण और उल्लेखनीय है । आजके युग की अनेक समस्याएँ अपने उपन्यासों के जरिए उजागर करनेवाली मुझे भानेवाली मेरी लेखिका है कृष्णा अग्निहोत्री ।

8 अक्टूबर 1934 को राजस्थान के नसीराबाद में कृष्णा जन्म हुआ । कृष्णा बचपन से ही विद्रोही भाव की थी । कृष्णा जन्मी राजस्थान में पर पली बड़ी मध्यप्रदेश¹ खंडवा में । मा हीरामणि के कठोर स्वभाव के कारण कृष्णा संघर्ष² गील बनी । कृष्णा ने हिंदी में एम.ए. तथा अंग्रेजी में स्वातंत्र्योत्तर हिंदी कहानी विषय पर पीएच.डी. की उपाधि प्राप्त की ।

सोलह साल की आयु में कृष्णा का विवाह कानपुर के श्री. सत्यदेव अग्निहोत्री के साथ हुआ । पति डिप्टी कलेक्टर थे । परंतु थोड़े ही दिनों में सुरा और सुंदरी के कारण नौकरी से हाथ धो बैठे । अग्निहोत्री मानसिक संतुलन खो बैठे । कृष्णा का संसार खत्म हो गया उसने श्रीकांत जोग से दुसरा विवाह किया । विवाह के पचास थोड़े दिनों में उनसे भी नहीं बनी और कृष्णाने उनसे भी नाता तोड़ दिया । उनके दोनों विवाह असफल रहे । जिंदगीभर प्यार नहीं मिला और उपर से एक बेटे की जिम्मेदारी उनपर आ गई ।

कृष्णाजी का जीवन संघर्षमय रहा कहते हैं की इन्सान जिंदगी में अनुभवोंसे सिखता है । और बुरे अनुभव इन्सान को अधिक मजबूत बनाते हैं । कृष्णाजीने अपने जीवन के यथार्थ अनुभवों से अपना साहित्य लेखन किया । उन्होंने बहुत ही कम उम्र से इसकी शुरुवात की चौदह साल की आयु में उन्होंने रामचरितमानस, गीता, सत्यार्थ प्रकाश³, प्रेमचंद, रवींद्रनाथ, महाभारत, इतिहास, आदि की रचनाओंका अध्ययन किया था । सातवी कक्षा में पहुँचने तक अपनी मन की इच्छा, दबी भावनाएँ वह कागजपर उतारने लगी । साहित्य ही कृष्णाजी का सच्चा साथी रहा है । साहित्य ने उनका साथ नहीं छोड़ा न ही उन्होंने साहित्य का साथ छोड़ा । साहित्य को अपना साथी बनाया और हर पहलु को हर समस्या के हमारे सामने प्रस्तुत किया ।

कृष्णा अग्निहोत्री जी का कृतित्व महान है । उन्होंने हिंदुस्थान, सारिका, नई कहानी, जागरण, हंस आदि पत्र-पत्रिकाओं में निरंतर लिखती रही । उपन्यास, रिपोतार्ज, आलोचना, बाल साहित्य, कहानी और आत्मकथा आदि अनेक विधाओं में उन्होंने लेखन किया ।

उपन्यासकार कृष्णा –

कृष्णा जी ने अब तक बारह उपन्यास लिखे हैं । वो ये हैं – बात एक औरत की, टपरेवाले, कुमारिकाएँ, टेसू की ठहनियाँ, बौनी परछाइयाँ, अभिषेक, निष्कृति, नीलोफर, नानी अम्मा मान भी जाओ, मैं अपराधी हूँ, जोधा-मीरा, बीन्ता भर को छोकरे, आना इस दे⁴ । कृष्णा जी के ये उपन्यास हैं । उन्होंने अपने उपन्यासों में सिर्फ नारी की व्यथा या वेदना ही नहीं बताई । उनके हर एक उपन्यास में उन्होंने अनेक पहलुओं को हमारे सामने उजागर किया है । उनका हर एक उपन्यास नया पहलु लेकर हमारे सामने उपस्थित हाता है । कृष्णाजीने यह साबित किया है की एक नारी सिर्फ नारी की व्यथा ही नहीं लिख सकती वो समाज में चल रहे हर समस्या को हर पहलु को हमारे सामने उजागर कर सकती है । कृष्णा जी का प्रत्येक उपन्यास ये साबित करता है की नारी समाज के हर क्षेत्र को लेकर चिंतन करती है । उस रेखांकित करती है और उसमें सफल भी होती है ।

कृष्णा अग्निहोत्रीजीने अपने उपन्यासों से समाज के हर पहलु को छुआ । उसके उपन्यास में नारी-समस्या, आर्थिक अभावों के कारण झुझनेवाली असाहय नारी, पती-पत्नी तणाव, अनैतिक संबंध, नारी अपमान और उत्पीडन, समाज में पिसनेवाली शोषित नारी ये सब नारी की समस्याएँ चित्रित की पर उसके साथ ही कृष्णाजीने समाज और दे⁵ की भी हर समस्या हमारे सामने प्रस्तुत की उनकी यही बात मुझे प्रेरणादायी लगी । नारी रहकर भी उन्होंने समाज में चल रही हर समस्याका चिंतन किया उसका हल खोजने का प्रयास किया ।

कृष्णाजीने नारी चित्रण के साथ साथ समकालीन समाज के बदलते वातावरण, मानवीय मूल्योंका तथा वि⁶ स्तर पर पनप रहे आतंकवाद, साम्प्रदायिकता एवं भूमंडलीकरण के दुष्परिणामों का

लेखा-जोखा अपने उपन्यास में प्रस्तुत किया है । कृष्णाजीने सिर्फ नारी की ही समस्याएँ नहीं रखी हमारे सामने तो उन्होंने समाज में चल रहे आतंकवाद, साम्प्रदायिकता, मनुष्य की असंवेदनशीलता आदी समस्या का यथार्थ चित्रण किया है ।

आना इस देश के परिप्रेक्ष्य में कृष्णा अग्निहोत्री :-

कृष्णा अग्निहोत्रीजीके अनेक उपन्यास हैं उन सब में अलग अलग समस्याएँ चित्रित हैं । उनका 'आना इस दे'ी' यह उपन्यास मुझे बहुत पसंद आया । एक ही उपन्यास में अनेक समस्या अनेक पहलु हमारे सामने रखना यह आसान बात नहीं है । एक ही उपन्यास के माध्यम से उन्होंने हमारे सामने बहुत से पहलु रखे हैं । दिल को छूजानेवाला और सोचने को मजबूर करनेवाला यह इनका उत्कृष्ट उपन्यास है ।

'आना इस दे'ी' इस उपन्यास में प्रमुख पात्र है – सुरैया और नायक है – अबीर । अबीर यह हिंदुस्थानी लडका है जो हिंदु है । सुरैया यह पाकिस्तानी लडकी है जो मुस्लिम है । हिंदु-मुस्लिम प्रेम कहानी के द्वारा लेखिकाने समाज में चल रही साम्प्रदायिकता को हमारे सामने रखा है । इतना ही नहीं एक प्रेम कहानी के माध्यम से उन्होंने हमें यह बताने की कोशिश की है धर्म और दे'ी'प्रेम को लेकर मनुष्य कितना आतंकीत होता जा रहा है । असंवेदनशील हो रहा है धर्म और दे'ी'प्रेम के नाम पर मनुष्य अनेक बेगुनाह को सजा दे रहा है । उन्होंने जो इस उपन्यास में बहुत पहले यह समस्याएँ चित्रित की थी वो आज सच में प्रवर्तीत हो रही है । साम्प्रदायिकता हमारे समाज को खोखला बना रही है । धर्म के ठेकेदार अपने अपने धर्म को उँचा उठाने में लगे हैं और इस बात से समाज में मनुष्य जात धर्म में उलझकर ही रह गया है और आपस में मतभेद बढ़ते जा रहे हैं । अभी तुरंत ही में हुआ भीमा कोरेगाव का जातीय दंगा इसका जिवंत उदाहरण है ।

कृष्णाजीने दुसरा पहलु इस उपन्यास में उजागर किया है वो है – हिंसाचार, सैक्स, बलात्कार । आज के दौर में मनुष्य प्यार को भूल ही गया है । उसके अंदर का हिंसाचार बढ़ गया है । क्रूर प'ी'सा मनुष्य का बर्ताव हुआ है ।

हमारे उपन्यास की नायिका पर जब वो सरहद पर पाकिस्तान जाने के लिए निकलती है तब उसका सामुहिक बलात्कार होता है । बहुत ही दर्दनाक उसका अंत हो जाता है । आज के दौर में यहीं सब हो रहा है हम कटुआ केस (आसिफा जस्टिस) से देख चुके हैं हमारी नारी तो क्या सात साल की बच्ची आज हमारे दे'ी' में सुरक्षित नहीं है । ये सब हमारी अमानवीयता गिरते मूल्यों का इ'ी'ारा है ।

उपन्यास में लेखिका ने भारत-पाकिस्तान के फालणी से लेकर पुरे पैसठ सालों का इतिहास बताया है । हमारे युवा भारत-पाकिस्तान के दंगों में म'ी'गुल है हमारी प्रमुख अनेक समस्याएँ हैं उनपर किसीका ध्यान नहीं बस हम एक दुसरे के विरोधी होकर अपनी पुरी उर्जा खत्म कर रहे हैं । आतंकवाद में हजारों बेकसुर मारे जा रहे हैं । हजारों परिवार उजड़ रहे हैं । आतंकवादीयों के दह'ी'त से दे'ी'ों का नुकसान हो रहा है इसपर लेखिका उपन्यास में लिखती है

"हिंदु-मुस्लिम लोग भले ही संत न बनो पर अपना लालच-लूट-खसोट छोड़कर इंसान तो बनो ताकि इन्सान के जिंदगी की किमत जान समझ सको।" (पृ-77)

एक और जगह लेखिका कहती है की –

"पाकिस्तानी और हिंदुस्थानी लडके-लडकियाँ एक दुसरे से मुहब्बत करने लगें, तब मजहब गायब हो जाएगा । क्योंकि मुहब्बत की नजर से देखें तो सब अच्छा लगता है।" (पृ-46)

इस प्रकार लेखिका ने आतंकवाद का पहलु भी हमारे सामने रखा है ।

प्रस्तुत उपन्यास में लेखिकाने मुस्लिम धर्म के स्त्रीयों पर लगायी जानेवाली पाबंदिया भी हमारे रखी है । मुस्लिम धर्म में गाना गाना, गाडी चलाना, बिना बुरखा लिये घुमना, सजना-सँवरना आदी बातों पर धर्मगुरु की पाबंदियाँ हैं । सुरैया के द्वारा ये एक पहलू भी लेखिकाने हमारे सामने रखा है वो एक जगह कहती है –

“इस्लाम ने औरतों को कमजोर समझकर मौलवी, धर्मगुरु, मुस्लिम अपढ मर्द अपनी मर्जी से उन्हें चलाते है । जब की इस्लाम में आधुनिकता भी है।”(पृ-63)

इस्लाम धर्म हो या हिंदुधर्म नारी का शोषण और पीकार हर धर्म में होता है यह भी इस उपन्यास के द्वारा कृष्णाजीने हमारे सामने रखा है ।

अंत में कहूँगी की एक ही उपन्यास में – भारत का साठ-सत्तर साल का लेखा-जोखा, भारत-पाकिस्तान के बीच का तनाव, पाकिस्तान की सामाजिक, धार्मिक, राजनितिक स्थिती, हर धर्म पर ठेकेदारों का वर्चस्व, हिंदु-मुस्लिम युवक-युवती की प्रेम कहानी, वि"व में फैल रहा आतंकवाद, साम्प्रदायिकता, धार्मिक कट्टरता, आपसी द्वेष आदि समस्याएँ चित्रित करना आसान बात नहीं है । अनेक पहलुओं को कृष्णाजीने एकत्र समेटा है और वो उसमें सफल भी हुई है । यह उपन्यास हमारे असंवेदनशीलता गिरते मूल्यों को दर्शाता है । हमें सोचने के लिए प्रेरित करता है ।

संदर्भ :-

कृष्णा अग्निहोत्री, 'आना इस दे"ा', अमन प्रका"ान, 'रामबाग', कानपुर 2014.

सुषम बेदी का उपन्यास 'हवन' का मनोवैज्ञानिक अध्ययन
(डॉ. जुनेजा इस पुरुष पात्र के विशेष संदर्भ में)

गणेश ताराचंद खैरे

शोधार्थी-पीएच.डी.

हिंदी विभाग,

चांदमल ताराचंद बोरा महाविद्यालय,

शिरूर, जि. पुणे

मनोविज्ञान पृष्ठभूमि :

मानव एक विचारशील प्राणी है, वह अपने आसपास के लोगों को पशु-पक्षी तथा सृष्टि को समझना चाहता है। लेकिन उसकी अभिरुचि का केंद्र मानव रहा है। इस प्रकार मानव के प्रति मानव को समझने, समझाने, देखने के प्रयत्न को 'मनोविज्ञान' कहा गया है।

आज 'मनोविज्ञान' के स्वरूप में परिवर्तन हुआ है। मन, आत्म और चेतना तक ही उसका अर्थ नहीं लगाया जाता है। बल्कि आज मनोविज्ञान 'व्यवहार' का वैज्ञानिक अध्ययन करता है। आज मनोविज्ञान का अर्थ केवल 'मानव व्यवहार' का अध्ययन नहीं बल्कि एक 'आदर्श' व्यवहार और 'समायोजित व्यवहार' के संबंध में भी बनाया जाता है। 'मनोविज्ञान' में केवल शारीरिक पक्ष का नहीं बल्कि 'मानसिक पक्ष' का भी अध्ययन किया जाता है।

'मनोविज्ञान' का अंग्रेजी पर्यायवाची शब्द 'साइकॉलॉजी' है। 'मनोविज्ञान' यह शब्द युनानी भाषा के 'साईके' और 'लोगस' से मिलकर बना है। 'साईके' इस शब्द का अर्थ है 'आत्मा' और 'लोगस' इस शब्द का अर्थ है 'विचार विमर्श' इन दोनों शब्दों के मेल से 'साइकॉलाजी' शब्द बना है। अत एव "साइकॉलॉजी वह विज्ञान है, जिसमें मनुष्य की आत्मा के विषय में चर्चा होती है।"ⁱ

'मनोविज्ञान' वह विज्ञान है, जो मानव के उस व्यवहार का अध्ययन करता है। जो व्यवहार उसके अंतर्मन के मनोभावों और विचारों की अभिव्यक्ति करता है, जिसे 'मानसिक जगत्' कहा जाता है। "मनोविज्ञान मन का विज्ञान है। वेद मंत्रों में मन की व्याख्या करते हुए बताया है कि, मानव मन जाग्रत एवं स्वप्न दोनों ही अवस्था में गतिमान रहता है।"ⁱⁱ 'मनोविज्ञान' एक प्रविधि है। जिसके माध्यम से एक व्यक्ति के मानसिक जीवन के चेतन और अचेतन की खोज की जाती है। मनुष्य को जीवनपर्यंत समाज वातावरण से विविध रूपों से 'अभियोजन' करना पड़ता है। इन विविध अभियोजनों की प्रक्रिया में उनके मानसिक प्रतिक्रियाएँ होती हैं इन सबका अध्ययन करना 'मनोविज्ञान' का विषय है।

'मनोविज्ञान' ने अल्पविधि में राजनीति, धर्म, शिक्षा, समाज व्यवस्था आदि जीवन के विभिन्न क्षेत्र में पदार्पण कर लिया है। मानव अपनी व्यक्तिगत, सामाजिक, क्रियात्मक, आर्थिक, सांस्कृतिक बौद्धिक एवं अध्यात्मिक प्रगति में मनोवैज्ञानिक विधियों, तथ्यों, सिद्धांतों का प्रयोग करके अधिक सफलता की आशा कर सकता है।

*** असामान्य पुरुष पात्र :**

सुषम बेदी के कथा-साहित्य में कुछ ऐसे पुरुष पात्र हमें देखने को मिलते हैं, जिनका व्यवहार 'असामान्य' है। इनके कथा साहित्य में आज के असामान्य मनुष्य के 'असामान्य व्यवहार' का चित्रण किया गया है। 'असामान्य व्यवहार' के पीछे असामान्य परिस्थितियाँ होती हैं। पश्चिमी समाज व वैयक्तिक, आर्थिक, सामाजिक और राजनीतिक और नैतिक सभी मान खोखले हो गये हैं। बाहर सब ओर चोटखाकर व्यक्ति भीतर की ओर मुड़ा। पुराने अतीत में जब उसके आदर्शों की प्रतिमा अखण्ड थी तब वह 'सामान्य' था। ज्यों-ज्यों उसके विश्वास टूटते गए वह 'असामान्य' होता चला गया।

द्वंद और हताशाओं में जी रहा व्यक्तिविचार प्रधान हो गया उसका वैचारिक होना ही सुषम बेदी के पात्रों के त्रास का कारण बना है। आज के व्यक्ति का जीवन सरल नहीं है, वह जटील बन गया है।

स्थूल से सूक्ष्म की ओर प्रमाण करते पात्रों में यह जटीलता, भाव-संकुलता, चेतना-प्रवाह उसके 'असामान्य मनोविज्ञान' के बोध को दर्शाते हैं। इनके कथा साहित्य के 'पुरुष पात्र' जनजीवन, परिवेश और युग की उपज होने पर भी कहीं न कहीं 'असामान्य' हैं।

आज के भौतिकवादी युग में मनुष्य की भावनाएँ भी शुष्क और शून्य हो उठी हैं। जीवन की गति 'तीव्र' और संवेदना 'क्षणिक' हो गई है। जीवन की यह असामान्य स्थिति सुषम बेदी के कथा साहित्य में दिखाई देती है। 'सुषम बेदी' का महत्व इस सत्य में निहित है कि, किसी टूटे विश्रुंखलित आरोपित सत्य में अपनी गरिमा को को झूटलाया नहीं है, इन्होंने सामाजिक सत्य और यथार्थ के अन्वेषण में अपनी सारी शक्ति लगा दी है। जो विषमताएँ, असमानताएँ इनके 'कथा साहित्य' में उजागर हुई हैं, उनके संबंध में संदेह की भावना नहीं रह जाती। क्योंकि इनका कथा साहित्य उस वैषम्यपूर्ण जीवन का प्रतिफलन है। इनके पात्र जो जीवन जी रहे हैं, 'घटन' और 'आत्मपीड़न' की जिस स्थिति का अहसास कर रहे हैं, 'प्रगति' और 'कुठा' कि जो भावनाएँ इन्हें साथ-साथ अपने स्पर्श से झकझोर रहीं हैं, इन सबका 'मनोवैज्ञानिक' चित्रण इन्होंने किया है। सुषम बेदी ने इन पात्रों का कुशलता से चित्रण किया है।

* असामान्य पुरुष पात्र डॉ. जुनेजा (हवन) :

'हवन' उपन्यास का पात्र डॉ. जुनेजा एक अनोखे प्रेमी के रूप में हमारे सामने आता है। वह शिक्षित और शादी-शुदा है। वह शादी-शुदा होने के बावजूद भी वह अन्य स्त्रियों से संबंध रखता है। वह विदेश आई अकेली प्रवासी स्त्रियों की लाचारी का लाभ उठाता है। उनको 'सैटल' करने की आड़ में उनके साथ प्रेम का ढोंग करता है।

उसे लगता है उसका व्यक्तित्व आकर्षक है, इसलिए वह किसी भी स्त्री के हृदय में अपना स्थान बना लेने के बारे में वह आश्वस्त है। अपने चतुराई और कर्मठता से वह आश्वस्त है। 'व्यवहारिकता' उसके व्यक्तित्व का प्रमुख गुण है, इसी कारण सभी प्रकार के व्यक्तियों को उसपर जल्दी विश्वास हो जाता है।

अपने बेटे राजू के साथ अकेली अमेरिका पहुँची गुड्डो भी डॉ. जुनेजा के आकर्षक व्यक्तित्व की ओर खींची चली जाती है। इस पराए देश में उसे किसी भी व्यक्ति में अपनापन नजर नहीं आता। किंतु डॉ. जुनेजा की 'व्यवहारिकता' उसके मन को भा जाती है। "न्यूयॉर्क में पहली बार गुड्डो को ऐसा व्यक्ति मिला था कि, अनायास दोस्ती के धागे बाँध गए। एक सहज आकर्षण, उन्मुक्त बातचीत, जैसे बहुत पहले से जानते हों। बहुत खुश भी गुड्डो।"ⁱⁱⁱ

डॉ. जुनेजा जो दिखने में 'चुंबकीय व्यक्तित्व' रखता है, भीतर से बहुत ही लोभी, धूर्त व्यक्ति है। अपनी स्वार्थ पूर्ति के लिए वह धीरे-धीरे ही किसी स्त्री की ओर आकर्षित होता है। उसे पता है कि, एकदम किसी भी स्त्री को शारीरिक और मानसिक रूप से अपनी ओर नहीं मोड़ा जा सकता।

डॉ. जुनेजा को पता है कि, गुड्डो अकेली है। हर समय उसे मदद की जरूरत है। इसलिए वह भी गुड्डो की सेवा में हर समय हाजिर रहता है। वह गुड्डो के एक फोन पर भी उसके बेटे राजू को देखने उसके घर पहुँच जाता है। गुड्डो उसकी इस 'उदारता' से बहुत प्रभावित होती है, और जब डॉ. जुनेजा उसे अपने घर की पार्टी में बुलाता है तो गुड्डो न नहीं कह पाती। उस पार्टी में डॉ. जुनेजा गुड्डो की खूब खातिरदारी करता है। रात ज्यादा होने के कारण गुड्डो के कहने पर वह उसे घर तक छोड़कर आता है। डॉ. जुनेजा उसका ध्यान रखते हुए कहता है, "आज तो आपको 'डोर-टू-डोर' सर्विस देना है, रात का एक बजा है, मोड़ पर कैसे छोड़ दे।"^{iv}

इतने आकर्षक व्यक्तित्व का साथ पाकर गुड्डो के शरीर में कँपकँपी सी दौड़ गई। घर के आगे उतरते समय उससे कार का दरवाजा नहीं खुल रहा था। डॉ. जुनेजाने जैसे ही आगे बढ़कर दरवाजा खोला तो इस हरकत में गुड्डो को प्रेम का अहसास हुआ। "जुनेजा ने अपनी सीट पर बैठे-बैठे अपना हाथ गुड्डो की तरफ के दरवाजे की ओर बढ़ाया। जुनेजा के जिस्म का स्पर्श गुड्डो को हुआ।"^v

वह गुड्डो के चेहरे के भावों से भाँप जाता है कि वह उसके साथ संबंध बढ़ाने में आनाकानी नहीं करेगी। वह बराबर ऐसे अवसर की ताक में रहता है, जिससे उनके संबंध की कड़ियाँ और मजबूत

बनें। एक दिन वह फोन करके गुड्डो को शहर चलने का ऑफर देता है, गुड्डो बिना आनाकानी किए डॉ. जुनेजा के साथ एक रेस्तरां में चली गई। वहाँ बहुत ही व्यवहारिक होते हुए उसने गुड्डो से कहाँ, “पहले तो आप यह ‘डॉ. जुनेजा’ कहना छोड़िए। मेरा नाम है ‘चंदर’। अस्पतालवालों ने उसे ‘चैट’ बना दिया है। आपसे तो सही तकल्लुफ की उम्मीद है।”^{vi}

डॉ. जुनेजा एक कर्मठ पात्र है। ‘आत्मविश्वास’ उसमें कूट-कूटकर भरा है। वह प्रत्येक कार्य को सुगमता से करने में ‘सिध्दहस्त’ है। अपने इस गुणों की बौछार उसने गुड्डो पर कर दी। धीरे-धीरे वह गुड्डो का मन जीतकर उसके शरीर तक पहुँचने में कामयाब हो गया। एक दिन वह गुड्डो को रेस्तरां में खाना खिलाने और ‘वाइन’ पिलाने के बाद अपने अपार्टमेंट ले गया और बोला “हाऊ आर यू फिलिंग”^{vii}

डॉ. जुनेजा अपने ‘स्वार्थ पूर्ति’ के लिए किसी भी स्त्री के आगे झुक सकता है। वह किसी भी स्त्री के साथ ‘सहृदयता और उदारता’ का व्यवहार करके उसे अपने चुँगल में फँसा सकता है। एक दिन गुड्डो अचानक बिना सूचना दिए डॉ. जुनेजा के दफ्तर पहुँची। सेक्रेटरी ने बताया कि, वह अभी मिल नहीं सकती। सूचना भेजी गई, इंतजार करवाया गया। कुछ देर बाद एक हिंदुस्थानी स्त्री डॉ. जुनेजा के कमरे से बाहर आई। गुड्डो ने भी उसे पहले एक ‘फ्रेंच रेस्तरां’ में देखा था। गुड्डो को अब उसकी असलियत का पता चला। जैसे ही गुड्डो भीतर गई डॉ. जुनेजा व्यवहारिक ढंग से उससे पेश आया।

* निष्कर्ष :

निष्कर्ष रूप में हम कह सकते हैं की, डॉ. जुनेजा एक स्वार्थी, कपटी और कामी पात्र के रूप में हमारे सामने आत है। सुषमा बेदीने अपने साहित्य में पात्रों का चित्रण अत्यंत कुशलता के साथ किया है।

ⁱसरल मनोविज्ञान – शुक्ल लालजीराम, पृ.2

ⁱⁱभारतीय साहित्य शास्त्र – उपाध्याय श्री बलदेव, पृ.571

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^{iv}हवन – सुषम बेदी, पृ.35

^vहवन – सुषम बेदी, पृ.35

^{vi}हवन – सुषम बेदी, पृ.45

^{vii}हवन – सुषम बेदी, पृ.46

आधुनिक स्त्री अभिव्यक्तीच्या जाणीवा रुंदावणारी कादंबरी : रीटा वेलिणकर

प्रा. डॉ. राजेंद्र द. थोरात

मराठी विभाग प्रमुख,
संस्कार मंदिर संस्थेचे कला व वाणिज्य महाविद्यालय,
वारजे माळवाडी, पुणे.

शांता गोखले यांची 'रीटा वेलिणकर' ही कादंबरी १९९० मध्ये मौज प्रकाशनाने प्रसिध्द केली. प्रथमदर्शनी या कादंबरीचे मुखपृष्ठ वाचकांचे लक्ष वेधून घेते. डॉ. गीव्ह पटेल यांच्या चित्राचे नाव आहे 'कॉन्ग्रेच्युलेशन किंवा कॉन्सोलेशन.' एकमेकांना सांभाळणा-या, सहकार्य करणा-या बायका असा या मुखपृष्ठाचा अर्थ लेखिकेने सांगितला आहे. या कादंबरीची नायिका किंवा मध्यवर्ती व्यक्तिरेखा आहे 'रीटा वेलिणकर' तिचे बालपण अतिशय आनंदात गेलेले आहे. आई ब्राह्मण व वडिल देवदासी-पुत्र, तिला तीन बहिणी आहेत. वडिलांची नोकरी गेल्यावर रीटावर संपूर्ण कुटुंबाची जबाबदारी येते. आपले स्वत्व विसरून ती कुटुंबासाठी राबू लागते. रीटाने स्त्री म्हणून स्वतःच्या आयुष्याचा घेतलेला वेध म्हणजेच 'रीटा वेलिणकर' ही कादंबरी होय.

समाजव्यवस्थेने स्त्रीला स्त्री म्हणून उपेक्षित ठेवले. स्त्री ही उपभोग्य वस्तू असून तीने स्वतःचा विचार न करता इतरांसाठी कष्ट केले पाहिजे यातच तिचे सौख्य आहे अशी परंपरा निर्माण झाली. चूल आणि मूल यापलीकडे तिचे क्षितिज आहे, याची तिला जाणीवच होऊ दिली नाही. शिकलेली स्त्री आपल्या वरील प्रस्थापित व्यवस्थेचा पगडा पाहून विचार करू लागली. आपणही माणूस आहोत? आपल्या शरीरावर, आपल्या मनावर आपला अधिकार आहे? आपल्यालाही निर्णय घेण्याचा अधिकार आहे? स्त्रीवादी प्रवाहाने व आंतरराष्ट्रीय महिला दशक १९७५ ते १९८५ या संक्रमणाच्या दशकात महिलांना आपल्या हक्काची, अधिकाराची जाणीव झाली. 'चूल आणि मूल' यापेक्षा आपला परीघ मोठा आहे. आपणांस शिक्षण घेण्याचा, जोडीदार, मित्र व नवरा निवडण्याचा किंवा नाकारण्याचा अधिकार आहे. तसेच आपण एक उपभोग्य वस्तू नसून आपणांस पुरुषाच्या बरोबरीने समान हक्क पाहिजे व तो आपण मिळविला पाहिजे यासाठी स्त्रीवादी चळवळ सुरू झाली.

'रीटा वेलिणकर' कादंबरीतही पुरुषसत्ताक व्यवस्थेत वावरत असलेली रीटा आपल्या अस्तित्वाविषयी विचार करू लागते. रीटा मनोरुग्ण म्हणून दवाखान्यात दहा दिवसांपासून आहे अशी कादंबरीची सुरुवात आहे. 'आज दहावा दिवस. बाहेरच्या जगात दहा वेळा सूर्य उगवला आणि मावळला.' (पृ. १) रीटा नर्सला आरसा मागते. तिने दहा दिवसात स्वतःच्या चेहऱ्याकडे पाहिलेले नसते. यातून आत्मभान जागे झालेली रीटा लेखिकेने चित्रित केली आहे. आपल्या 'रीटा' नावाविषयी ती विचार करू लागते. रीटा ख्रिश्चन की हिंदू असे तिला विचारले जात असे. 'पण म्हणजे तुम्ही हिंदूच ना' असे तिला विचारल्यावर 'हिंदू म्हणजे काय? ती एक जगण्याची रीत आहे का? की एक विचारसरणी आहे? हिंदू कोण असतो?' (पृ. ३) असा विचार करते.

रीटाची आई ब्राह्मण तर वडिल बिनजातीचे म्हणजे देवदासी-पुत्र असतात. नलिनी साठे (रीटाची आई) शंकर वेलिणकरबरोबर पळून जाते. दोघेही इंग्लिश पध्दतीचे जीवन जगू लागतात. फ्रान्सिसची वाट पाहणारी व्हिक्टोरिया फ्रान्सिस येईल, आपल्याला इंग्लंडला घेऊन जाईल या आशेवर असते. रीटाला आईविषयी आपुलकी जिद्दाळा न वाटता तितकारा वाटतो. शाळेमध्ये आईवर निबंध लिहायला सांगितल्यावर ती 'माझी आई सुंदर आहे. ती सुंदर साड्या नेसते. माझ्या आईकडे खूप सेंटच्या बाटल्या आहेत...' असे लिहिते. शून्य मार्क देऊन रीटाला कोप-यात उभे केले जाते. आठ वर्षांची रीटा रडू लागते. टीचर तिला समजावण्याचा प्रयत्न करते. 'माय पुअर चाइल्ड, कम टू मी' असे म्हणणा-या टिचरला रीटा कचकन चावते. रीटाला दुस-या शाळेत घातले जाते.

नर्व्हस ब्रेक डाऊन झालेल्या रीटाला भेटण्याचे धाडस साळवीपाशी नसते. तो रीटाच्या आई-वडिलांशी आपुलकीने बोलतो. संजीवनी रुग्णालयात वॉर्ड नंबर चार व पलंग नंबर सातवर अॅडमिट असणारी रीटा आपली जीवनकहाणी पत्रातून आपली जिवलग मैत्रीण असणा-या संगीताला पत्रातून सांगते. 'प्रिय सरस्वती, सगळीच पत्रं आरंभीच अडखळतात. हे अधिकच अडखळणार...' (पृ. २८) मैत्रीणीचे पत्र पाहून सरस्वती ते पत्र घाई-घाईने वाचू लागते. सरस्वती लेखिका असून तिचा पती अधिकारी आहे, त्यामुळे छोट्याशा बंगल्यामध्ये ती पतीबरोबर राहत आहे. रीटा सरस्वतीला मैत्रीण म्हणून मदत मागते. मी हॉस्पिटलमध्ये असून मला Mild nervous breakdown झाला आहे असे ती सांगते. माझ्या पहिल्या नोकरीपासून

ब्रेकडाऊनची सुरुवात होते. सहा महिने अप्रेंटिस व नंतर स्टेनो म्हणून काम केल्यावर मी साळवी नावाच्या मॅनेजरची पी.ए. होते. स्थूल व थोडे टक्कल असलेला साळवी रुबाबदार दिसत असे. तो मला पुढील शिक्षणासाठी मदत करतो, माझी फी भरतो. मला चांगली नोकरी मिळवून देतो. तो मला त्याच्या कारमधून घरी सोडत असे. मी डॉली - शेरीच्या लग्नासाठी स्थळे शोधते. मुंबईतही मला जातीभेद जाणवतो. डॉली - शेरी गेल्यावर आपण एकाकी होऊ असे मला वाटते. मला भीती वाटू लागते. त्यावेळी मला आधार देण्यासाठी साळवी येतो. 'मला नेमकं काय होतंय हे साळवीला कळत नव्हतं. त्यान मला कवटाळून जवळ घेतलं. आपले ओठ माझ्या ओठांवर घट्ट दाबून धरले... हळूहळू माझे हुंदके थांबले. पण त्याला मी सोडेना. घट्ट आवळून ठेवला होता. शेवटी त्यादिवशी माझ्या वयाच्या अड्हाविसाव्या वर्षी, मी एका पुरुषाबरोबरचं संपूर्ण मीलन भोगलं.' (पृ. ३३) साळवी गरीब पण सुशिक्षित घराण्यातील असतो. सुशीलाबरोबर त्याचे लग्न होते. सुशीलाच्या वडिलांनी साळवीच्या इंग्लंडमधील शिक्षणाचा खर्च उचललेला असतो. त्याबदल्यात माझ्या मुलीशी तू लग्न करावेस असा व्यवहार ठरलेला असतो. पत्रातून रीटा सरस्वतीला साळवीच्या कुटुंबाशी आपली कशी जवळीक होते, सुशीलाच्या ऑपरेशनच्या काळात साळवी तेथे नसतांना आपण तिच्याबरोबर राहतो, अमर घरात कसा प्रवेश नाकारतो, संगीताच्या सांगण्यावरून आपण कसा फ्लॅट घेतो, अमरच्या लग्नाच्या पत्रिकांवर कशी नावे घालतो व साळवीने स्वच्छ मनाने राहण्याचे नाकारून आपले नाते मान्य न केल्यामुळे मनाची काय अवस्था होते याचे वर्णन केले आहे.

साळवीला आपण हवे होतो पण आपले प्रेम, नाते तो मोकळेपणाने मान्य करत नव्हता. याचा रीटाला खेद होतो. साळवी रीटाला म्हणतो, 'मी तुझा प्रथम एक हितचिंतक व मित्र व नंतर प्रियकर आहे. मी विवाहित आहे. मला मुलं आहेत हे तुला पहिल्यापासून माहित होतं. म्हणूनच मी तुला लग्नाचं आश्वासन कधीही दिलं नाही...आणि आज जे मी तुला सांगणार आहे ते त्या मैत्रीच्या नात्यांचं. मी पन्नास वर्षांचा आहे. तू केवळ छत्तीस वर्षांची. तू देखणी आहेस, हुशार आहेस. तुला स्वतःचा संसार थाटावासा वाटणं स्वाभाविक आहे... अमरसाठी स्थळ शोधताना बापाची भानगड आहे असं लोकांना समजलं तर कठीण होईल.' (पृ. ४४) साळवीला घरसंसार महत्त्वाचा आहे. समाजात तो नैतिकतेला महत्त्व देत आहे. आपल्या प्रतिमेला तडे जाणार नाही, याची तो काळजी घेतो.

आपल्या प्रेमाला साळवी 'भानगड' समजतो याचे रीटाला वाईट वाटते. 'मी सा-या जगाला ओरडून सांगितलं असतं तुझ्यावर माझं प्रेम आहे म्हणून. तुझ्या बायकोनं घटस्फोट दिला नाही तर मी बिन-लग्नाचा संबंध ठेवायला तयार आहे.' (पृ. ४५) साळवी रीटाला समजावून सांगतो. गुरुंचा ताईत घालू लागतो, पण रीटा ऐकत नाही. पुरुषीपणाबद्दल रीटा म्हणते, 'मला इतके पुरुष भेटले. अत्यंत हुशार, कर्तबगार, गुणी. पण एका बाबतीत सर्व समान एका लहानशा इंड्रियाचे गुलाम बनलेले. त्या इंड्रियाच्या समाधानासाठी आपले सर्व गुण गहाण ठेवणारे पुरुष मला भेटले.' (पृ. ४८)

साळवी आपले नाते स्वीकारत नाही म्हणून रीटा इतर पुरुषांबरोबर मैत्री वाढवू लागते. साळवीला रीटाचे हे वागणे आवडत नाही. तू माझ्याबरोबर उघड संबंध ठेवायला तयार आहेस का या रीटाच्या प्रश्नावर तो 'नाही' असे उत्तर देतो. रीटा आपल्या अस्तित्वाचा शोध घेऊ लागते. 'मी पलंगावर उठून बसले. शेजारच्या ड्रेसिंग टेबलावरचं गुलाबी लिपस्टिक सहज खेळ म्हणून हातात घेतलं. बघता बघता सहजच नाकावर टिपका काढला. मग गालांवर फुलं काढली. उभी राहिले. स्तनाग्रांभोवताली फुलं काढली. बेंबीभोवती फुल काढलं. काय मजेदार दिसू लागले होते मी. आता एक भडक लाल लिपस्टिक उचललं. ते कपाळावर दोन भुवयांच्या मध्ये कुंडलिनीच्या शिरेवर टेकवलं. तिथून स्थिर हातानं नाकावरून, ओठांवरून, हनुवटीवरून, स्तनांच्यामधून, बेंबी भोवतालच्या फुलाला छेदत एक रेषा काढली. ती सरळ योनीशी आपणून सोडली. आणि पुटपुटले, All roads lead to the bloody cunt, हे शब्द मला फारच मजेदार वाटले.' (पृ. ५८)

रीटाच्या माध्यमातून शांता गोखले यांनी पुरुषांच्यादृष्टीने स्त्री ही उपभोग्य वस्तू आहे. परस्त्रीशी आपण चोरून-लपून शरीरसंबंध ठेवले पाहिजे या पुरुषी मानसिकतेच्या वेध घेतला आहे. रीटाचे पत्र वाचून सरस्वती साळवीला भेटते. साळवी आपली बाजू मांडण्याचा प्रयत्न करतो. नवभान आलेली सरस्वती साळवीला म्हणते, 'म्हणजे 'प्रतिष्ठित' समाजात बायको नेहमी जातीतली आणि प्रेयसी - खरेली नेहमी 'खालच्या' जातीतली असण्याची एक प्रस्थापित परंपरा आहे.' (पृ. ६८) साळवी रीटाची भयानक अवस्था, कर्कश किंचाळी व आपण तिला हॉस्पिटलमध्ये कसे दाखल केले याचे कथन करतो.

रीटाला आई-वडिलांची आपुलकी लाभत नाही. आई मुलीकडे लक्ष देण्याऐवजी आपल्या विलासातच दंग असते. रीटाला संगीताच्या बालपणाची आठवण येते. रडणा-या संगीताला ती आपल्या कुशीत घेते. मम्मी - डॅडीच्या संभोगाचे दृश्य ती

असहायपणे पाहत होती. विवाहाविषयी आता विचार करतांना ती म्हणते, 'विवाह म्हणजे जंगलात सावज पकडण्यासाठी पारध्यानं खणलेला खड्डा कशावरून नाही? किंवा लांबून झिरझिरणारं मृगजळ? एकापेक्षा दोन सुरक्षित ह्या जंगलाच्या नियमाला मान देऊन बाई-पुरुषांना हातात हात घालायचा. "तू माझी, मी तुझा" मालमत्ता हक्काची सुरुवात. मुलं आपली. घर आपलं. पाटा-वरवंटा आपला' (पृ. ७७)

डिस्चार्ज घेतांना रीटा मरिअम्माला 'तू अगोदर स्वतः लग्न कर' असे सांगते. घरात (फ्लॅटवर) जातांना तिला तिची शेजारीन माखिजानी मी तुला भेटायला येणार होते, पण जमले नाही असे कृत्रिमपणे सांगते. रीटा व सरस्वती समाजव्यवस्थेविषयी चर्चा करतात. सरस्वतीला लग्न करतांना पंचवीस हजार हुंडा तिच्या वडिलांनी दिलेला असतो. विवाहव्यवस्थेतील व्यवहारवाद सरस्वती रीटाला सांगते. मुलगी सुंदर असेल तर हुंडा कमी, चकनी आंधळी असेल तर मात्र हुंडा म्हणून जास्त रक्कम मोजावी लागते.

रीटाबरोबर असतांना सरस्वतीला लेखन करावे अभिव्यक्त व्हावे असे वाटते. रीटाने आपला फ्लॅट संगीताच्या नावाने केलेला असतो. संगीता नोकरी सोडून एरिक्च्या एन.जी.ओ मध्ये काम करत असते. आत्मभान आलेल्या रीटा, सरस्वती व संगीता स्वच्छंदपणे आपले जीवन जगू लागतात. 'रीटा वेलिणकर' या कादंबरीतून स्त्री-अस्तित्वाचे एक नवे विश्व शांता गोखले यांनी चित्रित केले आहे. रीटा आपल्या जीवन जगण्यातून स्त्री म्हणून आलेल्या विविध अनुभवांचे स्पष्टपणे कथन करते. पुरुषप्रधान व्यवस्थेमध्ये साळवी, तिचे पप्पा 'रीटा' एक महिला आहे. तिला स्वतंत्र विचार करण्याची, स्वतंत्र कृती करण्याची काय आवश्यकता आहे असा विचार करतात. रीटाने आपल्याला शरीरसुख द्यावे त्याबदल्यात आपण तिला साथ देऊ, तिच्याबरोबर आनंदात दिवस काढू पण तिने आपल्यावर हक्क दाखवू नये तर आपला संसार, घर व्यवस्थित राहून रीटाने आपल्याशी शरीरसंबंध ठेवले पाहिजे असे साळवीला वाटते. 'साळवी' हा पुरुषप्रधान व्यवस्थेचा 'प्रतीक' आहे. जगामध्ये असे साळवी आजही राजरोसपणे असहाय 'रीटा'चा शोध घेत आहेत. परस्त्रीशी संबंध ठेवतांना समाज काय म्हणेल? आपल्या प्रतिमेला (बेगडी) तडे तर जाणार नाही ना? या बंधनातून पुरुषांना बाहेर पडता येत नाही. रीटाच्या पप्पांनादेखील तीने नोकरी बदलणे, स्वतःसाठी जगणे आवडत नाही. तिने कष्ट करावे व घर चालवावे असा ते विचार करतात.

'सरस्वती' व 'संगीता' यांच्या माध्यमातून लेखिकेने स्त्रीचे जीवन जगणे अधोरेखित केले आहे. कथा लिहिणा-या सरस्वतीला कमी मानधन मिळते म्हणून तिचा नवरा नाराज आहे तर संगीताने चांगली नोकरी सोडून एरिक्बरोबर काम करण्याला घरच्यांचा विरोध आहे.

'रीटा वेलिणकर' या कादंबरीत शांता गोखले यांनी पुरुषी दांभिकतेचा शोध घेतला आहे. डॉ. महेंद्र कदम म्हणतात, 'शांता गोखले यांची 'रीटा वेलिणकर' ही लक्षणीय कादंबरी आहे. रीटा, संगीता आणि सरस्वती या तीन स्त्री प्रतिमांच्या माध्यमातून पुरुषी दांभिकतेचा शोध घेतला आहे.'¹ साळवी, रीटाचे वडिल, सरस्वतीचा नवरा हे दांभिकतेने कसे वावरतात याचे विश्लेषण कादंबरीतून आले आहे. डॉ. रेखा वडिख्राये यांनी 'रीटा वेलिणकर' या कादंबरीला ऐतिहासिकतेचे भान असणारी कादंबरी असे म्हटले आहे. 'आजच्या सामाजिक परिस्थितीत स्त्री-पुरुष नातेसंबंधाचा विचार करण्यासाठी 'रीटा वेलिणकर' ही कादंबरी एक मोठी झेप ठरते. स्वातंत्र्य, तेही स्त्रीचे स्वातंत्र्य-सांस्कृतिक भूमीवरून लढताना आजही पणाला लागते आहे. एक अधिक निर्भय, प्रगल्भ, व्यापक सामाजिक भान असलेला, वंचितांना, त्यांच्यासाठी धडपडणा-यांना आधार देणारा, हे समजू न शकणा-यांना माफ करणारा 'स्व' ती रचते. हे रचणे फार कणखर आणि शक्य कोटीतले आहे.'² स्त्रीच्या अभिव्यक्ती स्वातंत्र्याचे महत्त्व शांता गोखले यांनी अधोरेखित केले आहे.

डॉ. हरिश्चंद्र थोरात यांनी 'रीटा वेलिणकर' कादंबरीचे महत्त्व विशद केले आहे. 'स्त्रीवादी जाणीवेपर्यंत पोहोचणारी आणि त्याच्या विधायक अंगांना सामोरी जाणारी ही कादंबरी अनेक दृष्टींनी महत्त्वाची आहे. संस्कृतीची चिकित्सा, स्त्री-पुरुषसंबंधातील राजकारणाचे भान, कथानकावर विसंबण्याऐवजी जाणिवेचे सादरीकरण खोलात जाऊन करण्याचा प्रयत्न, रोमॅंटिसिझमचा अभाव, सरधोपट वास्तववादी चित्रणाला नकार, पात्रांच्या मनात उतरण्यासाठी आवश्यक असलेली खोल समज आणि स्त्रियांनी एकत्र येत भगिनीभाव जोपासण्याचा केलेला विधायक प्रयत्न या सर्व पैलूंमुळे ही कादंबरी महत्त्वाची ठरते.'³ सरस्वतीने रीटाच्या भावना समजावून घेऊन तिला सहकार्य करणे, समजावून घेणे तसेच रीटाने आपला फ्लॅट संगीताच्या नावाने करणे यातून भगिनीभाव जाणवतो. रीटाने साळवीला आपले नाते मान्य करायला लावणे व साळवीने नकार दिल्यावर

आपल्या शरीरावर ओरखडे ओढणे यातून आधुनिक स्त्रीने प्रस्थापित व्यवस्थेला ठाम विरोध करणे स्पष्ट होते. आधुनिक स्त्रीच्या अभिव्यक्तीच्या दृष्टीने 'रीटा वेलिणकर' ही अनन्यसाधारण महत्त्व असलेली कादंबरी आहे.

संदर्भ टीपा :-

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- २) डॉ. वडिखाये रेखा, 'महायुद्धोत्तर मराठी कादंबरी', लाखे प्रकाशन, २०१२, पृ. ६७७.
- ३) डॉ. थोरात हरिश्चंद्र, 'मराठी वाङ्मयाचा इतिहास', खंड ७, भाग तिसरा, (संपा. प्रा. रा. ग. जाधव), ऑक्टोबर २०१०, पृ. १२४.

प्रिया तेंडुलकर यांच्या कथेतील भारतीय स्त्रीवाद

श्री.बाळासोआण्णा सुतार
आशाविठ्ठल सुतार

प्रस्तावना :

१९ व्या शतकात समाजसुधारकांनी स्त्री प्रश्नांची जागृती व तिच्या उत्थानासाठी वैचारिक व वाङ्मयीन पातळीवर स्त्री प्रश्नांच्या संदर्भात चर्चा केली १९१५ सालानंतर कशीबाई कानिटकर, गिरजाबाई केळकर, आनंदीबाई शिर्केया कथालेखिकांनी कथालेखन केले. या कथा लेखिकांच्या संसार कथापेक्षा काहीतरी वेगळे विभावी शिरूरकरांनी आपल्या साहित्यलेखनातून वाचकास दिले. १९६० नंतर कथेत पारंपारिक विचारपध्दती झुगारून देणाऱ्या कथा कमल देसाई यांनी लिहल्या. यामध्ये विजयाराजाध्यक्ष यांनीही आपली स्वतंत्र ओळख करून दिली १९८० नंतर गौरी देशपांडे सानिया, अंबिका सरकार, आशा बघे, मेघना पेठे व प्रिया तेंडुलकर यांनी स्त्रीजीवनाचा भारतीय स्त्रीवादाच्या दृष्टीने शोध घेण्याचा प्रयत्न केला.

प्रिया तेंडुलकर यांचे पंचतारांकित 'जन्मलेल्या प्रत्येकाला' 'जावे तिच्या वंशा' हे कथासंग्रह प्रसिध्द आहेत आपल्या सडेतोडपणामुळे त्यांचे हे कथासंग्रह प्रसिध्द आहेत विवाह संस्था आणि स्त्रीजीवन, प्रेम विवाह आणि स्त्रीजीवन , कौटुंबिक नातेसंबंध पती पत्नी मधील ताण तणावाचे स्वरूप, पुरुषांचा स्त्रियांकडे पाहण्याचा दृष्टीकोन दासळत्या कुटुंब व्यवस्थेत स्त्रीचे स्थान, नोकरी व्यवसाय करणाऱ्या स्त्रियांच्या समस्या, स्त्री पुरुष विवाहबाह्य संबंध, घटस्फोडिता, समाजातील स्त्रियांचे विविध प्रश्न व समस्या व नातेसंबंधातील सत्वशून्यता नातेसंबंधातील दुय्यमत्व व स्त्री म्हणून आलेल्या जाणिवांचा शोध त्यांनी घेतला आहे. आपल्या कथेतून त्यांनी स्त्रीजीवनाचे त्यांच्या व्यथांचे चित्रण केले आहे आधुनिक काळातील स्त्री त्या अनुषंगाने बदलत्या समाज जीवनाच्या विकासात झालेल्या नात्यांचा वेध त्यांनी घेतला आहे 'आत्मनिर्भर होवू पाहणारी, व्यक्ति स्वातंत्र्याची ओढ असलेली, भोवतीच्या पुरुषप्रधान समाजव्यवस्थेतील व्यवहाराने जिची शारिरिक, मानसिक, आर्थिक कोंडी झालेली अशी स्त्री आणि तिच्या समस्या यांचे चित्रण तिच्या कथात आहे.'^१ त्यांच्या लेखनातून त्यांनी नात्यांमधून दिसणारा अनुभवाला येणाऱ्या मानवी नात्यांतील निरर्थकता त्यांनी मांडली आहे कथेत चित्रित झालेली स्त्रीपात्रे बदललेल्या काळानुसार जीवनप्रणालीनुसार विचारानुसार जगताना दिसतात. त्यांच्या कथासाहित्यातील स्त्रीपात्रांच्या अनुषंगाने त्यांच्या कथेतील स्त्रीवादाचा प्रस्तुत लेखात आपण विचार करणार आहे.

त्यांच्या 'जावे तिच्या वंशा' या कथासंग्रहात एकूण बारा कथांचा समावेश आहे या साऱ्या कथातून स्त्रीमनाची आंदोलने प्रिया तेंडुलकर यांनी टिपली आहेत. स्त्रियांना किती प्रकारच्या समस्यांना सामोरे जावे लागते किती जटिल समस्या तिच्यासमोर उभ्या आहेत याची कल्पना करून देणाऱ्या प्रिया तेंडुलकर यांच्या या कथा वाचकाला अंतर्मुख करतात

'मारीयाची बहीण जेन' या कथेत 'जेन' या प्रमुख पात्राचे चित्रण केले आहे. वडिलांचा पत्ता नाही, आई दारुडी, एक भाऊ असूनही नसल्यासारखाच अन दूसरा भुरट्या चोऱ्यकरणाऱा, बहिणीची अवस्था केविलवाणी, तिने एकूण तीन लग्ने केली. पण एकापासूनही सुख नाही. पहिल्या दोन नवऱ्यापासून एकेक मूल आणि तिसऱ्या नवऱ्याने गरोदरपणी मारून बंदडून घराबाहेर काढलेले अशा सर्वांना पोसायची जबाबदारी जेनवर येते. फुलाच्या दुकानात नोकरी करून सर्वांना पोसत होती ज्या वयात मौजमजा करायची त्या वयात घरातील सर्वांच्या ओझ्याखाली तिला जगावे लागले. कुटुंबाच्या भोवऱ्यात अडकलेली जेन स्वताच्या सुखाला पारखी होते. पुरुषांची वासनाधीनता त्यांची सत्ता त्यामुळे स्त्रियांच्या आयुष्याची राख रांगोळी होते पण निगरगट्ट पुरुषाला त्याची तमा नसते.

'फर्टिलिटी क्लिनिक' या कथेतील नायिका जिद्दीने स्वतः डॉक्टर झाली. पण त्यामुळे लग्नाला विलंब झाला वय निघून गेल्यामुळे एका खुशालचेंडू पटलाच्या मुलाबरोबर लग्न करावे लागले आठ वर्षे उलथून गेले तरी कूस उजवेना. म्हणून अमेरिकेमध्ये एका फर्टिलिटी क्लिनिकमध्ये उपचारासाठी ठेवले. अशावेळी तिच्या मनात घोंगावणारे वादळ अत्यंत नेमक्या शब्दात इथे टिपले आहे. वांझपणा, आपत्य न होणे यामध्ये ही स्त्रीला जबाबदार मानले जाते, वंशाचा दिवा म्हणजे मुलगा आणि एखाद्या स्त्रीला फक्त मुलीच झाल्यात तर समाज तिलाच दोषी ठरवतो. 'महानगरीय कॉस्मोपॉलिटन शहरातील स्त्रीची कशी घुसमट होते. ती मानसिक वैचारिक पातळीवर कुठला संघर्ष करते हे प्रियाच्या अनेक कथेतून चित्रित होते'^२

'जन्मलेल्या प्रत्येकाला' या कथासंग्रहात 'होत असं कधी कधी' या कथेमध्ये प्रिया तेंडुलकर यांनी नोकरी व्यवसायाच्या निमित्ताने स्त्रियांना छळणाऱ्या पुरुषाचे चित्रण केले आहे. तीन स्त्रियांना सोडून चौथी बरोबर राहणारा शहरातील बडा उद्योगपती स्त्रीलंपट दत्ता व महिला विकास योजनेच्या कार्यात सहभागी असणारी नंदिता हिची भेट होते सुसंस्कारीत नंदिता त्याला नाकारते आणि म्हणते, "दोन दिवसात प्रेमात पडायला मी काय षोडशा ! छी ! विवाह बाह्य संबंध ! आणि मी ! " असे म्हणून सुखात रममाण होते

‘नव्याकोच्या पांढऱ्या साडीचे एक टोक’ या कथेतील सुलू तशी दिसायला साधी होती घरची परिस्थिती बेताचीच होती. आण्णा काळे नावाच्या थोराड आणि बाहेरख्याली वृत्तीच्या माणसाशी तिला लग्न करावे लागले. अण्णाची पहिली बायको वारली होती.त्यालाही वय वाढल्याने कोणी मुलगी घायला तयार नव्हते. त्यामुळे त्याने लागलीच होकार दिला.अन केवळ दाखवायला म्हणून नेलेल्या सुलीचा विवाह झाला देण्याघेण्यावरून लग्नातच भांडणे झाली अन तिला माहेरचा दरवाजा कायमचा बंद झाला. सारे आयुष्य मुकेपणाने जगली अन व्याधीनी ग्रस्त झाल्यावर औषधपाण्याकडे दुर्लक्ष करून स्वतःला संपविले. मेल्यानंतरही एखाद्या बेवारशाप्रमाणे तिच्यावर अंत्यसंस्कार केले ना कुणाला दुःखना कुणाच्या डोळ्यात पाणी. कारुण्याने भरलेली ही कथा स्त्रिजीवन किती भयानक असू शकते हे स्पष्टकरणारी आहे. हुंड्यासाठी उघडपणे होणारा छळ त्यातून तिच्यावर केला जाणारा अन्याय कौटुंबिक नात्यामधील मानसिक छळ,यातून होणारे शोषण, या कथेत त्यांनी चित्रित केले आहे.

‘लेजर’ ही कथा आपल्या करियरसाठी नवऱ्याचा त्याग करून स्वतंत्रपणे जीवन जगू पाहणाऱ्या सविता शहाणेची कहाणी होय. लग्नानंतर तिला तिचे करियर हवे तसे घडविता आले नाही. पदोपदी पतीचा अन त्या अनुषंगाने येणाऱ्या जबाबदाऱ्यांचा अडथळ होऊ लागला. अखेर तिने नवऱ्याचा त्याग करायचा निर्णय घेतला. अन आपले सारे लक्ष बिझनेसवर अन स्वतःच्या व्यक्तित्वावर केन्द्रित केले. त्यात ती यशस्वी झाली पण व्यक्तीगत जीवनात मात्र प्रचंड पोकळी निर्माण झाली. या कथेतून ‘प्रेमळ संसार की स्वतःचे करियर’ पैसे किंवा करियर दोन्ही गोष्टींचा यथोचित सांगड घालून आवश्यक तिथे तडजोड करून जीवनाचा प्रवास सुखमय करणे हेच महत्वाचे ठरते, आयुष्य म्हणजे ऑफिस मधील केवळ निर्जीव लेजर नव्हे. हाच संदेश या कथेतून मिळतो. जिद्दी ध्येयवादी स्वतंत्र विचारांची नायिका व तिचे करियर संबंधीचे विचार स्वताची ओळख दाखविण्याची धमक स्वयंप्रकाशित अशी आहे. लेखिकेने स्त्रीच्या जाणीवा प्रखरतेने मांडल्या आहेत.

‘घसरण’ या कथेतील नायिका स्वतः चार आकडी पगार घेवून नवऱ्याची सेवा का करायची?त्याची अरेरावी का सहन करायची?हे तिला सारे जाचून राहायचे लग्नसंस्थेने आलेली बंधने तिला नकोशी वाटायची आपण पूर्णतः स्वतंत्र.. मुक्त व्हावं .. कुणाचीही ताबेदारी पत्करू नये.. ही तिची मते तिला छळत होती. आपल्याकडे कुणाचेच लक्ष्य नाही.. एकेकाळी ज्या पतीचे प्रचंड असं आकर्षण वाटायचे तोच पती आता नकोसा का झाला आहे? आशा असंख्य प्रश्नांनी तिला घेरले होते लग्न संस्था ही नैसर्गिक नाही. ती माणसाने घडवलेली आहे अन म्हणूनच ती अनैसर्गिक आहे. कृत्रिम आहे.. या दिशेने तिचा विचार सुरू असतो.. आधुनिक जगातील स्त्रीचे हे सारे प्रश्न अत्यंत कौशल्याने या कथेत चित्रित केले आहे

‘जन्मलेया प्रत्येकाला’या कथासंग्रहातील ‘वारे’ नावाच्या कथेतील नायिका पंचतारांकित हॉटेल मध्ये व्यवसायाच्या निमित्ताने सहभागी होते. तिथेच तिला प्रभाकर भेटतो इच्छा नसतानाही करियर करण्यासाठी ती आपले शरीर त्याच्या हवाली करते प्रभाकरचा आधार घेवून तिला मोठे व्हावे लागते. या कथेत लेखिका समाजातील पुरुषांचे वर्चस्व अधोरेखित करते

‘लफडं’ या कथेत निशाने स्वतः नोकरी करायची नाही करीयरच्या मागे लागून संसार विस्कळीत करायचा नाही. पतीची संसाराची काळजी घ्यायची.. मजेत जगायचे.. कसलेही टेंशन नको, तिच्याही संसाराची अन पर्यायाने जीवनाची शिकटिका झाली. कामाच्या नावाखाली सतत बाहेर राहणे, रात्री अपरात्री येणारे स्त्रियांचे फोन्स, त्यांच्याशी त्याचे मधूर बोलणे. त्यामुळे नवरा आता फक्त आपला राहिला नाही याची तिला खात्री पटते अन ती कमालीची दुःखी होते.आपला नवरा बाहेर चैनीत आहे.. मजेत आहे.. अनेक स्त्रियांचं सहवास त्याला लाभतो. अन मी मात्र या खुराड्यात कुढत बसली आहे या विचारांनी ती त्रस्त होते आपणही मजेत राहावे . एखाद्या पुरुषावर प्रेम करावे.. लफडे करावे. एकदा एकटे सिनेमा बघण्याचे धाडस ती करते .. पण नवरा तू कोणाबरोबर सिनेमा पहायला गेली होती? विचारून तिलाच व्याभिकारी ठरवतो. पुरुषी वर्चस्वाचा स्त्री जीवनावर होणारा परिणाम व पुरुषाने समाजात कसेही वागले तरी चालते मात्र स्त्री सरळ सुतासारखेच जगायचे जर स्वच्छंदी वागण्याचा प्रयत्न केला कि, तिला व्याभिकारी ठरवतो. पुरुषाच्या या दुःटप्पी वागण्याचे चित्रण ही कथा करते

‘आई नावाची बाई’ या कथेत बदलत्या समाजजीवनाचा विस्कळीत तुटलेल्या नात्यांचा वेध घेतला आहे वडिलाना व्यसन असतानाही हुंडा न दिल्याने आईला झालेला त्रास तरीही आईने वडिलांची केलेली सेवा काळजी मुलांसाठी सोसलेल्या खस्ता याचे प्रभावी चित्रण तेंडूलकर यांनी केले आहे

‘बायको’त्याला चांगलीपत्नी मिळाली पण ती लाभली मात्र नाही. मिळालेली पत्नी नंदिनी खूप चांगली होती आज्ञाधारक होती. नवऱ्याचे पाय चेपण्यापासून सारी सेवा ती करायची. तो स्वतःशीच ‘तिच्याबद्दल ओढ, प्रेम, वासना, जिह्वाळा का निर्माण झाला नाही?’ असा प्रश्न विचारायचा. अन एक कारण हाती लागलं. ती त्याला हवं ते हवं त्या वेळी देत असल्याने त्याला तक्रार करायला कुठे जागा नव्हती. अभिला तिचे हेच श्रेष्ठत्व जाचत होतं. आभी हरताच गेला त्यामुळे ती ताठ आहे, गर्विष्ठ आहे असा समज त्याने करू घेतला अन एक दिवस त्याने चक्क घटस्फोट घेतला. अन एके दिवशी ती मृत्यूला सामोरी गेली.आजही स्त्रीची अवस्था दुःयमच आहे ती अगतिक आहेया कथेतील सत्य विदारक कटू आणि वेदनादायी आहे हे सत्य स्त्रीच्या जीवनाची शोकांतिका व्यक्त करते.

‘तिच्या लग्नाच्या शोकसभेची रात्र’ ही कथा अत्यंत जिद्दीने डॉक्टर झालेल्या स्त्रीच्या आयुष्याची ही शोकांतिका आहे अमेरिकेत असताना एका पंजाबी तरूणाशी प्रेमविवाह करते. पण महाराष्ट्रात ब्राम्हणी संस्कारात वाढलेल्या या मुलीला पंजाबी संस्कृती पचविणे खूप अवघड गेले त्याचे आचारविचार, खाणेपिणे सर्वस्वी भिन्न होते. पदोपदी तिचा अपमान होऊ लागला. ज्या पटीने तिला सांभालून घेतले पाहिजे तो ही आई वडिलांची बाजू घेवून तिला दोष देवू लागला. प्रसंगी मारहाण करू लागला त्याच्या सहवासात तिची घुसमट होवू लागली आपण केलेल्या लग्नाचा तिला पश्चाताप होऊ लागला. दिवसभर दवाखाना अन घरी सगळ्या खानदानाची सेवा करून ती थकून माहेरी परतली. अंतरजातीय विवाहाचे परिणाम किती भयानक असू शकतात याचे चित्रण या कथेत केले आहे.

‘मात’ या कथेतील नायिका नोकरी करत असताना केवळ मन रमविण्यासाठी अन नंतर आधारासाठी ती अनिशला जवळ करते. नवऱ्याला आपल्या या प्रकरणाची शंका येवू नये म्हणू ती आता पूर्वीपेक्षा त्याची जास्त काळजी घेवू लागते. तिला वाटते आपल्या या सेववृत्तीमुळे आपण काय करतो हे पतीला समजणार नाही. मी अनिशबरोबर जशी सलगी केली आहे तशीच त्याने कोणा आपल्या मैत्रिणीशी केली नसेल ना.? अशी तिला शंका येवू लागते एक भित्तिरुक्त जीवन तिच्या वाट्याला येते. आपला पती आपल्यावर मात तर करणार नाही ना.? या प्रश्नांनी तिचे मन उध्वस्त होते. मानवी मनातील वादळ टिपणारी ही कथा आहे. पारंपारिक संस्काराचा पगडा व त्यातून निर्माण झालेली तिच्या मनातील भीती व स्वतः करत असलेला व्याभिचार पतिच्या आठवणीने संपून जातो या कथेतील स्त्री आधारासाठी मैत्री करते पण ततक्षणी पतीच्या विचाराने शाशंक होते ही कथा इतर कथांपेक्षा आगळीवेगळी आहे.

तेंडुलकरांच्या यासाऱ्या कथा स्त्रीप्रधान असून स्त्रिजीवनातील सुखदुखाचे यथार्थ चित्रण करणाऱ्या आहेत. तिच्या वेदना समजून सांगणाऱ्या आहेत. केवळ स्त्री जीवनाकडेच नव्हे तर एकूणच जीवनाकडे पाहण्याची त्यांची एक स्वतंत्र दृष्टी आहे स्त्री शिकून स्वावलंबी बनत आहे. तिला संपूर्ण स्वातंत्र्य अद्यापही मिळाले नाही पूर्वी स्त्री केवळ घरातच लढत असे आज स्त्रीला घर, ऑफिस, समाज, या तिन्ही स्तरावर लढावे लागत असल्याचे तेंडुलकरांनी आपल्या कथेत चित्रित केले आहे. पुरुषांच्या मनात असणारी स्त्री प्रतिमा बदलून स्त्रीला स्वातंत्र्य मिळणे गरजेचे आहे. कष्ट करूनही जेव्हा उपेक्षाच वाट्याला येते तेव्हा त्यांच्या कथेतील स्त्रीया बंड पुकारतात. स्त्रिया उच्च शिक्षणाने विविध क्षेत्रात अर्थार्जन करू लागल्या आहेत. घरात जुनी आणि बाहेर नवी परंपरा जपणे ह्या दोन्ही पातळीवर जगणे स्त्रियांना शक्य होत नाही. कुटुंब व्यवस्थेतून होणारे स्त्रीचे शोषण आणि कुचंबना प्रिया तेंडुलकर परकडपणे आपल्या कथेत मांडतात. त्यांच्या कथेतून कौटुंबिक स्तरावर नवीन पिढीतील स्त्रीची बदलती मानसिकता मांडली आहे. प्रिया तेंडुलकरांनी स्त्रीमनाच्या वेदना टिपत असताना वास्तवाला जवळ केले आहे. पुरुषांची संकोचित मानसिकता स्त्रीला गौणस्थान देण्याची वृत्ती पुरुषी दाम्भिकता, तिच्यावर दबाव आणण्याची प्रवृत्ती, हे स्त्रीच्या लक्षात आल्याने तेंडुलकरांच्या कथेतील स्त्रियांना आत्मभान आलेला दिसून येतो त्यांनी स्त्री पुरुषांच्या नात्याच्या संबंधाचा शोध, त्यांच्यातील चांगले वाईट परिणाम सामाजिक, सांस्कृतिक दृष्ट्या घेतला आहे. पत्नी, आई, ग्राहिणी, या भूमिकांमध्ये समाजाने स्त्रीला अडकवून ठेवले आहे. या पारंपारिक भूमिकेतील दुटप्प्याची वागणूक स्त्री अंतर्मुख होवून विचार करत आह्मी जाणीवेतून लेखन करणाऱ्या प्रिया तेंडुलकर यांनी स्वतःचे अनुभव विश्व स्वताच्या भाषेत मांडला आहे. मानवी व्यवहारामधील कुटुंब व्यवस्था व नवरा बायकोचे नाते आई, मुल, यांचे नाते या नात्यातील सुप्त राजकारण त्यांच्या कथेतून त्यांनी उलघडून दाखविले आहे. स्वतःचा शोध घेण्याचा प्रयत्न, आपल्या शोषणाबद्दल अंतर्मुख होवून प्रिया तेंडुलकरांच्या कथेतील स्त्रिया विचार करतात हा त्यांच्या कथेतील स्त्रीवाद होय.

संदर्भ यादी :

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प्रा. विरभद्र गुरप्पा स्वामी,

सहाय्यक प्राध्यापक,

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प्राचीन काळापासून भारतातील स्त्रीयांचे स्थान पुरुषाच्या बरोबरीचे असल्याचे दिसून येतो. स्त्री ही पुरुषाची अर्धांगिनी, माता, लक्ष्मी, सरस्वती, दुर्गादेवी इत्यादी रूपात स्त्रीयाचे वर्णन भारतात केले जाते. भारतात स्त्रीला धन आणि ज्ञानाचे प्रतिक, शक्तिमान, सुखसमृद्धी आणि संपत्तीचे प्रतीकही मानले जाते. भारतीय स्त्रीला माता, पत्नी आणि भगिनी म्हणूनही स्त्रीला महत्व दिले जाते. वैदिक कालखंड हा हिंदू समाजातील स्त्रीयांच्या जीवनातील सुवर्णकाळ मानला जातो. पुरुषाच्या बरोबरीने स्त्रीयांना सर्वच क्षेत्रात समान अधिकार प्राप्त होत असे, स्त्रीयांना आदराने वागविले जात असे.

उत्तरवैदिक कालखंड म्हणजे रामायण व महाभारताचा कालखंड होय. याकाळापासूनच स्त्रीयाच्या दर्जा खालावण्यास खऱ्या अर्थाने सुरुवात झाली. धर्म सत्ता आणि राजसत्तेने स्त्रीयानवर अनेक बंधने लादली. स्त्रीयांचे अधिकारही काढून घेण्यात आली. मनुस्मृतीच्या काळात स्त्रीयाची अधिकच दयनीयस्थिती झाली. स्त्री कधीच स्वतंत्र नव्हती ती लहानपणी पित्याच्या, तरुणपणी पतीच्या व वृद्धापकाळी मुलाच्या आज्ञेत असते. स्त्रीचा सन्मान फक्त मातेच्या रूपात होतो, पत्नीच्या रूपात नाही. मध्ययुगात मुस्लिम आक्रमणापासून स्त्रीयांना वाचविण्यासाठी स्त्रीयावर कठोर निर्बंध लादण्यात आले. स्त्रीयांना घरात कोंडून ठेवले जात असे.

ब्रिटीशांच्या आगमनानंतर स्त्रीयाच्या जीवनात स्वातंत्र्याचे पहाट झाली. ब्रिटीष उदारमतवादी, आधुनिक वैज्ञानिक दृष्टीकोनतुन स्वातंत्र्य, समता, बंधुतेतुन अस्तीत्वात आले. एक समाज सुधारकाच्या वर्गांनी स्त्रीस्वातंत्र्याचा पुरस्कार केला. स्त्री सुधारणेच्या कार्याला गती मिळाली तो साधारणतः वरिष्ठ जातीतील स्त्रियांसाठी होत्या तरी त्याचा परिणाम व प्रभाव बहुजन समाजातील स्त्रियांवर पडला.

स्वातंत्र्यानंतर राजकीय, सामाजिक, सांस्कृतिक आणि आर्थिक जीवनात फार मोठे बदल घडवून आले. त्याचा परिणाम स्त्रीयांच्या जीवनावरही झाला. स्वतंत्र भारताच्या राज्यघटनेत स्त्रीयाना विविध कायदेशिर अधिकार देण्यात आले. भारतीय राज्यघटनेतील कलम 14 नुसार सर्व क्षेत्रात समानता, कलम 15 नुसार सर्व क्षेत्रातील भेदभाव नष्ट करणे, कलम 16 नुसार सर्वांना समान संधी देणे, कलम 39 नुसार सर्वांना मालमत्तेचा अधिकार देणे, कलम 40 नुसार स्थानिक संस्थेत सहभाग, कलम 41 नुसार रोजगाराचा अधिकार, कलम 45 नुसार सर्वांना सार्वत्रिक व मोफत शिक्षण घेण्याचा अधिकार भारतीय राज्यघटनेने भारतातील 6 ते 14 वर्षातील सर्व मुलाना मोफत व सक्तीच्या शिक्षणाची तरतुद कलम 21 (अ) अंतर्गत करण्यात आलेली आहे. कलम 47 नुसार आरोग्य संवर्धनाचा अधिकार इत्यादी घटनात्मक अधिकाराचा फायदा स्त्रियांना झाला. राज्यघटनेच्या मार्गदर्शक तत्वातही स्त्रियांसाठी विविध कायदे निर्माण करण्यात आले. यातून भारतीय राजकारणात स्त्री नेतृत्वाची निर्मिती झाली.

प्रस्तुत शोधनिबंधातून भारतीय स्थानिक स्वराज्य संस्थेतील उगवल्या स्त्रियांच्या नेतृत्वाचा अभ्यास करणे. भारतीय राज्यघटनेतील 73 आणि 74 व्या राज्यघटना दुरुस्तीने स्थानिक स्वराज्य संस्थेतील स्त्रीयांना सहभाग आणि त्यातून उदयास आलेल्या स्त्रियांच्या नेतृत्वाचा अभ्यास करणे हा या संशोधन निबंधाचा मुख्य हेतू आहे.

I

सन 1992 च्या 73 व 74 व्या राज्यघटना दुरुस्तीनंतर भारतीय राजकारणात स्त्रियांचा एक वर्ग सक्रीय झाला. या राज्यघटना दुरुस्तीने स्थानिक स्वराज्य संस्थेत अनुसूचित जाती, अनुसूचित जमाती, इतर मागासवर्गीय आणि महिलांना आरक्षण प्राप्त झाले. अशा सामाजिकदृष्ट्या दुर्लक्षित वर्गातून नेतृत्व उदयास आले. आरक्षणानंतर उदयास आलेल्या महिला नेतृत्वाला मोठ्याप्रमाणात समर्थन प्राप्त झाले. 73 व्या व 74 व्या राज्यघटना दुरुस्तीने स्थानिक स्वराज्य संस्थेत महिलांसाठी 33 टक्के जागा आरक्षित

करण्यात आल्या. महिलांना प्राप्त झालेल्या आरक्षणामुळे महिला नेतृत्व उदयास आली. सन 2011 साली भारतीय राज्यघटनेत 110 वी घटना दुरुस्ती करुण स्थानिक स्वराज्य संस्थेत महिलांना 50 टक्के आरक्षण देण्यात आले परिणामः महिला नेतृत्वाचा विकास घटवून आनावयास अधिकच चालना मिळाली. पुरुषाच्या बरोबरीने महिलाही स्थानिक राजकारणात सक्रीय झाले. असे असले तरी स्त्रिया प्रत्येक क्षेत्रात आपल्या बरोबरीने कार्य करू शकतात ही मानसिकता अजूनही भारतीय पुरुषात रुजलेली दिसून येत नाही ही भारतीय राजकारणातील दुदैवी बाब आहे. स्त्रियांनी राजकारणात भाग घेवून निर्णय निर्धारणात सहभाग वाढवून सामाजिक राजकीय परिवर्तन घडवून आणताना दिसून येतात.

II

आरक्षणानंतर राजकीय क्षितीजावर अस्तीत्वात आलेल्या महिला नेतृत्व हे काही प्रमाणात अपरिपक्व असले तरी त्यास पुरुषाचा अंकार हेच त्यास कारणीभूत आहे. विकसित देशात स्त्री-पुरुष समानतेच्या तत्वाचा स्वीकार मोठया प्रमाणात केल्याचे दिसून येते. तेथील महिलाना पुरुषाच्या बरोबरीने अधिकार दिले जातात. राजकारणात काही प्रमाणात पुरुषापेक्षा कमी अधिकार स्त्रियांना दिले जात असले तरी इतर क्षेत्रात पुरुषाच्या बरोबरीची अधिकार प्राप्त झालेले आहेत. उदाः समाजकार्य, प्रशासन, व्यवसाय इत्यादी क्षेत्रातील सहभाग हे पुरुषाच्या बरोबरीचे असल्याचे आढळून येते.

III

1993 नंतर बहुतांशराज्यांत स्थानिक स्वराज्य संस्थानमध्ये महीलेचे सहभाग व नेतृत्व आपणास सर्वत्र पहावयास दिसून आले. विशेष म्हणजे हे नेतृत्व केवळ स्थानिक स्वराज्य संस्थेपुरते मर्यादीत राहिले नाही. पदाधिकारी म्हणून निर्णय प्रक्रियेत महत्वाची भूमिका पार पाडण्याची संधी महिला नेतृत्वाला प्राप्त झाली. अनुसूचित जाती, अनुसूचित जमाती आणि इतर मागासवर्गीय व खुल्या प्रवर्गातील महिलांसाठीही आरक्षणाची तरतुद असल्याने समाजाच्या सर्व घटकांतील महिलांना स्थानिक राजकारणात स्थान मिळाले. त्यांना आपले अंगी असलेल्या नेतृत्व गुणालाही वाव मिळाली. त्यातून अनेक महिला नेतृत्वाची जडनघडन झाली. आरक्षणामुळे नविन महिला नेतृत्व अस्तीत्वात आले व काही काळापर्यंत अस्थित्वात होते आणि कालंतराने महिला नेतृत्व लयास गेले.

IV

73 व्या आणि 74 राज्यघटना दुरुस्तीने स्थानिक स्वराज्य संस्थेत शहरी व ग्रामीण अषा दोन्ही भागात महिला नेतृत्वाचा उदय झाला. ग्रामीण भागातील महिला हया सरपंच, पंचायत समितीचे सभापती, जिल्हा परिषदेचे अध्यक्ष अषा महत्वाच्या पदावर आपले नेतृत्व सिध्द केले. शहरी भागात नगराध्यक्षा व महापौर या पदावर महिला नेतृत्व अस्तीत्वात आले. आज भारतातील अनेक घटक राज्याचे मुख्यमंत्री म्हणून स्त्री नेतृत्वाने आपला प्रभाव निर्माण केलेला आहे. तामिळनाडूच्या माजी मुख्यमंत्री कै. जयललीता, उत्तर प्रदेशाच्या माजी मुख्यमंत्री श्रीमती मायावती, पश्चिम बंगालच्या मुख्यमंत्री ममता बॅनर्जी, राज्यस्थानच्या मुख्यमंत्री वसुंधरा राजे, त्याच बरोबर अनेक घटक राज्याचे घटनात्मक शासन प्रमुख राज्यपाल पदी महिलेने संधी मिळताच त्यांनी केलेल्या कामगिरीमुळे त्यांनी भारतीय राजकारणात आपले प्रभावी स्थान निर्माण केले. भारताचे पंतप्रधानपद आणि राष्ट्रपतीपदी महिलांना संधी मिळताच त्यांनी केलेल्या कामगिरीमुळे भारतीय राजकारणातच नव्हे तर जागतिक पातळीवर आपला प्रभाव निर्माण केलेला आहे. जेव्हा स्त्रियांच्या हाती सत्ता दिले जाते तेव्हा ती पुरुषापेक्षाही अधिक सक्षमपणे देशाच्या राज्यकारभार पाहू शकते हे जगाला दाखवून देण्याचे काम कै. इंदिरा गांधींनी केलेली दिसून येते.

V

आरक्षणाच्या आधारावर उदयास आलेल्या बहुतांश महिला नेतृत्व हे राजकीय दृष्ट्या अपरिपक्व होते. हजारो वर्षांपासून पुरुषी गुलामगिरीत जोखडलेल्या महिलानकडून राजकीय दृष्ट्या परिपक्वतेची अपेक्षा करणे उचीत नाही. तरी बहुतांशी उदयास आलेल्या महिला नेतृत्वही धोड्या फार प्रमाणात राजकीय पार्श्वभूमी असलेल्या कुंटूबातूनच पुढे आले. सार्वत्रीक निवडणूकीत निवडून आलेल्या बऱ्याच महिला नेतृत्व आपली टर्म संपल्यानंतर सक्रीय राजकारणातून लुप्त झालेले दिसून येते. तर काही महिला

आपला राजकीय कार्यकाळ संपल्यानंतरही राजकीय, सामाजिक कार्य चालू ठेवताना आढळून येतात. अशा महिला नेतृत्वाची संख्या कमी असली तरी भविष्यात त्यांच्या संख्येत दिवसेंदिवस वाढ होतच जानार हे निश्चित आहे. या बाबत कोणाचेही दुमत असणार नाही.

लोकशाही शासन प्रकारात समाजातील विविध घटकांच्या सहभागाची आवश्यकता असते. भारतासारख्या देशात लोकशाही व्यवस्था गतीमान करण्यासाठी महिलांच्या सहभागाची गरज आहे. महिलांना राजकारणात सहभागी करण्यासाठी सत्ताविकेंद्रीकरणाच्या मार्गाचा आवलंब करून महिलांना राजकारणात अधिकाधिक सहभागी करून घेण्याचा पर्यत्न केला जातो.

महिला नेतृत्व हे बदलाचे अग्रदुत मानले जाते. भारताचे पहिले पंतप्रधान पंडीत जवाहरलाल नेहरू यांच्या मते 'जर जनतेत जागृती निर्माण करावयाचे असल्यास अगोदर महिलांमध्ये जागृती निर्माण करा. एक वेळी महिलेने पुढाकार घेतल्यास संपूर्ण कुटूंब, गाव अथवा शहर पर्यायाने संपूर्ण देशाचा विकास होतो.

सारांश : प्रस्तुत शोध निबंधातून महिला नेतृत्वाचा अभ्यास करण्यात आला. भारतीय राज्यघटनेच्या अंमलबजावणी बरोबर समता, न्याय, स्वातंत्र्य, बंधुता या तत्वांचा अंगीकार केला गेला आणि महिलांच्या विकासाची दारे खुली झाली. सुरुवातीच्या काळातील उदयास आलेल्या महिला नेतृत्वासंबंधी पुरुषी मनोवृत्तीने उनीवाच दाखविण्याचा पर्यत्न केला. सुरुवातीच्या काळातील महिला नेतृत्वात काही उनीवा अथवा मर्यादा असल्या तरी महिला आरक्षणाला विरोध करणाऱ्यांची संख्या ही कमी नव्हती. परंतू या सर्व छेद देत भारतात महिला नेतृत्वाची जडणघडण झाली.

आरक्षणापूर्वी देखिल महिला राजकारणात सहभागी होत्या परंतू ते अल्पप्रमाणात आणि समाजातील उच्च जातीच्या स्त्रीयाच राजकारणात होत्या. ज्या स्त्रीया राजकारणात सहभागी होत्या. त्याची कौटुंबिक पार्श्वभूमी ही राजकारणाशी निगडित होती.

संदर्भ ग्रंथ :

1. डॉ. शाम शिरसाठ, प्रा.भगवानसिंग बैनाडे, पंचायतीराज आणि नागरी प्रशासन, 2014 विद्या बुक्स पब्लिशर्स, औरंगाबाद.
2. प्राचार्य पी. बी. पाटील, पंचायत राज, जिल्हानियोजन आणि ग्रामीण विकास:परिसंवाद 1989, यशवंतराव चव्हाण प्रतिष्ठान, मुंबई.
3. प्रा.लक्ष्मण कोत्तापल्ले, भारतातील सामाजिक कल्याण प्रशासन व समाजकार्य, 2014 विद्या बुक्स पब्लिशर्स, औरंगाबाद.
4. उपाध्याय जय जयराम, मानव अधिकार, इलाहाबाद सेन्ट्रल लॉ एजेन्सी, इलाहाबाद.
5. प्रो.शुक्ला, प्राचीन भारत की शिक्षा प्रणाली, इलाहाबाद बुक पब्लिकेशन, इलाहाबाद.
6. प्रो.पांडे, भारत की शिक्षा प्रणाली, नॅशनल बुक ट्रस्ट, नईदिल्ली.

स्त्रीवादी चळवळ Feminist Movement

प्रा. डॉ. आर.के. काळे

स. प्राध्यापक व विभाग प्रमुख राज्यशास्त्र विभाग,
बलभिम महाविद्यालय, बीड**प्रस्तावना :**

आज वर्तमान युगामध्ये स्त्रीवाद किंवा स्त्रीवादी चळवळी दिसतात त्यांचे मुळ हे पाश्चिमात्य जगतातून आल्याचे आढळते. मुळात स्त्रीवादी चळवळ ही संकल्पना पाश्चिमात्य असून समान हक्क, सामन दर्जा व स्वातंत्र्य या सारख्या मुल्यांवर आधारित आहे. स्त्रियांना निम्नस्थानी लेखणाऱ्या, कनिष्ठ व हिनतेची वागणूक देऊन त्यांना गुलामाप्रमाणे जीवन जगण्यास भाग पाडणाऱ्या व्यवस्थेच्या विरोधात आवाज उठवणारी चळवळ म्हणजे स्त्रीवाद होय. स्त्रीवाद म्हणजे स्त्रियांचे दुय्यमत्व आणि त्यासाठी करावा लागणाऱ्या अविरत संघर्षाचे दुसरे नाव होय. वर्णव्यवस्थेमध्ये स्त्रियांचा दर्जा हा शुद्रातीशुद्रांच्या खालचा दाखविला गेला. त्यामुळे स्त्री ही कायदा दुर्लक्षित शोषित अवस्थेत राहिली म्हणून स्त्रीवादी चळवळी ही स्त्रियांच्या शोषणाबद्दल अत्याचाराबद्दल समाजात आणि या व्यवस्थेत जागृती निर्माण करणारी असून स्त्रियांच्या स्थितीत बदलकरणारी कृतीयुक्त विचारधारा आहे.

स्त्रीवादी चळवळीचे उद्दिष्टे :-

स्त्रियांचे क्षेत्र केवळ चुल आणि मुल, भोगांची वस्तू, सतत सेवा करणारी व्यक्ती आहे. ही भूमिका स्त्रीवादाला मान्य नाही. तर सामाजिक, आर्थिक, राजकीय क्षेत्रात स्त्री-पुरुष समानता निर्माण करणे, शोषणमुक्त समाज निर्माण करून लिंगभेदावर आधारित पितृसत्ताक व्यवस्थेला विरोध करणे, स्त्रियांच्या हक्कासाठी आवाज उठविणे, स्त्रियांना संघटित करून अन्यायाविरुद्ध लढा उभारणे, स्त्री हक्कांसाठी एकजुट करून आवाज उठविणे, स्त्रियांच्या सर्वांगीण विकासासाठी आवश्यक असलेल्या वातावरणाची निर्मिती करणे, स्त्रियांचे शोषण केवळ सार्वजनिक क्षेत्रातच होत नाही तर कौटुंबिक जीवनातही होते. अशा शोषणापासून तीची मुक्तता करणे, इत्यादी प्रमुख उद्देश स्त्रीवादीचे दिसून येतात. म्हणून स्त्रीवाद ही केवळ राजकीय विचारधारा किंवा विचारप्रणाली नसून ती एक प्रकारची स्त्रीवादी चळवळच आहे.

स्त्रीवादी चळवळीचा विकास :

स्त्रीवादी चळवळीच्या विकासाचे प्रामुख्याने तीन कालखंड पडतात. ते म्हणजे (1) प्राचीन-कालखंड (2) मध्ययुगीन कालखंड, आणि (3) आधुनिक कालखंड.

वेद, उपनिबंद कालखंडात स्त्री मुक्त होती.

प्राचीन कालखंडात स्त्री-पुरुष समानता होती. मातृत्वाच्या अविकारामुळे अदिम अवस्थेमध्ये स्त्रीचे पुरुषावर प्राबल्य होते. परंतु कालांतराने स्त्रियांच्या परिस्थितीत बदल झाला. श्रम विभाजनी व रमनिश्चिती प्रक्रियेमुळे स्त्री अंतर्गत कार्ये तर पुरुष बाह्य परिक्षेत्रातील कार्ये करू लागला. त्यामुळे आपसुकच स्त्री जीवन बंदिस्ततेकडे झुकले. या बंदिस्तपणास मान्यता देण्याचे कार्य मनुस्मृतीसारख्या ग्रंथनिर्मात्याने केले व स्त्री दुय्यम ठरली.

मध्ययुगीन कालखंडामध्ये अस्थिरता, सरंजामशाही, वाढते धर्मप्राबल्य, राजेशाही व्यवस्थेचा प्रारंभ यामुळे तीचे अस्तित्व केवळ एक उपभोग्य वस्तू बनले. स्त्रियांचे जीवन असुरक्षित बनून मध्ययुगीन कालखंड हा स्त्रियांसाठी अंधकारमय ठरला.

आधुनिक कालखंडामध्ये यंत्रयुगाने जगाचा चेहरा मोहरा बदलून टाकला. प्रबोधनाची सुरुवात झाली. औद्योगिक क्रांतीमुळे व्यापारातून वसाहती व वसाहतीतून साम्राज्यवाद उदयाला आला. त्याचा परिपाक म्हणून सन 1789 मध्ये फ्रेंच राज्यक्रांती घडून आली व स्वातंत्र्य, समता बंधुत्व, न्याय मुल्यांचा अविष्कार झाला. त्याचा परिणाम मध्ययुगामध्ये खितपत पडलेली स्त्री स्त्री-मुक्तीसंबंधी विचार मांडून चळवळीला सामोरी गेली. फ्रेंच राज्यक्रांतीची प्रेरणा घेऊन मेरी वॉलस्टोन काकट या महिलेने इंग्लंडमध्ये "ए व्हिडिकेहान ऑफ द राईट्स" या आपल्या ग्रंथातून स्त्री मुक्ती चळवळीची हाक दिली. भारतात आधुनिक भारताचे जनक राजाराम मोहन रॉय, महात्मा ज्योतिबा फुले, सावित्रीबाई फुले, आगरकर, म.

गांधी, डॉ. बाबासाहेब आंबेडकर यासारख्या समाज प्रबोधकारांनी स्त्री-स्वातंत्र्यासाठी आपले जीवन समर्पित केले.

स्त्रीवादी चळवळीचे टप्पे :

- 1) स्त्रीवादी चळवळीचा पहिला टप्पा 19 व्या शतकाच्या अखेरिस आणि 20 व्या शतकाच्या सुरुवातीस पार पडला. यात 19 व्या शतकाच्या अखेरिस इंग्लंडमध्ये स्त्रीयांना राजकीय हक्क मिळावे यासाठी स्त्रीयांनी संघर्ष केले. त्यानुसार महिलांना इंग्लंडमध्ये मतदानाचा हक्क प्राप्त झाला. 1919 मध्ये अमेरिकेने आपल्या घटनेत स्त्रीमतदान हक्क दिला. इंग्लंडमध्ये स्त्रियांच्या मतदानाची वयोमर्यादा 30 वरून 21 करण्यात आली.
- 2) स्त्रीवादी चळवळीचा दुसरा टप्पा 1960 नंतरचा आहे. यामध्ये प्रामुख्याने सामाजिक, आर्थिक राजकीय क्षेत्रात स्त्रीयांना समानता देण्याबाबतचा विचार दृढ झाला. उच्च आणि मध्यमवर्गीय स्त्रीयांवर अधिक लक्ष केंद्रित केले गेले. त्याचबरोबर इजिप्तच्या अध्यक्षांनी (नासेर) आपल्या राष्ट्रामध्ये स्त्रीवादाला मान्यता मिळवून दिली.
- 3) स्त्रीवादी चळवळीचा तिसरा टप्पा महत्वपूर्ण असून हा टप्पा सन 1990 नंतर सुरू होतो. यालाच उत्तर स्त्रीवाद देखील म्हणतात. यामध्ये लिंगभेद, स्त्री-पुरुष भेद यावर लक्ष केंद्रित करून लिंगभेदाची अस्पष्टता दूर केली. स्त्रीयांच्या हक्कांमध्ये जागृती निर्माण झाली. परंतु उत्तर स्त्रीवादी चळवळीने स्वतःचे आर्थिक, राजकीय यश स्वतःचेच आहे असे मानण्यास सुरुवात केली.

स्त्रिवाद आणि सद्यःस्थिती :

पाश्चिमात्य देशात स्त्रीवादी चळवळीची अवनती झालेली दिसते. आज अमेरिकेत 'मिस अमेरिका ही स्पर्धा होताना दिसत नाही.' अमेरिकेतील महिलांचे राजकीय क्षेत्रातील प्रमाण 17% आहे. त्या तुलनेत भारतीय स्त्रियांचे प्रमाण जास्त आहे. भारतीय स्त्रियांना स्थानिक स्वराज्य संस्थांत 50% आरक्षण दिलेले आहे. 1970 ते 1990 या दरम्यान स्त्रीवादी चळवळीचा मोठा प्रभाव भारतीय महिलांवर पडला, मात्र त्याचे स्वरूप काहीच महिलांपुरते मर्यादित होते. भारतीय समाजाची आजची स्थिती पहिल्यास 'स्त्रीवादाच्या' भवितव्याबाबत साशंकता निर्माण होण्यासारखी स्थिती पाहावयास मिळते. सुरुवातीला उच्चभू कुटुंबातील स्त्रियांनी स्त्रीवादी चळवळीचे स्वागत केले. त्याविरुद्ध काही प्रतिक्रिया करण्यास सुरुवात केली. काहींनी लैंगिक स्वातंत्र्य मान्य केले. स्त्रीवादी समान हक्काचा स्वीकार केला. परंतु स्वातंत्र्याची संकल्पना त्यांना नीट समजलेली नाही, म्हणूनच त्यांनी चांगल्या परंपरेला तडा देऊन अर्थाजनाला प्राधान्य दिले. अनैतिक मार्गांचा वापर केला. त्यामुळे संस्कृती नितीमुल्यांची हानी झालेली दिसून येते.

1) आरोग्य व शिक्षण :-

विज्ञान व तंत्रज्ञानाच्या प्रगतीने आरोग्यात प्रगती झाली आहे. सरासरी आयुर्मान वाढले, कायद्याने गर्भपात, गर्भजल परीक्षा यांच्यावर बंदी असली तरी भ्रूण हत्येचे प्रमाण वाढलेले आहे. त्याला डॉक्टर महिला व रुग्ण तितकेच जबाबदार आहेत. संसूचनाच्या माध्यमाद्वारे प्रसारित आरोग्य विषयक कार्यक्रमांमध्ये स्त्रियांमध्ये जागृती झाली. मात्र त्या सांसारिक जबाबदारीमुळे व कामकाजीय जबाबदारीमुळे आरोग्याची विशेष 'दखल घेताना दिसत नाहीत. ग्रामीण भागात असणारा स्वच्छतेचा अभाव, स्वच्छतेसंदर्भात आवश्यक सोयींचा अभाव यामुळे आरोग्याच्या समस्या भेडसावताना दिसतात. दिवसेंदिवस वाढत्या मुलींच्या भ्रूणहत्येचे प्रमाण विचारात घेता 'स्त्री हीच स्त्रीची शत्रू आहे. असे वाटायला लागते. जन्माला येण्याअगोदरच बालिकेची हत्या होत असेल तर स्त्रीवादाच्या सबलीकरणाचा काही अर्थ उरत नाही. आज शैक्षणिक क्षेत्रात स्त्रियांची घोंडदौड सुरू आहे. गुणवत्तेच्या बाबतीत मुलींनी यशस्वी मजल मारलेली दिसते. अनेक शैक्षणिक संस्थांमध्ये काम करणाऱ्या महिलांचे प्रमाण वाढलेले आहे. यात काही स्त्रियांना नोकरीच्या वेळी चालणाऱ्या व्यवहारात आर्थिक अडचणी पायी घरी बसण्याची वेळ आली आहे. तेंव्हा स्त्रियांनी जागृत होऊन नैतिक मार्गाने कामे करण्यावर भर दिला पाहिजे. न्याय- अन्याय, योग्य-अयोग्यतेचा विचार करून काम करावयास हवे.

2) सिनेमा, दूरदर्शन, जाहिरात, सोशल मिडिया -

आधुनिक काळातील काही स्त्रियांनी दूरदर्शन, जाहिरात इत्यादीमध्ये कामे करताना कपड्यांची विचार केलेला दिसत नाही. अनेक सिनेमा आणि दूरदर्शन मालिकांमधून बीभत्सदृश्ये, बलात्कार, स्त्री

शरीराचे प्रदर्शन दाखविले जाते. कमी कपड्यांमध्ये शरीराचे प्रदर्शन करणारी स्त्री, दुसरीकडे सोज्वळ, प्रमाणिकतेची भूमिका बजावताना दिसते. वयाचे भान नसल्यासारखे मनमानी वागणे पाहिल्यावर असे वाटते की, स्त्रीवादाने दिलेला स्वातंत्र्याचा उपयोग स्वैराचारासारखा केला जात आहे. सिनेमा आणि दूरदर्शनमध्ये काम करणाऱ्यांना आदर्श मानून तरुण पिढी आपले जीवन जगत असल्याने घटस्फोट, अनैतिकतेचा स्विकार इत्यादी प्रश्न निर्माण झाले आहेत. 'लिह इन् रिलेशनशिपची' संस्कृती रूजू लागली आहे. तरुणांचे बेफाम वागणे; प्रेमाच्या आणाभाका घेणे यामुळे अनेकांचे संसार उद्ध्वस्त होऊन मुलांच्या आयुष्याचा प्रश्न निर्माण झाला आहे. जीवनातील नितीमुल्य संस्कृती, त्याग, समायोजन, तडजोडीची वृत्ती कमी झालेली दिसून येत आहे. नैतिक व सामाजिकदृष्ट्या स्त्रियांचे असलेले स्वैराचारी वर्तन योग्य नाही. केवळ पैशापायी कोणत्याही व्यवसायात प्रवेश करण्याऐवजी आपल्या होणाऱ्या शोषणाचा विचार महिलांनी करण्याची आवश्यकता आहे. जाहिरातील काम करतांना स्वतःच्या व समाजाच्या नैतिकतेचा विचार करावयास हवा. स्त्रियांनी चंगळवादी वृत्ती संस्कृतीच्या आहारी जाणार नाही याची दक्षता घ्यावयास हवी.

3) राजकिय क्षेत्र व प्रशासन –

आज अनेक क्षेत्रात स्त्रिया मोठ्या प्रमाणावर यशस्वी होतांना दिसत आहेत. शैक्षणिक क्षेत्रात स्त्रिया घवघवीत यश संपादन करीत आहेत. अनेक स्पर्धा परीक्षेतील स्त्रिया नागरी सेवेतील वरिष्ठ पदावर पोहचल्या आहेत. प्रशासकीय सेवेत होणारी नोकरी विचारात घेता स्त्रियांना मुलांना घेऊन एकटेच राहण्याची वेळ येते. त्यामुळे जबाबदारी वाढते. आज भारतातील स्त्रिया राजकिय क्षेत्रात भरीव योगदान देतांना दिसून येतात, यामध्ये राष्ट्रपती पदापासुन ते गावातील सरपंचपदावर विराजमान झालेल्या आहेत. तसेच संसदेमध्ये आपले प्रतिनिधित्व करतांना दिसतात. देशाच्या विकासामध्ये आज स्त्रियांचे स्थान समान आहे.

प्रशासकिय क्षेत्रात सुध्दा स्त्रिया मागे नाहीत. त्यामध्ये भारतीय सेवा, परराष्ट्र सेवा, संरक्षण सेवा, विज्ञान, तंत्रज्ञान, आरोग्य, शिक्षण, अर्थकारण, समाजकारण, राजकारण या सर्वच क्षेत्रात त्या यशस्वी होत आहेत.

स्त्रीवादी चळवळीने स्त्रीयांमध्ये आत्मभान निर्माण केल्याचे दिसून येते व तर्मान समाज व्यवस्था, पुरुषप्रधान असली तरी स्त्रि व पुरुष असा भेद करता कामा नये. स्त्रि व पुरुष या व्यवस्थेचे दोन चाके नाहीत तर, एका पक्षाचे दोन पंख आहेत. हा विवेकभाव स्त्रीवादी चळवळी बरोबरच पुरुष प्रधान व्यवस्थेच्या समर्थकांमध्ये रूजला पाहिजे तरच स्त्रिवादी चळवळ यशस्वी होईल. या चळवळीत काही दोष जाणवतात जसे,

स्त्रीमुक्तीच्या नावाखली आपल्या नैसर्गिक जबाबदारी पासुन दूर जाणे; प्रसार मध्यांमांतील स्त्रीचा स्वैर वापर, चित्रपटातील व जाहिरात बाजीतील बीभत्स प्रदर्शन यावर टिका केली जाते. स्त्रीवादी चळवळीत एकवाक्यतेचा व एकसंघतेचा अभाव आढळतो. स्त्री-पुरुष यांच्यात असलेल्या शारीरिक फरकाबाबतचा भेद स्वीकारण्याबबतही दोन्ही गटात एकवाक्यता आढळत नाही. स्त्री-पुरुष यांच्यात असलेल्या शारीरिक फरकाबाबतचा भेद स्वीकारण्याबबतही दोन्ही गटात एकवाक्यता आढळत नाही. स्त्रीवादी चळवळीत एकवाक्यतेचा व एकसंघतेचा अभाव आहे. काही स्त्रीवादी चळवळींना पुरुषांच्या सहकार्याशिवाय स्त्रियांचे स्वातंत्र्य, सबलीकरण अशक्य वाटते. मात्र दुसऱ्या गटाची भूमिका एकाकी स्वरूपाची आढळते. त्यांना "एकला चलो रे" च्या भूमिकेतून स्वातंत्र्य अपेक्षित आहे. स्त्रीवादी चळवळीत मार्गावरून दोन पंथ निर्माण झाले आहेत. क्रांतिकारी परिवर्तनाची मागणी करणारा पंथ व उत्क्रांतिवादाच्या तत्त्वानुसार परिवर्तनाची मागणी करणारा पंथ, या दोन्ही पंथाचा उद्देश समान असला तरी मार्ग भिन्न असल्याने काही वेळेस त्यांच्यात मतभेद पाहावयास सापडतात.

शेवटी स्त्रि आणि पुरुष हे वेगळे नाहीत तर एका नाण्याच्या दोन बाजू आहेत.

संदर्भ :-

1. राज्य व एवं महिला मानवाधिकार – डॉ. महावर सुनील, पोइन्टर पब्लिशर्स, जयपुर.
2. महिला संशक्तिकरण – डॉ. प्रियंका माथुर, पंचशिल प्रकाशन, जयपुर.
3. भारतीय स्त्री मानवाधिकार – डॉ. स्मीता मेहेत्रे.
4. राजकिय विचारप्रणाली डॉ. शुभांगी राठी, कैलास पब्लिकेशन्स, औरंगाबाद.
5. राजकिय विचारधारा – डॉ. शंभांगी राठी, कैलास पब्लिकेशन्स, औरंगाबाद.

कोल्हापूर जिल्हयातील शिवाजी विद्यापीठ संलग्नित अनुदानित कला, वाणिज्य आणि विद्यान महाविद्यालयातील ग्रंथालयीन महिला कर्मचाऱ्याची व्यावसायिक सक्षमता

प्रा. मनिषा विलास पाटील

ग्रंथपाल, श्रीपतराव चौगुले आर्ट्स अँड सायन्स कॉलेज, माळवाडी, कोतोली

प्रस्तावना :

मानवाच्या प्रगतीत वेगवेगळे टप्पे दिसून येतात. त्या प्रत्येक टप्प्याला किंवा युगाला एका विशिष्ट संज्ञेने संबोधले जाते. उदा. हरितक्रांती युग, औद्योगिक क्रांती युग, औद्योगिक क्रांतीनंतरचे युग इत्यादी. यातील प्रत्येक युगाचे एकेक वैशिष्ट्ये असते. तसेच प्रत्येक युगाचा एक परवलीचा शब्द (Keyword) असतो. एकविसाव्या शतकात "सक्षमता" हा शब्द आणि अधिक अचूक सांगायचे झाल्यास "व्यावसायिक सक्षमता ही संज्ञा परवलीचा शब्द बनली आहे. जीवनातील प्रत्येक अवस्थेमध्ये, पावलापावलागणिक सक्षमतेची मागणी होत आहे. प्रत्येक व्यवसायाच्यामध्ये व्यावसायिक सक्षमतेची मागणी होत आहे. प्रत्येक व्यवसायामध्ये व्यावसायिक सक्षमतेची मागणी सतत वाढते आहे. व्यावसायिक सक्षमता हे व्यवस्थापन शास्त्रातील एक महत्वाचे तत्व / भाग बनले आहे. इतर सर्व क्षेत्राप्रमाणेच ग्रंथालय आणि माहितीशास्त्र व्यवसायास या स्पर्धेच्या युगात टिकून रहावयाचे असल्यास व्यावसायिक सक्षमता प्राप्त करणे अनिवार्य बनले आहे. या स्पर्धेच्या आणि जागतिकीकरणाच्या युगामध्ये अनेक संघटनांना एकत्रिकरण, आपला आकार लहान करणे किंवा संघटनना बंद करणे, अशा समस्यांना तोंड द्यावे लागत आहे. अशा स्वरूपाच्या बदलांना वाढती स्पर्धा आणि जबाबदारी (Accountability) ही दोन महत्वाची कारणे आहेत. सकल गुणावत्ता व्यवस्थापन (TQM) हा या स्पर्धात्मक जगात तरुण जाण्याचा एक उपाय आहे. अशा प्रकारांच्या आव्हानांना तोंड देण्यासाठी ग्रंथालय आणि माहितीशास्त्र या व्यवसायातील लोकांना देखील "व्यावसायिक सक्षम बनणे आवश्यक आहे.

संशोधन विधान : "कोल्हापूर जिल्हयातील शिवाजी विद्यापीठ संलग्नित अनुदानित कला, वाणिज्य आणि विज्ञान महाविद्यालयातील ग्रंथालयीन महिला कर्मचा-यांची व्यावसायिक सक्षमता : एक अभ्यास " महाराष्ट्रातील सर्वात दक्षिणेकडील जिल्हा दक्षिण काशी म्हणून ओळखला जातो. शाहू महाराजांच्यामुळे सांस्कृतिक, ऐतिहासिक शैक्षणिक पार्श्वभूमी लागली आहे. कोल्हापूर जिल्हयात एकूण 12 तालुके आहेत. शिवाजी विद्यापीठ हे कोल्हापूर जिल्हयातील उच्च शिक्षणातील केंद्र आहे. कोल्हापूर जिल्हयात एकूण 35 अनुदानित महाविद्यालये आहेत.

● महाविद्यालयीन ग्रंथालये व ग्रंथालय कर्मचारी :

ग्रंथालयाचे प्रकार म्हणजे सार्वजनिक ग्रंथालय, शैक्षणिक ग्रंथालय व विशेष ग्रंथालय त्यापैकी महाविद्यालयीन ग्रंथालये ही शैक्षणिक ग्रंथालयामध्ये येतात. महाविद्यालयातील विद्यार्थी आणि अध्यापकांना ग्रंथालय सेवा देण्यासाठी महाविद्यालयाने चालविलेले ग्रंथालय म्हणजे महाविद्यालयीन ग्रंथालय, ग्रंथालयामध्ये विविध पदांवरील जबाबदार-या व कार्यासाठी विद्यापीठ व शासन मान्यतेने नियुक्त झालेले महिला कर्मचारी म्हणजे महिला ग्रंथालय कर्मचारी.

● व्यावसायिक सक्षमता व संशोधनाचे व्यावसायिक महत्व

ऑक्सफर्ड डिक्शनरीमध्ये सक्षमतेची व्याख्या पुढीलप्रमाणे दिलेली आहे. "Competency is a skill that you need in a particular job or for a particular task " "वरील व्याख्येनुसार व्यावसायिक सक्षमता म्हणजे व्यावसायातील अपेक्षित उद्दिष्टे साध्य करण्यासाठी आपली जबाबदारी समर्थपणे पार पाडण्याची योग्यता. वेबस्टर्स डिक्शनरीनुसार, "Competency is the quality or state of being functionally adequate or having sufficient knowledge, judgement, skill or strength "Lefton यांनी, " what they know and can do " अशी सक्षमतेची व्याख्या केलेली आहे. ग्रंथालय आणि माहितीशास्त्र व्यवसायातील लोकांसाठी "व्यावसायिक सक्षमता " हा अनिवार्य घटक बनत असताना? "व्यावसायिक सक्षमता" किंवा "व्यावसायिक

योग्यता“ या नवीन कल्पनेविषयी अनेक प्रश्न उपस्थित होतात. उदा. व्यावसायिक सक्षमता म्हणजे काय? “ व्यावसायिक योग्यता “ या नवीन कल्पनेविषयी अनेक प्रश्न उपस्थित होतात. उदा. व्यावसायिक सक्षमता म्हणजे काय? ग्रंथालय व माहितीशास्त्र शिक्षणात त्याची गरज आहे काय ? ग्रंथालय व माहितीशास्त्र शिक्षणात त्याचा अवलंब आहे काय ? ग्रंथालयीन महिला कर्मचा-यांना सक्षम बनविण्यासाठी काही कसोट्यांची (Criteria) “ गरज आहे का ? त्यांना पुरविण्यात आलेल्या सेवा सुविधा महिला कर्मचा-यांना पुरेशा आहेत किंवा नाही ? या अपेक्षित प्रमाणाशी तुलना करता वस्तुस्थिती कोणत्या अवस्थेत आहे. या सर्वांचा अभ्यास करून ग्रंथालयीन कर्मचा-यांची योग्यता वृद्धिंगत होण्यासाठी काही शिफारशी करता याव्यात या हेतून संशोधकाने हा विषय निवडला आहे.

संशाधनाची उद्दिष्टे :

संशोधनाच्या मुख्य हेतू म्हणजे ग्रंथालयीन महिला कर्मचा-यांना व्यावसायिक सक्षम बनविण्यासाठी काही कसोट्या (Criteria) ,सुविधा, ग्रंथालय व माहितीशास्त्र अभ्यासकमात त्यांचा अवलंब आहे किंवा नाही. याचा अभ्यास करून त्यावर उपाय किंवा शिफारशी सुचविणे हा होय. प्रस्तुत संशोधनाचा हेतू सफल होण्यासाठी काही उद्दिष्टे निश्चित करण्यात आलेली आहेत. ती पुढीलप्रमाणे.

- 1) कोल्हापूर जिल्हयातील अनुदानित कला, वाणिज्य आणि विज्ञान महाविद्यालयातील महिला कर्मचा-यांच्या व्यावसायिक सक्षमतेचा अभ्यास करणे.
- 2) महाविद्यालयीन ग्रंथालयातील विविध पदावरील महिला कर्मचा-यांच्या व्यावसायिक सक्षमतेचा शोध घेणे.
- 3) महाविद्यालयीन महिला ग्रंथालयातील कर्मचा-यांची व्यावसायिक सक्षमता कशी असावी याचा शोध घेणे.
- 4) ग्रंथालयीन वाचक व व्यवस्थापनाकडून अपेक्षित असलेल्या आणि महिला कर्मचा-यांकडे प्रत्यक्षात असलेल्या व्यावसायिक सक्षमतेचा अभ्यास करणे.
- 5) कोल्हापूर जिल्हयामध्ये महिला ग्रंथालय कर्मचारी व्यावसायिक सक्षम होण्यासाठी कोणत्या सुविधा उपलब्ध आहेत याचा अभ्यास करणे.
- 6) महाविद्यालयीन महिला ग्रंथालयातील कर्मचारी व्यावसायिक सक्षम होण्यासाठी कोणते प्रयत्न करतात याचा शोध घेणे.

संशोधन पध्दती :

जिज्ञासा, सभोवतालची परिस्थिती, ज्ञानेंद्रियांचा वापर, ज्ञान प्राप्त करणे व ते ज्ञान व्यवस्थित पध्दतीने मांडण्याची ही एक पध्दत आहे. शास्त्र केवळ ज्ञान संग्रह नाही. ज्या विषयावर संशोधन करावयाचे आहे. ज्या विषयाची निश्चित प्रकारची पध्दती शास्त्र स्पष्ट करते. प्रस्तुत संशोधन हे समाजिकशास्त्रे या विद्याशाखेत अंतर्भूत असून ग्रंथालय व माहितीशास्त्र या विषयात समाविष्ट आहे. संशोधन पध्दतीमध्ये खालील संशोधन पध्दतींचा समावेश होतो. 1. ऐतिहासिक संशोधन पध्दती 2. वर्णनात्माक संशोधन पध्दती 3. प्रायोगिक संशोधन पध्दती. 4. तुलनात्क संशोधन पध्दती

प्रस्तुत संशोधनाचे स्वरूप लक्षात घेता ऐतिहासिक व वर्णनात्मक संशोधन पध्दतीचा वापर केला आहे. ऐतिहासिक संशोधन पध्दतीचा वापर करणून महाविद्यालयीन ग्रंथालयांच्या पार्श्वभूमीचा अभ्यास, बी. लिब.एम.लिब, प्रमाणपत्र कोर्स, यांच्या अभ्यासकम पुस्तकांचा अभ्यास केला आहे. प्रस्तुत संशोधना संबंधित माहिती गोहा करण्यासाठी, वर्णनात्माक संशोधन पध्दतीचा, सर्वेक्षण, निरीक्षण या तंत्राचा वापर करण्यात आहेत माहिती संकलन करण्यासाठी स्व निर्मिती प्रश्नावली या साधनाचा वापर केला जाणार आहे. संकलित माहितीचे विश्लेषण करण्यासाठी मीन, सरासरी, टक्केवारी या संख्याशास्त्राचा उपयोग केला आहे.

संशोधनाची व्याप्ती आणि मर्यादा :

प्रस्तुत संशोधनामध्ये संशोधिकेने एखाद्या विषयावर संशोधन करत असताना संशोधन विषयाचे भौगोलिक आकारमान आणि गोळा करण्यात येणा-या माहितीचा कालावधा म्हणजे संबंधित विषयाची व्याप्ती व मर्यादा निश्चित केल्यामुळे अभ्यासाचे क्षेत्र व कालावधी निश्चित करता येतो.

प्रस्तुत संशोधनात शिवाजी विद्यापीठ संलग्नित सर्व महाविद्यालयांचा आयास करणे वेळे अभावी शक्य नसल्यामुळे संशोधनाची व्याप्ती कमी करण्यासाठी कोल्हापूर जिल्हयातील अनुदानित महाविद्यालयांचा अभ्यास केला जाणार आहे. कोल्हापूर जिल्हयामध्ये एकूण 12 तालुके आहेत. त्या तालुक्यातील सर्व कला, वाणिज्य व विज्ञान महाविद्यालयाचे 35 आहेत. या 35 महाविद्यालयांची सदर संशोधनासाठी निवड करून या संशोधनाची व्याप्ती कोल्हापूर जिल्हा मर्यादित ठेवण्यात आली आहे.

लक्ष्य समुह व नमुना निवड :

संशोधनासाठी निवडलेल्या समस्येचे भौगोलिक क्षेत्र म्हणजे " अभ्यास क्षेत्र" होय. संशोधनासाठी अभ्यास क्षेत्राची मर्यादा स्पष्ट करणे आवश्यक असते. निष्कर्ष प्राप्तीसाठी या मर्यादा स्पष्ट करणे आवश्यक असते. निष्कर्ष प्राप्तीसाठी या मर्यादेचा उपयोग होतो. संशोधनाचा लक्ष्यसमूह जर लहान व मर्यादित प्रमाणात असेल तर संपूर्ण जनसंख्येची निवड केली जाते आणि जर लक्ष्य समूह आकाराने मोठा असेल किंवा भौगोलिकदृष्ट्या खूप विखुरलेला असेल तर माहिती संग्रहासाठी त्या समुहाच्या दृष्टीने प्रतिनिधीक तसा भाग त्याचा नमुना म्हणून निवडावा लागतो. सदर संशोधनामध्ये कोल्हापूर जिल्हयातील कला, वाणिज्य, आणि विज्ञान महाविद्यालयांचा अभ्यास करण्यात येणार असून या संशोधनामध्ये महाविद्यालयीन महिला कर्मचा-यांची नमुना म्हणून निवड करण्यात आली आहे. यामध्ये ग्रंथपाल, सहा. ग्रंथपाल, ग्रंथालय लिपीक, परीचारक व ग्रंथालय शिपाई यांचा समावेश आहे. या ठिकाणी समग्र सर्वेक्षण या पध्दतीचा उपयोग करून माहिती गोळा करून निष्कर्ष काढले जाणार आहेत.

संशोधन साहित्याचा पूर्वाभ्यास :

पूर्वी या विषयावर संशोधन समस्येच्या पुष्ट्यार्थ असा पूर्वाभ्यास आवश्यक आहे. त्या दृष्टीने संशोधन प्रकल्प, संशोधन लेख, संदर्भग्रंथ, नियतकालिके, इंटरनेट इत्यादि साहित्याचा अभ्यासासाठी आढावा घेण्यात येत आहे. याचबरोबर ग्रंथालय व माहितीशास्त्र अभ्यासकमातील उदा : बि.लिब., एम. लिब. व प्रमाणपत्र कोर्सची क्रमिक पुस्तकांचाही या संशोधनात अभ्यास केला आहे. ग्रंथपालन व्यवसायातील अनुभवसिद्ध व्यावसायिकांशी सदर विषयाबाबत चर्चा केल्या आहेत. याच बरोबर प्रस्तुत संशोधन विषयाचा पाया म्हणून खालील संदर्भ साहित्याचा अभ्यास केला आहे.

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माहितीचे सादरीकरण

प्रस्तुत अभ्यास करताना काही उददीष्टे मांडली आहेत. त्या उददीष्टांनुसार माहितीचे संकलन करण्यात आले. संकलित माहितीचे विश्लेषण काही सारण्या, आलेख, पायचार्ट यांचा वापर करून करण्यात आलेला आहे.

● शैक्षणिक पात्रता आणि व्यावसायिक ज्ञानाची पातळी :

अ. क.	शैक्षणिक पात्रता	ग्रंथपाल	सहाय्यक ग्रंथपाल	ग्रंथालय लिपिक	ग्रंथालय परिचर
1.	10 वी च्या आतील				23.91
2.	10 वी				28.26
3.	12 वी			20	8.69
4.	बी.एण			10	2.17
5.	एम.ए.			10	..
6.	प्रमाणपत्र कोर्स			10	28.26
7.	डीप.लिब				
8.	बी.लिब.	20.83	20	20	8.69
9.	एम. लिब.	58.33	80	30	
10.	संशोधनात्मकनेट / सेट / पीच.डी.एम. फिल	20.83			

वरील सारणीवरून असे दिसून येते की, उच्च व्यावसायिक ज्ञान प्राप्त असणारे 79.16% ग्रंथपाल आणि 80% सहाय्यक आहेत. उच्च व्यावसायिक ज्ञान म्हणजेच एम.लिब असणारे 30% ग्रंथालय लिपिक आहेत.

● उच्च व्यवसायिक ज्ञान प्राप्त न केल्याची कारणे

अ. नं.	हुद्दा	एकूण	वरीष्ठ अधिका-यांनी सक्तीन केल्यामुळे	जवळपास सोय नाही	आर्थिक परिस्थिती	बढतीची संधी नाही	सध्याच्या हुद्यासाठी आवश्यक नाही	उत्तर न नोंदविलेले
1.	ग्रंथपाल	34	.	16.66		..	16.66	66.66
2.	सहा ग्रंथपाल	5	.	.	.	.	20	80
3.	ग्रंथ लिपिक	10	.	10	.	.	50	40
4.	ग्रं. परिचर	46	6.52	6.2	30.43	17.39	28.26	10.86

उच्च व्यावसायिक ज्ञान प्राप्त न केल्याच्या कारणामध्ये जवळपास सोय नाही असे कारण 16.66% ग्रंथपालानी दिलेले दिसून येते? तर आर्थिक परिस्थिती नसल्यामुळे 30.43% ग्रंथालय परिचरांनी पुढील व्यावसायिक ज्ञान प्राप्त केलेली नाही. बढतीची संधी नसल्यामुळे 17.39% ग्रंथालय परिचरांनी उच्च व्यावसायिक ज्ञान प्राप्त केलेले नाही. तर सध्याच्या हुद्यासाठी पुढील शिक्षण आवश्यक नाही असे 50% ग्रंथालय लिपिकांना वाटते.

● ग्रंथसूचीचे ज्ञान

अ. क.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर न नोंदविलेले
1.	महिला ग्रंथपाल	12	..	..	29.16	70.83	..
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	50	50	
3.	महिला ग्रंथालय लिपिक	06	..	10	90%		
4.	महिला ग्रंथालय परिचर	18	26.08	19.56	34.78	10.86	8.69

वरील सारणीवरून महिला ग्रंथालय कर्मचा-यांच्या बाबतीत 26.08% ग्रंथालय परिचरांना ग्रंथसूचीबाबतचे ज्ञान नसल्याचे दिसते. तर ग्रंथसूचीबाबत कमी ज्ञान असणारे 19.56% ग्रंथालय परिचरच आढळून येतात. ग्रंथसूचीचे समाधानकारक ज्ञान 90% ग्रंथालय लिपिकांना असल्याचे दिसते. तर 70.83 ग्रंथपालांना ग्रंथसूचीबाबत उच्च प्रतीचे ज्ञान आहे. ग्रंथसूचीबाबत उत्तर देणारे 8.69 ग्रंथालय परिचरच दिसून येतात. वरील विवेचनावरून निष्कर्ष निघतो की, ग्रंथसूचीचे उच्चप्रतीचे ज्ञान यामध्ये जास्त म्हणजे 70.83% ग्रंथपालच असल्याचे दिसून येते. तर ग्रंथसूचीचे समाधान कारक ज्ञान यामध्ये 90 ग्रंथालय लिपिकांची टक्केवारी इतर कर्मचा-यांपेक्षा जास्त असल्याचे दिसून येते.

● ग्रंथसूचीविषयक माहिती :

अ. क.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर न नोंदविलेले
1.	महिला ग्रंथपाल	12	..	..	33.33	66.66	..
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	50	50	
3.	महिला ग्रंथालय लिपिक	06	..	10	90%		
4.	महिला ग्रंथालय परिचर	18	26.08	19.56	34.78	10.86	8.69

वरील सारणीवरून महिला ग्रंथालय कर्मचा-यांच्या बाबतीत असे म्हणता येईल की, ग्रंथसूचीविषय माहितीबाबत 26.08% ग्रंथालय परिचरांना अजिबाबतच ज्ञान नाही. तर ग्रंथसूचीविषयक माहिती याबाबत कमी ज्ञान असणारे 19.56% ग्रंथालय परिचरच आढळून येतात. ग्रंथसूचीविषयक समाधानकारक ज्ञान असणारे 90% ग्रंथालय लिपिक आहेत. तर ग्रंथ सूचीविषयक उच्च दर्जाचे ज्ञान असणारे ग्रंथालय (66.66) आढळून येतात. हा प्रश्न अनुत्तरीत ठेवणारे 8.69 % ग्रंथालय परिचर आहेत.

● ऑनलाईन माहिती शोधाचे ज्ञान

अ. क.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर न नोंदविलेले
1.	महिला ग्रंथपाल	12	4.16	8.33	50	37.50	..
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	60	..	40
3.	महिला ग्रंथालय लिपिक	06	20	40	30	10	..
4.	महिला ग्रंथालय परिचर	18	54.34	10.86	17.39	6.52	10.86

वरील सारणीवरून महिला ग्रंथालय कर्मचा-यांच्या बाबतीत पुढील विश्लेषण देता येईल. ऑनलाईन माहिती शोधा नाचे 54.34% ग्रंथालय परिचरांना ज्ञान असल्याचे दिसून येते. ऑनलाईन माहिती शोधाचे 40% ग्रंथालय लिपिकांना कमी ज्ञान आहे. 60 % सहाय्यक ग्रंथपालांना ऑनलाईन माहिती शोधाचे समाधानकारक ज्ञान असल्याचे दिसून येते. तर 37.50 % ग्रंथपालांना ऑनलाईन माहिती शोधाचे उच्च दर्जाचे ज्ञान आहे 40% सहाय्यक ग्रंथपालांनी हा प्रश्न अनुत्तरीत ठेवला आहे.

● **संदर्भ मुलाखतीचे ज्ञान**

अ. क्र.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर नोंदविलेले
..	महिला ग्रंथपाल	12	..	..	45.83	54.16	.
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	80	20	
3.	महिला ग्रंथालय लिपिक	06	10	30	50		10
4.	महिला ग्रंथालय परिचर	18	45.65	10.86	19.56	10.56	13.04

वरील सारणीवरून महिला ग्रंथालय कर्मचा-यांच्या बाबतीत असे म्हणता येईल की, 45.65% ग्रंथालय, परिचारांना संदर्भ मुलाखतीचे ज्ञान नसल्याचे दिसून येते. ग्रंथालय लिपिकांची संदर्भ मुलाखतीचे ज्ञान याबाबत आहे. 30% टक्केवारी कमी ज्ञान याबत आहे. संदर्भ मुलाखतीचे समाधान कारक ज्ञान असणार-या सहाय्यक ग्रंथपालांची टक्केवारी 80% दिसून येते. तर 45.16% ग्रंथपालांचे संदर्भ मुलाखतीचे ज्ञान हे उच्चप्रतीचे ज्ञान म्हणता येईल. 13.04% ग्रंथालय परिचारांनी संदर्भ मुलाखतीचे ज्ञान हा प्रश्न अनुत्तरीत ठेवला आहे.

● **महाविद्यालयात शिकविल्या जाणा-या सर्व विषयांचे ज्ञान**

अ. क्र.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर नोंदविलेले
..	महिला ग्रंथपाल	12	..	4.16	54.16	37.50	4.16
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	80	20	
3.	महिला ग्रंथालय लिपिक	06		10	70	20	
4.	महिला ग्रंथालय परिचर	18	8.69	6.52	41.30	32.60	10.86

वरील सारणीवरून महिला ग्रंथालय कर्मचा-यांच्या बाबतीत असे दिसून येते की, संशोधन पध्दतीने ज्ञान 47.82% दिसून येते की, संशोधन पध्दतीचे ज्ञान 47.82% ही ग्रंथालय परिचारांना नाही. तर 30% ग्रंथालय लिपिकांना संशोधन पध्दतीचे कमी ज्ञान आहे. संशोधन पध्दतीचे ब-यापैकी ज्ञान यामध्ये 60% सहाय्यक ग्रंथपालांचा समावेश होतो. तर 41.66% ग्रंथपालांना संशोधन पध्दतीचे उच्चदर्जाचे ज्ञान आहे. 10.86% ग्रंथालय परिचारांनी या प्रश्नाचे उत्तर नोंदविलेले नाही.

वरील सर्व टक्केवारीचे अवलोकन केले असता कोणत्याही प्रकारातील ग्रंथालयीन कर्मचा-यांला अगदी ग्रंथपालापासून ते ग्रंथालय परिचारांपर्यंत या संबधातील उच्च प्रतीचे ज्ञान या विभागातील 50% ही अपेक्षित मर्यादासुद्धा नाही. ही चिंतेची बाब वाटते, संशोधनाचे महत्व आणि त्याची व्याप्ती वाढवण्यास कालावधी जाणे आवश्यक आहे.

● **माहिती संघटनांचे ज्ञान**

अ. क्र.	हुद्दा	एकूण	ज्ञान नाही%	कमी ज्ञान%	ब-यापैकी ज्ञान %	उच्च प्रतीचे ज्ञान %	उत्तर नोंदविलेले
..	महिला ग्रंथपाल	12	..	..	58.33	41.66	..
2.	सहाय्यक महिला ग्रंथपाल	2	..	..	40	60	..

3.	महिला ग्रंथालय लिपिक	06	10	40	50	..	..
4.	महिला ग्रंथालय परिचर	18	36.95	19.56	23.91	8.69	10.86

वरील सारणीबाबत महिला ग्रंथालय कर्मचा-यांच्या बाबतीत विश्लेषण पुढीलप्रमाणे 36.95% ग्रंथालय लिपिकांनी माहिती संघटनांचे ान नसल्याचे म्हटले आहे. माहिती संघटनांचे कमी ज्ञान असणारे 40% ग्रंथालय लिपिक आहेत. 58.33% ग्रंथपालांनी माहिती संघटनांचे समाधानकारक ज्ञान असल्याचे नमुद केलेले आहे.

निष्कर्ष व शिफारशी :

1) सध्या कार्यरत असलेल्या पदासाठी अधिकच शैक्षणिक पात्रातेची गरज नाही म्हणून आपली शैक्षणिक व व्यावसायिक ज्ञानाची पातळी उंचावण्याचे प्रयत्न अपुरे पडतात असा निष्कर्ष पाहिल्यानंतर याबाबतीत अशी शिफारस करता येईल की, शिपायाचे प्रमाणपत्र कोर्स असेल तर ग्रंथालय परिचर म्हणून प्रमोशन द्यावे. ग्रंथालय परिचर जर प्रमाणपत्र कोर्स असतील तर त्यांना प्रमोशन द्यावे. ग्रंथालय लिपिक बी.लिब. असावा, त्याचे प्रमोशन वरिष्ठग्रंथालय लिपिक म्हणून प्रमोशन द्यावे (वरिष्ठ ग्रंथालय लिपिक पद नवीन तयार करावे) सहाय्यक ग्रंथपाल एम.लीब.असा वा, ग्रंथपाल एम.पिफल., पीएच., डी., नेट/सेट अशी शैक्षणिक अर्हता पूर्ण केलेला असावा. अशा वेगवेगळ्या हुद्यासाठी अधिकची शैक्षणिक पात्रता या व्यवसायात नव्याने येणा-या व्यावसायिकाला अनिवार्य बनविणे आवश्यक आहे. म्हणून ग्रंथलयातले कर्मचारी प्रशिक्षित झाल्यावर इतरत्र किंवा इतर विभागात बदलले जातात त्यावरही प्रमाणपत्र कोर्सची मर्यादा घातल्यास प्रशिक्षित परिचरना इतरत्र बदलता येणार नाही व आपोआपच त्यामुळे ग्रंथालय व्यवस्थापनात सुधारणा होईल तसेच उच्च व्यावसायिक ज्ञान प्राप्त न केल्याच्या कारणामध्ये असे ज्ञान प्राप्त करण्याची सोय जवळपास ज्ञान देणा-या केंद्राची निर्मिती सर्वदूर पसरविणे आवश्यक आहे. त्याचप्रमाणे पत्राद्वारे किंवा दुरशिक्षण पध्दतीनुसार असे व्यावसायिक ज्ञान प्राप्त करण्याची सुविधा उपलब्ध असावी असे वाटते.

2) नवीन शैक्षणिक आहता पूर्वलक्षी प्रभावानुसार लागू केली जाऊ नये आणि त्यांच्या अनुभवाचा आणि अनुभवाने प्राप्त झालेल्या व्यावसायिक सक्षमतेचा उपयोग करून घेण्याच्या दृष्टीने त्यांना उत्तेजन द्यावे.

3) ग्रंथसूची आणि ग्रंथसूचीविषयक माहिती या दोन्हीच्या ज्ञानामध्ये सर्व महिला ग्रंथालय कर्मचा-यांसाठी प्रशिक्षण, कार्यशाळा वगैरे आयोजित केल्या जाव्यात.

4) या संबंधातील माहितीचे विश्लेषण असे दर्शविते की, याबाबतीत ग्रंथालयीन कर्मचा-यांच्या पैकी एकाही वर्गातील कर्मचा-यांकडे उच्च प्रतीचे ज्ञान नाही. ऑनलाईन माहिती शोध हे अत्यंत आधुनिक तंत्रज्ञान असल्यामुळे त्यांचे तात्विक आणि प्रात्यक्षिक ज्ञान प्राप्त होण्यासाठी महिला ग्रंथालय कर्मचा-यांच्या बाबतीत आधुनिक यंत्राची आणि तंत्राची उपलब्धता असणे आवश्यक आहे तसेच यादृष्टीने संगणक, इंटरनेट, वगैरे सोयी ग्रंथालयात उपलब्ध करून देणे आवश्यक आहे.

5) ज्ञान या विषयाशी संबंधित माहितीसंघटन, संगणकावरील प्रोग्रॅम आणि परदेशी भाषा यांचा अधिकतर संबंध संगणक आणि माहिती याच्याशी असल्यामुळे या तीनही मुद्यांचा विचार एकत्रित करणे सोयीचे होईल. या तीनही मुद्यांच्या बाबतीत प्रात्यक्षिक ज्ञानाला अधिक महत्व असल्यामुळे माहिती शास्त्राशी संबंधित ग्रंथालयीन काम आणि त्या दृष्टिकोनातून ग्रंथालयातील सोयीसुविधा वाढ करणे आवश्यक आहे.

या तांत्रिक स्वरूपाचा ज्ञानाच्या पातळीत सुधारणा होण्यासाठी महिला ग्रंथालय कर्मचा-यांच्या बाबतीत व्याख्याने, कार्यशाळा, प्रशिक्षण प्रात्यक्षिकासह आयोजित करणे आवश्यक आहे.

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प्रस्तावना—

भारतीय स्वातंत्र्य संग्रामाचा इतिहास म्हणजे एक रोमांचकारी इतिहास आहे. ब्रिटीशांच्या प्रदीर्घ गुलामगिरीला झुगारून 15 ऑगस्ट 1947 रोजी आपण स्वातंत्र्य मिळविले. मात्र त्यासाठी कित्येक स्वातंत्र्य सैनिकांनी हौताम्य पत्करले. 1857 पर्यंत ब्रिटीश ईस्ट इंडिया कंपनीचे संपुर्ण भारतावर राजकीय वर्चस्व निर्माण झाले होते. कंपनीच्या अधिका-यांनी भारताचे अधिकाधिक आर्थिक शोषण केले. त्यामुळे भारतीयांच्यात असंतोष निर्माण झाला. परिणामी लोकांनी 1857 मध्ये ईस्ट इंडिया कंपनीच्या विरोधात सशस्त्र उठाव केला. इंग्रजांच्या राजकीय संग्रामात ज्यांनी रक्त सांडले त्यात झाशीची राणी लक्ष्मीबाई यांचे योगदान अभूतपूर्व आहे. म्हणूनच प्रस्तुत शोधनिबंधात राणीच्या कर्तृत्वाचा थोडक्यात आढावा घेण्याचा प्रयत्न केला आहे.

1857 चा उठाव—

प्लासी युद्धानंतर 100 वर्षांनी ब्रिटीशांनी हिंदुस्थान वर्चस्वाखाली आणला. इंग्रजांनी केलेल्या शोषणाचा वाईट परिणाम संस्थानिक, जमीनदार, शेतकरी, कामगार, सैनिक, व्यापारी इ. वर झाला. या उठावास राजकीय, प्रशासकीय, आर्थिक, धार्मिक, सामाजिक, लष्करी अशी अनेक कारणे आहेत. तात्या टोपे, नानासाहेब इ. प्रमाणेच राणी लक्ष्मीबाई उठावात आघाडीवर होती. उत्तरप्रदेश, मध्यप्रदेश, बिहार, गुजरात, बंगाल, ओरिसा या प्रदेशात उठावाची व्याप्ती होती. प्रारंभी उठावाला यश मिळाले. परंतु प्रचंड सैन्य, युद्धसाहित्य व असामान्य नेतृत्व यांच्या सहाय्याने इंग्रजांनी हा उठाव दडपून टाकला. क्रांतीकारकांनी आपल्या प्राणाची पर्वा न करता निकराचा लढा दिला पण त्यांना अपयश आले. परंतु या उठावाचे भारताच्या इतिहासावर दूरगामी परिणाम घडून आले. 1857 च वर्ष म्हणजे जुन्या युगाचा अंत व नव्या युगाची सुरवात होय. या उठावामुळे भावी काळात होणा-या स्वातंत्र्याच्या चळवळींना उत्तेजन व शक्ती मिळाली. या उठावात महत्वाची कामगिरी झाशीची राणी लक्ष्मीबाईने बजावली. या स्वातंत्र्य संग्रामात कोणत्याही सहकार्याची अपेक्षा न करता स्वबळावर इंग्रजांसारख्या बलाढ्य शत्रुशी लक्ष्मीबाई लढल्या. अषा थोर महिलांचे कर्तृत्व अभ्यासले तर नव्या पिढीस निश्चित प्रेरणा मिळेल, नवविचार मिळतील.

राणीचे पुर्वायुष्य —

महाराष्ट्राच्या प्रबोधनात जसे थोर तत्वज्ञ, विचारवंत, राजकिय, सामाजिक, कर्तृत्ववान पुरुषांची परंपरा आहे. तशी कर्तबगार स्त्रियांचीही आहे. सातवाहन काळापासून आजपर्यंत अनेक स्त्रियांनी आपआपल्या क्षेत्रात गौरवाचे स्थान मिळविले. त्यांनी आपल्या व्यक्तिमत्त्वाची छाप नंतरच्या काळातही उमटवली. अशाच कर्तबगार स्त्रियांमध्ये राणी लक्ष्मीबाईचा उल्लेख करावा लागतो.¹

मूर्तीमंत राष्ट्राभिमान, वीरश्री यांचे प्रतिक, जाज्वल्य देशप्रेम असलेल्या मोरोपंत तांबे यांची कन्या राणी लक्ष्मीबाईचा जन्म 19 नोव्हेंबर 1835 ला वाराणीसीच्या ब्राम्हण कुटुंबात झाला.² सातारा जिल्ह्यातील वाई हे त्यांचे गाव होते. चिमाजी आप्पांच्या सेवेत त्यांचे वडील मोरोपंत वाराणसी येथे होते. चिमाजी आप्पांचा त्यांच्यावर खुप विश्वास होता. चिमाजींच्या मृत्युनंतर बाजीराव पेशव्यांच्या सेवेत मोरोपंत होते. वाराणसी येथेच भागिरथीबाई प्रसूत झाल्या. वाराणसीला मणिकर्णिका हा घाट प्रसिध्द असल्याने त्यांनी मुलीचे नांव 'मणिकर्णिका ठेवले.'³

प्रेमाने सर्वजण "मनु" म्हणत. चार वर्षांची असताना आईच्या मृत्युमुळे वडीलांनी पालनपोषण केले. मनु सुंदर, चतुर व हुशार मुलगी होती. तलवारबाजीत अनुभवी योद्ध्यांनाही पराभूत करी. भातुकलीच्या खेळात मनु राणी असे व इतर मुलींना दासी बनवीत. यातूनच मनुच्या आयुष्याची मुहुर्तमेढ रोवली गेली. मनुची ग्रहणशक्ती व निरीक्षणशक्ती तीव्र होती. लेखन वाचनाची आवड असल्याने मोडी व बालबोध वाचण्यात तरबेज होती. संस्कृत व हिंदी भाषांची आवड होती. वडीलांनी मनुवर योग्य संस्कार केले होते. शौर्य पराक्रमाची प्रेरणा तिला मिळाली.

राजकिय शिक्षणासह अश्वारोहण, धनुर्विद्या, भालाफेक, तलवारबाजी या शस्त्रास्त्र विद्येतही तिने नैपुण्य मिळविले होते.

विवाह—

वयाच्या चौदाव्या वर्षी झाशी संस्थानचे राजे गंगाधरराव नेवाळकर यांच्याशी विवाह झाल्यावर मनुचे नाव लक्ष्मीबाई झाले. 1851 मध्ये त्यांना पुत्रप्राप्ती झाली पण 3 महिन्यात पुत्राच निधन झाल्यावर 1852 मध्ये दामोदर हा मुलगा दत्तक घेतला.⁴ मात्र ग.ज.लॉर्ड डलहौसीने दत्तक विधान नामंजूर केले. या धक्याने गंगाधररावांचे निधन झाले. राणी लक्ष्मीबाईच्या नशीबी वैधव्य आले. 1854 मध्य डलहौसीने फतवा काढून झाशी संस्थान खालसा करण्याचा निर्णय घेतला.⁵ राणीला 5000/- रुपये तनखा मिळणार होता.

राणीचे कर्तृत्व—

अनेक संकटे राणीवर आली पण तिने न डगमगता सर्वांना, हिंमत न हारता साहसाने तोंड दिले. वैधानिक रितीने झाशी पुन्हा मिळविण्याचा प्रयत्न केला. आपले वकील इंग्लंडला पाठविले.⁶ पण उपयोग झाला नाही. झाशी मेजर एलिस यांच्या ताब्यात देण्यात आले तेव्हा राणीने "मेरी झाशी नही दुंगी" असे तेजस्वी उद्गार काढले.⁷ त्यामध्ये इंग्रजांविषयी क्रोध, चीड, द्वेष ठासून भरला आहे. गोवध बंदी करण्याची राणीची विनंती इंग्रजांनी नाकारली. महालक्ष्मीच्या पुजेसाठी दिलेली दोन गाव इंग्रजांनी जप्त केली. राणीच्या सर्व गोष्टीस विरोध केल्याने इंग्रजांविषयी चिड उत्पन्न झाली. येथूनच पुढे त्यांच्या तलवारीला तेजस्वीपणाची धार चढलेली दिसते.

त्यांनी उत्तम राज्यकारभार केला. गरीबांना लग्नकार्यात मदत केली. कलावंतांना आश्रय दिला. दरोडेखोरांपासून प्रजेचे रक्षण केले. कधी पुरुष तर कधी स्त्री वेष धारण करून त्या दरबारात जात. न्याय दानात दक्ष व कडक होत्या. दरबारात शास्त्री, विद्वान, याज्ञिक होते. त्यांचा पुस्तक संग्रह चांगला होता. राणी मुत्सद्दी होत्या. काही दिवस ब्रिटीश अंमल सहन केला मात्र अखेर तात्या टोपे, बहादूरशाहा, अवधचा नबाब यांच्याशी विचारविनीमय करून 1857 च्या बंडात लक्ष्मीबाई सहभागी झाल्या. जुन 1857 ते मार्च 1858 पर्यंत इंग्रजांचे वर्चस्व उलथवून राणीने झाशीची सर्व सत्तासुत्रे हाती घेतली. 20 मार्च 1858 रोजी सर ह्यु रोजने झाशीच्या किल्ल्यास वेढा दिला.⁸ लक्ष्मीबाईंना शरण जाणे मान्य नव्हते. शर्तीने किल्ला लढविला. त्यांच्याकडे 1500 शिपाई, 30-40 तोफा होत्या. तात्या टोपेंचा पराभव त्यावेळी झाल्याने राणीला मदत मिळू शकली नाही. शेवटी रोजने झाशी ताब्यात घेतली. राणीचे कुशल गोलंदाज खुदाबक्ष व गुलाम घोष यांनी अप्रतिम शौर्य दाखविले. लक्ष्मीबाई दोन्ही हातात तलवार घेऊन लढल्या पण अपयश आल्याने शेवटी 5 एप्रिल 1857 रोजी किल्ल्यातून बाहेर पडल्या. 19 एप्रिल 1858 ला मोरापंतास इंग्रजांनी फाशी दिले.⁹

आपल्या मुलास पाठीवर बांधून त्या काल्पीला गेल्या. 102 मैलाची घोडदौड करून राणीने ग्वाल्हेरच्या किल्ल्यात आश्रय घेतला. मात्र रोजने पाठलाग करून किल्ल्यास वेढा दिला. तात्या व राणीच्या फौजेची रोजच्या फौजेची गाठ पडली. प्रचंड युद्ध झाले. लक्ष्मीबाई अत्यंत शौर्याने लढल्या. इंग्रज शिपायाने त्यांच्या डोक्यावर वार करून तुकडे केले. त्याही परिस्थितीत राणीने शिपायास जखमी केले.

अखेर लढता लढता त्यांना वीरमरण आले.¹⁰ सर ह्यु रोजनेही राणीच्या शौर्याचे व पराक्रमाच कौतुक केले. राणी लक्ष्मीबाई आपल्या कार्य कर्तृत्वाने इतिहासात अमर झाल्या.

समारोप—

1857 चा उठाव म्हणजे ब्रिटीशांचे वर्चस्व झुगारून देण्याचा मोठ्या प्रमाणातील हा भारतीयांचा पहिलाच प्रयत्न होता. या उठावात स्वातंत्र्यासाठी लाखो स्त्री पुरुष सामील झाले. ब्रिटीशांच्या दत्तक वारस नामंजूर धोरणामुळे झाशीच्या राणी लक्ष्मीबाई यांनी अन्यायाविरुद्ध लढा दिला. लष्करी वेशातील राणीला लढता लढता वीरमरण आले. राणीच्या शौर्याची इंग्रजांनी प्रांजळपणे स्तुती केली आहे. स्वातंत्र्यासाठी आपल्या प्राणाचे बलिदान करणारी राणी लक्ष्मीबाई म्हणजे अलौकिक शौर्याचे प्रतिकच होय. अशा विरांगणांचे कार्य कर्तृत्व अभ्यासले तर निश्चीतच नव्या पिढीमध्ये आत्मभान जागृत होईल.

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भारतीय कुटूंबाचे स्वरूप आणि स्त्रियांचे जीवन

श्री. संभाजी शंकर कांबळे

श्रीपतीराव चौगुले आर्ट्स अँड सायन्स
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प्रस्तावना :

भारतीय संस्कृतीचे प्रथम दर्शन वैदिक वाङ्मयात होते. स्त्री – पुरुषांच्या वर्तनाचे विशिष्ट असे वर्तन नियम करण्यात आले. कुटुंबसंस्था ही आर्यांच्या समाज घटनेचा विशेष होती. समाजिक व राजकीय जीवनात कुटुंबास महत्त्वाचे स्थान होते. मात्र पुरुषप्रधान संस्कृतीत जन्मापासून मृत्युपर्यंत, सर्व अवस्थांमध्ये स्त्रियांना पुरुषांपेक्षा हीन लेखले जात होते. आपल्याला पुत्रच व्हावा असे सर्वांना वाटे. पुत्र होण्यासाठी अनेक विधी उपाय सांगितले गेले होते. पुत्रिक विधान वा पुत्रकामेष्टी विधी करण्यात येई. आर्यांच्या काही गटांत मातृसत्ताक कुटुंबपध्दती होती. या कुटुंबात स्त्रीला महत्त्वाचे स्थान होते, धनाचा अधिकार होता, स्त्रियांच्या बाबतीत संस्कार अत्यंत महत्त्वाचे होते. मुलगी जन्माला येणे अत्यंत क्लेशकारक मानले जात असे. पुत्रप्राप्तीशिवाय इहलोकीचे व परलोकीचे कल्याण प्राप्त होऊ शकत नाही असा दृढ समज होता. स्त्रियांच्या कौटुंबिक वर्तनाबाबतही विविध नियम, विचार होते. स्त्रियांच्या अधिकारांचा विचार करता स्त्रियांना वारसा अधिकार नसावा असे मत एका संहितेने मांडले गेले होते. वेदकाळापासून नियोग पध्दती प्रचलित होती.

उद्दिष्टे :

1. विवाहीत स्त्रियांचे बदलते कार्यक्षेत्राचा अभ्यास समजावून घेणे.
2. कुटुंब विघटनाचे दुष्परिणाम समजावून घेणे.

व्याख्या :

अठराव्या शतकात फ्रान्समध्ये सरंजामदारांच्या जुलमाला कंटाळून गेलेल्या शेतकऱ्यांमध्ये अन्यायाविरुद्ध लढा करण्याची जाणीव जागृती झाली आणि त्यांनी तुरुंग फोडून सर्वत्र उठाव केला संयुक्त कुटूंबाची व्यापक व्याख्या :

1. एका पूर्वजाच्या वंशज आहेत.
2. रक्तसंबंधी वा वैवाहिक संबंधी असून सर्व नातेवाईक एकत्र राहतात.
3. सर्वांची मालमत्ता समार्क असत जोपर्यंत मालमत्तेची सदस्यांमध्ये वाटणी होत नाही तोपर्यंत कायदेशीररित्या कुटूंब संयुक्त असते.
4. व्यक्तिचे वसतिस्थान एकच असते स्वयंपाकघर एकच असते.
5. ज्याचे सामूहिक धार्मिक जीवन सणसमारंभाद्वारे होते.
6. कर्ता पुरुष कुटूंबात सर्व व्यक्ति एकट्याच अधिकार मानतात.

सामान्यत्वे पिता हा संयुक्त कुटूंबाचा कर्ता पुरुष असतो. पिता ह्यात नसलेल्या कुटूंबातील ज्येष्ठ बंधूकडे कर्तृत्वाने जाते. कुटूंबातल्या सर्व जबाबदाऱ्या पार पाडण्याचे काम या कर्त्या पुरुषास करावे लागते. मालमत्तेची देखरेख करणे. इतर सदस्यांकडून काम करवून घेणे, त्यांना मार्गदर्शन करणे त्यालाच करावे लागते ही कल्पना म्हणजे पितृसत्ताक कुटूंब (पॅट्रिआर्कल फॅमिली) पूर्वीच्या काळी छोट्या समुहांवर सर्वाधिकार असणारे पॅट्रिआर्क असत यावरून आलेली आहे. हे पॅट्रिआर्क त्या समूहातील माणसा-माणसांतील सर्व प्रकारच्या व्यवहारांवर नियंत्रण ठेवीत.

संयुक्त कुटूंब पध्दतीमध्ये निवासस्थान, दैनंदिन आर्थिक, धार्मिक व सांस्कृतिक व्यवहार, अधिकार व्यवसाय आणि मालमत्ता ही सामार्क होती तोपर्यंत संयुक्त कुटूंबे ही आकाराने मोठी म्हणजेच एकाच

घरात पन्नास शंभर मंडळी असलेली अशी होती. शेती हाच एकमेव व्यवसाय असल्यामुळे गावाजवळच म्हणजे राहत्या जागेपासून फार लांब नाही असे शेतीमध्ये घरचीच बरीचशी मंडळी प्रत्यक्ष राबत असत. समाईक मालकी शेती व इतर मालमत्तेवर सर्वांची असे. त्यामुळे तिचा उपभोग कर्त्या पुरुषाच्या मार्गदर्शनाखाली प्रत्येकाकडून गरजेनुसार घेतला जाईल. कुटूंबातील रूग्ण, पंगु, वृद्ध बाल आणि इतर अवलंबित यांना कुटूंबातच सांभाळले जाई. यामुळे त्यांची निवाऱ्याची सुरक्षिततेची सोय आपोआप होत असे काही काम येत असेल तर ते कुटूंबाला हातभार लावीत नाहीतर भारभुत होवून राहात पण त्याला घराबाहेर काढले जात नाही.

स्त्रियांच्या कामामध्ये परिवर्तन आणि त्याचे नवरा-बायकोतील

संबंधावर झालेले परिणाम :

परदेशामध्ये ज्या वेळी कुटूंबसंस्थेत परिवर्तन झाले त्या वेळी ते निश्चित रूपाने 'छोटे कुटूंब' झाले नवरा - बायको आणि मुले एवढेच एका कुटूंबात राहू लागले. नवरा - बायको दोघेही नोकरीसाठी बाहेर जाऊ लागली त्या वेळी त्यांची बाहेरची कामे उत्पादक बनली व घरातील कामे बाहेरच्या व्यक्तीनी उचलली. उदाहरणार्थ - धान्याचे पीठ दळण्याचे काम गिरणीत होवू लागले. ब्रेड बेकरीत तर कपडे लॉंड्रीत धुऊन मिळू लागले. मुलांच्या संगोपनाची जबाबदारी बालकमंदिरे व शाळा यांनी घेतली आणि मनोरंजनासाठी क्लब निघाले. भारतातील संयुक्त कुटूंबाच्या विघटनाबरोबर घरातील स्त्रियांनी करवयाची काही कामे : दळपकांडप - कपडे शिवणे, उन्हाळी पदार्थ इत्यादी घराबाहेर गेली. ज्या स्त्रियांनी शिक्षण घेतले व ज्या नोकऱ्या करू लागल्या त्यांनी तयार पदार्थ घरी आणून जेवणाची वेळ भागविण्यास सुरुवात केली.

'चूल आणि मूल' हेच कार्यक्षेत्र असलेल्या भारतीय कुटूंबातील स्त्रीला औद्योगिकीकरणामुळे घराबाहेर पडता आले. शिक्षणामुळे तिला नवीन कामे मिळाली. त्या कामाच्या मोबदल्यात तिला पैसा मिळवता आला. ती आर्थिकदृष्ट्या स्वावलंबी झाली. नवीन व्यवस्थेने स्त्रियांना आणि आर्थिक स्वातंत्र्य दिले. स्त्रीला तिच्या अधिकारांची जाणीव झाली. स्त्रीस्वातंत्र्याची कल्पना मूळ धरू लागली आणि ज्या स्त्रियांना संयुक्त कुटूंब पध्दतीमध्ये गौण स्थान होते. सासरा - पती - पुत्र - दीर इत्यादी स्त्रियांच्या हुकूमांची ताबेदार बनून राहावे लागत होते. त्याच स्त्रिया संयुक्त कुटूंबाविरुद्ध तक्रार करू लागल्या विरोध दर्शवू लागल्या.

1) विवाहित स्त्रियांचे बदलते कार्यक्षेत्र :

स्त्रियांना शिक्षण मिळून नोकरी मिळाली तर त्या नोकरीसाठी घराबाहेर पडल्याशिवाय राहतच नाहीत पतीचा वा सासराच्या मंडळींचा विरोध पत्करूनही त्या नोकरी करतात अलीकडे तर पैसे देवून वस्तू विकत घेण्याचे प्रमाण वाढल्याने एकट्या पुरुषाने कमावून आणलेल्या पैशांवर संसार चालू शकत नाही म्हणून स्त्रीलाही घराबाहेर पडावे लागते. हजारो गरीब स्त्रिया झोपडपट्ट्यांमधून शहरांतून राहतात आणि पोट भरण्यासाठी सकाळपासून रात्रीपर्यंत चूल - मूल, पैसे मिळवणे आणि बाजारहाट, औषधपाणी, घराची व्यवस्था आणि मुलांचे संगोपन इतकी काम करतात. इतकेच नव्हे तर हक्कासाठी भांडायचे असेल तर त्यासाठी निघालेल्या मोर्चात सामिल होतात आणि काही स्त्रियांचे पुरुष व्यसनी वा आजारी होऊन कामावर जाण्याचे टाळतात व घरी बसतात. ते धड घराच्या कामात पत्नीला व मुलांना मदत करीत नाहीत. कारण ते अजूनही घरात पितृसत्ताक कुटूंबपध्दती आहे असेच मानतात. घराबाहेर बेकारी स्पर्धा गरिबी यांमुळे त्यांना काम मिळत नाही. व्यसन असल्यास मिळालेली नोकरीही ते नीट करीत नाहीत किंवा टिकवून ठेवीत नाहीत. स्त्रियांना कमी शिक्षण असो वा शिक्षण नसो कष्टाची कामे मिळत राहतात व ती करण्याशिवाय त्या मुलांचे पोषण करू शकत नाहीत. कुटूंबनियोजनाच्या कार्यक्रमांमुळे पूर्वी अशा स्त्रियांना 7-8 मुले होत होती. अशा जोडप्यापैकी काहीनी शस्त्रक्रिया करवून घेतलीच असली तरीही त्यांना 7 - 8 मुले असतातच. कौटुंबिक परिवर्तन झाले आणि स्त्रिने पुरुषाच्या अनेक भूमिका पार पाडण्याची जबाबदारी उचलली असली तरीही पति-पत्नींचे संबंध बदलेले नाहीत. पुरुषांचे - पतीचे वर्चस्व अजून कायम

आहे. पत्नीचा विकास पती आनंदाने सहन करू शकत नाही तिच्या पैशांवर तिचा हक्क तो मान्य करतोच अस नाही. महत्वाचे निर्णय तिला तिच्या परवानगीशिवाय घेता येत नाहीत मुलांसमोर तो अजूनही पत्नीचा अपमान करतो कारण त्याला अजूनही कौटुंबिक परिवर्तनामुळे पितृसत्तेची कल्पनाही बदलू शकते हे अंगवळणी पडलेले नाही. त्याच्या स्वतःवर अन्न साठविणे शिजवणे आणि स्वयंपाकघरातील दैनंदिन कामे या बाबींचे शिक्षण व संस्कार झालेले नाहीत त्यामुळे पत्नीची 'चूल' ही भूमिका ती पेलू शकत नाही त्यामुळे आज तरी भारतीय संयुक्त – कुटूंब मग ते हिंदूचे असो की मुसलमानांचे, गरीबांचे वा श्रीमंतांचे, ग्रामीण असो की शहरी. पती – पत्नीच्या संबंधाच्या बाबतीत फारसे बदललेले दिसत नाही. कारण शिक्षणाच आणि आधुनिक समाजासाठी आवश्यक असणाऱ्या समता, विज्ञाननिष्ठा, धर्मनिरपेक्षता, बंधुभाव, कर्तृत्वसिद्ध दर्जा इत्यादी संस्कारांच्या जोपासनेचा अभाव आढळतो. पति-पत्नी पालक या नात्याने आपल्या मुलामुलींवर संस्कार करण्याची भूमिका पार पाडीत नाहीत. पुष्कळ जण स्वतःच अजूनही त्यांच्या पारंपारिक वृत्तीच्या पालकांच्याच धाकात असतात.

2) कुटूंब विघटनाचे दुष्परिणाम :

आधुनिक कुटूंबात विघटनामुळे अस्थिरतेचे प्रमाण वाढते आहे. स्त्री-पुरुष संबंधातील नियंत्रण शिथिल होत असून स्त्री-पुरुष पति पत्नी आणि इतर यांचे आपापसातील उठणे-बसणे, एकत्र काम करणे, प्रवास करणे इत्यादी वाढले आहे. पति-पत्नी बराच वेळ घराबाहेर रहात असल्यामुळे त्यांचे मुलांकडे व घराकडे म्हणावे तसे लक्ष नसते. मुलांवरचे नियंत्रण कमी झाल्याने मुले बाह्य पर्यावरणातून अधिक गोष्टी शिकतात. त्यामुळे त्यांची वर्तनक्षमता पूर्वीपेक्षा वाढली असली तरी योग्य दिशा न मिळाल्यास मुले बालगुन्हेगारी, नापास होणे, व्यसनाधीनता इत्यादी समस्यांना बळी पडतात.

अ) विधवा व निराधार स्त्रियांचे प्रमाण अधिक काळजीचे :

ब्रिटीश येथे आले तेव्हा बालविवाह आणि सती यासारख्या चालीरिती पाहून त्यांनी भारतीय लोकांना रानटी आणि मागासलेले ठरविले. त्यांनी आपणहून कधी धर्मग्रंथ रूढी मोजण्याचा यत्न करण्यासाठी येथील लोकांना उद्युक्त केले नाही. परंतु त्यांच्या नवीन विचारांचा व्यक्तिस्वातंत्र्य, स्त्री पुरुष समानता, विवाहाचे बंधन, पवित्र मानण्यासाठी वैज्ञानिक आधार नाही. आदि विचारांचा परिणाम भारतीय सुशिक्षित तरुण व जाणकार प्रौढ मनावर होऊ लागला. त्यांना येऊन आठ दहा वर्षे होतात न होताच तोच 1829 साली सतीबंदीचा कायदा झाला. सती जाण्यासाठी स्त्रीला जबरदस्ती करण्याचेच प्रकार अधिक होत. काही जणी ज्वालांची आग सहन न होऊन भाजलेल्या स्थितीत चितेवरून बाहेर येत. त्यांची प्रकृती सुधारली तरी विधवा म्हणून जगणे फार कठीण होई. विधवा स्त्रीला अस्पृश्यासारखे वागवले जाईल. तिला कोणत्याही प्रकारचे दागिने आभूषणे घालण्याची वा चांगले कपडे नेसण्याची परवानगी नसे. कुटूंबातील मंगल प्रसंगी त्यांना सर्वासमोर येता येत नसे. त्यांचे केशवपन करण्यात येत असे. त्या विद्रुप दिसाव्यात असाच हेतु असे. विधवांना पुनर्विवाह करता येण्याचा कायदा 1856 मध्ये झाला. तरी पुनर्विवाह क्वचितच होत. त्यांना कुटूंबात आश्रित होवून पडेल ते काम करून जीवन कंटावे लागे. बंगाल प्रांतात दायभाग पध्दती लागू होती. पतीच्या इस्टेटीचा वाटा विधवा पत्नीला मिळत असे म्हणून तिच्या इस्टेटीच्या लोभाने नातेवाईक तिला सती जाण्यास जबरदस्ती करीत ती सती न गेल्यास विधवा म्हणून तिला पुनर्विवाहाच्या कायद्यानुसार लग्न करता येत असे. तिला मुलगा झाला तर तो सासऱ्याच्या इस्टेटीत हक्क मागू शकत असे. त्यामुळे पुनर्विवाहाने विधवा स्त्रीची स्थिती सुधारू शकत असली तरी वारसा हक्काच्या दृष्टीने संयुक्त भांडणे निर्माण करण्यास ती व तिचा मुलगा करणीभूत होत असत. आज विधवा स्त्रियांचा विटाळ मानला जातो. परंतु ज्या ठिकाणी स्त्रीशिक्षण कमी आणि पारंपारिकता अधिक आहे तेथे काही म्हातान्या विधवांचे केशवपन केले जाते ते त्या स्वतःच आग्रह धरतात म्हणून परंतु आताच्या साठ सत्तर वर्षांच्या म्हणजेच 1930 सालानंतर जन्मलेल्या स्त्रिया विधवा झाल्या असतीलतर त्या कुंकू लावतात दागिने घालतात लग्न समारंभामध्ये भाग घेतात आणि समाजातही त्यांचा विटाळ मानीत नाहीत. विधवांना काही योजनाद्वारे निवृत्तिवेतन मिळते. काही नोकरी करणाऱ्या स्त्रियांनी तर

आपल्या वृद्धावस्थेतील जीवनाची सोय करून ठेवलेली असते. पुष्कळ गरीब व विधवा स्त्रियांची स्थिती आजही केविलवाणी असते व त्यांना समाजाच्या आधाराची गरज असते.

आ) घटस्फोटित आणि परित्यक्तांचे प्रश्न गंभीर :

कोणत्याही समाजात या व्यक्तीला मग ती कोणत्याही वयाची असो तिला कुटूंबाचा आधार असावा लागतो ज्यांना कुटूंबाचाच आधार नाही अशा अनाथ मुले घराबाहेर काढून दिलेली मुले व स्त्रिया किंवा घरातच इतका छळ केला जातो की घराचा आधार रस्त्यावर येणाऱ्या मुले व स्त्रिया यांना निवारा सुरक्षितता प्रेम आणि माया यापासून वंचित व्हावे लागते. पैसे हाती असतील तर पोट भरता येते कपडा अंगावर चढविता येतो. परंतु घरच नसेल तर मायेचा शब्द ऐकायला मिळत नाही आणि खात्रीचा निवारा मिळत नाही पतीच्या पत्नीच्या मुलांच्या आणि नातेवाईकांच्या वागण्याला एकमेकांना सांभाळून घेण्याचे बंधन असते. असा बंधनांमुळे अनैतिकता जूलूम क्रूरता यांना आळा बसून ही नात्याने एकत्र आलेली माणसे कुटूंबीय म्हणून राहतील अशी अपेक्षा असते परंतु माणसे कधीकधी इतकी स्वार्थी होतात की त्यांना स्वतःच्या कायद्यापुढे धर्म आणि कायदा यांचे बंधन म्हणजे कात्रीसारखे वाटते. अशा बंधनांमुळे एकत्र राहणारे कुटूंब शिल्लक राहत नाही. अशी माणसे कुटूंबास केवळ देखावा उभा करतात. अशा देखाव्यापेक्षा माणसांनी एकमेकापासून दूर झालेलो चांगले.

इ) वृद्ध, अपंग, अनाथ :

आयुमर्यादा वाढल्यामुळे वृद्धावस्था प्राप्त झालेली मंडळी सातत्याने वाढतच राहणार आहे. वृद्ध आई वडील किंवा अन्य नातेवाईक घरात असणे हे लहान मुलांवर संस्कार करण्याच्या दृष्टीने फार चांगले असते. मुलांना पाळणाघरात ठेवण्यापेक्षा किंवा नोकरांवर सोपवून जाण्यापेक्षा वृद्ध सासू सासरे चांगला सांभाळ करू शकतात. परंतु त्यांचे आचार विचार सवयी आणि त्यांची जीवनाकडे पाहण्याची दृष्टी इत्यादी तरुण तरुणींना पटतातच असे नाही. त्यामुळे कुटूंबात रोज वा अधूनमधून भांडणे होतात. त्यास तडजोड करण्याचे ज्यांना जमते त्या घरामधील भांडणे सहजरित्या मिटतात. वृद्ध माणसांचा वेळ जाण्यास मोठा प्रश्न असतो. त्यांचा वेळ चांगला सार्थकी लागेल अशी उपाययोजना करमणूक केंद्रे वाचनालये व अन्य उपकरणांची गरज असते. वृद्ध स्त्रिया कुटूंबातील अनेक विधवा घरकामात रमतात. पुरुषांना घरकामात रमण्याची सवय नसते. त्यामुळे ते वैतागतात व कुटूंबात कटकटीना कारणीभूत होतात.

वृद्ध स्त्री - पुरुषांना नैसर्गिक आजार :

दात पडणे, कमी ऐकू येणे, पडून दुखापत होणे अशक्तता, झीज इत्यादी अधिक होतात व त्यामुळे त्यांचा औषध - पाणी, दवाखाने इत्यादीवरचा खर्च वाढतच राहतो. त्यासाठी तरतुद केलेली नसेल तर सर्व बोजा तरुण-तरुणीवर पडतो व ते कौटुंबिक समस्येचे एक कारण बनते. वृद्धांच्या आजारांचे त्यांच्यासाठी नव्या गरजांच्या सोडवणूकीच्या अभ्यासाचे एक नवे शास्त्र जेरिऑट्रिक्स आणि जेरेंटॉलॉजी विकसित होत आहे. कुटूंबातील स्वास्थाच्या दृष्टिने प्रत्येकाने वृद्धापकाळाची तयारी करणे, मानसिक क्षमता वाढविणे आणि आपल्यानंतर आलेल्या पिढीशी सामावून घेण्याचे धोरण ठेवणे आवश्यक असते. थोडक्यात वृद्धापकाळासाठी वृद्धांचे आणि बालांचेही सामाजिकीकरण होणे आवश्यक आहे.

अपंगत्व जन्मानेच आलेले असते किंवा नंतरच्या आयुष्यात अपघाताने आजारांमुळे चुकीच्या औषधामुळे किंवा नंतरच्या आयुष्यात आपघाताने आजारांमुळे चुकीच्या औषधांमुळे किंवा प्रतिबंधक उपाय न केल्यामुळे अपंग मंडळी मनाने दुर्बल होतात दुसऱ्यांचा हेवा करण्याची वृत्ती बळावली तर मानसिक दृष्ट्या विकृत होतात. समाजात त्यांना सहानुभूती मिळाली नाही तर ती चिडखोर बनतात. संयुक्त कुटूंबपध्दतीमध्ये अपंग व्यक्तीच्या सांभाळण्याचा प्रश्न आपोआपच सुटलेला होता. कर्म सिध्दंत आणि पुनर्जन्मावरील श्रद्धेचा आधार घेवून अपंग व्यक्तीला असे सांगितले जायचे की पूर्वीच्या आयुष्यात तू पाप केले असशील म्हणून तुझी या आयुष्यात अशी स्थिती झाली आणि या श्रद्धेमुळे नशिबाला दोष देत ती व्यक्ती कुटूंबाला भाराभूत होऊन जीवन कंठक असे. आज विसाव्या शतकात अपंगात्वावर विज्ञानाने निर्माण केलेल्या शस्त्रक्रिया सेवा उपचारपध्दती आणि साधने यांनी विजय मिळवलेला आहे.

ई.मुलांकडे दुर्लक्ष व बालसंगोपनाचे प्रश्न :

कुटूंबांचा प्रकार कोणताही असो, कुटूंबाच्या कार्यामध्ये प्रजोत्पादन, बालसंगोपन आणि सांस्कृतिक संस्करण ही तीन महत्वाची आहेत. मुलांना अगदी जन्मल्यापासून खाणे – पिणे, शौच, मुखमार्जन, स्वच्छता, भाषा इत्यादीचे शिक्षण देऊन त्यांच्या व्यक्तिमत्त्वाची घडण समाजातील उपयुक्त सदस्य म्हणून करावयाची हे काम कुटूंबाचे असते. लहान मुले कोवळ्या मनाची आणि चौकस असतात. त्यामुळे त्यांना माया आणि प्रेमाने जवळ घेवून लाड करण्याची गरज असते. तसेच त्यांच्या विविध शंकाची समाधानकारक उत्तरे देण्याचीही गरज असते. लाड, शिस्त, मोकळेपणा यांचा संगम त्यांच्याशी वागण्यात ठेवावा लागतो.

सारांश :

ब्रिटिश येण्यापूर्वी व येथे स्थायिक झाल्यावरही ऐकोणिसाव्या शतकातील संयुक्त कुटूंबाचे व्यवहार धार्मिक बंधनांच्या प्रभावाखाली होते. शोषक आणि शोषित यांचे संबंध आजच्या औद्योगिक समाजील भौतिक संबंधासारखे रूक्ष आणि व्यहारी नव्हते. तर त्यांमध्ये कौटुंबिक जिवाळा होता.

संयुक्त कुटूंबाची व्याख्या अनेकांनी केलेली आहे. त्यानुसार तीन चार पिढ्यांचे नातेवाईक एकत्र राहणे, त्यांचे निवासस्थान, स्वयंपाकघर, मालमत्ता आणि पित्याचा अधिकार, सामाजिक संबंध यामध्ये सामाईकता होती. संयुक्तपणे जणराणी कुटूंबे आकाराने मोठी होती.

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वनसंवर्धनासाठी महिलांचे चिपको आंदोलन

प्रा.डॉ. वाघमारे हरी साधू

भूगोल विभाग प्रमुख,

संभाजी कॉलेज (आर्ट्स, कामर्स अँड सायन्स),

मुरुड ता.जि. लातूर -413 510

प्रस्तावना :

भारतातील नव्हे, तर जगातील पहिले चिपको आंदोलन आहे. हे आंदोलन प्रामुख्याने वृक्षतोडीच्या विरोधात केलेले आहे. या आंदोलनामध्ये पुरुषापेक्षा महिलांची भूमिका अत्यंत महत्त्वाची आहे. महिलांनी तर आपल्या जीवाचा विचार न करता वृक्ष संरक्षणासाठी अत्यंत ठोस भूमिका पार पाडलेली आहे. आंदोलकांचे असे म्हणणे होते की, 'झाडावर कु-हाड चालविण्याऐवजी ती आमच्यावर चालवा' असे ठेकेदाराना बजावले. एवढेच नव्हे तर 'आम्ही मरू पण झाडे तोडू देणार नाही' अशी भूमिका घेतली. वनसंरक्षणासाठी असा बुलंद आवाज समस्त महिलांनी उठविला. सर्व महिलांनी एक एक वृक्षाला कवटाळून धरलेले होते. या चिपको आंदोलनामुळे कित्येक एकर जंगल उद्ध्वस्त होण्यापासून वाचलेले आहे. एवढा महत्त्वाचा दृष्टिकोन आंदोलकांनी आपल्या डोळ्या समोर ठेवल्यामुळेच ठेकेदाराला वृक्षतोड थांबवावी लागली. त्यामुळे वनसंवर्धन होउन पर्यावरणाचे संरक्षण होण्यास मोठा हातभार लागला आहे. अशाप्रकारे विविध आंदोलनाच्या माध्यमातून अनेक महिलांनी पुरुषापेक्षाही अधिक वनसंरक्षणासाठी आपले योगदान दिलेले आहे. यातीलच एक प्रमुख आंदोलन म्हणजेच चिपको आंदोलन होय.

संशोधनाचा उद्देश :

वृक्षतोडीच्या विरोधातील वनसंरक्षण आंदोलकांची भूमिका स्पष्ट करणे.

आधार सामग्री :

चिपको आंदोलनाच्या संदर्भातील विविध ग्रंथांचे वाचन व इंटरनेटवरील माहितीचे संकलन करून हा संशोधन पेपर तयार केलेला आहे.

विषय विवेचन :

वृक्षतोडीच्या विरोधातील खालील विविध आंदोलने महत्त्वाची आहेत.

1. खेजरीली आंदोलन :

भारतात सर्वात प्रथम राजस्थानमधील जोधरपूरपासून 25 कि.मी. अंतरावरील खेजरीली खेड्यात सन 1973 मध्ये वृक्षतोडीविरुद्धच्या 'चिपको' आंदोलनाची सुरुवात झाली. 'चिपको' याचा वृक्षाला कवटाळणे असा आहे. 'खेजरीली' खेड्यातील अमृतादेवी या आंदोलनाच्या प्रणेत्या होत्या. अमृता देवीच्या नेतृत्वाखाली 363 बिस्नोई स्त्रिया एकत्र येउन खेजरी या पवित्र वृक्षांचे संरक्षण करण्यासाठी आंदोलन छेडले. ठेकेदार वृक्ष तोडण्यास आल्यावर या स्त्रियांनी झाडांना कवटाळले. 'झाडावर कु-हाड चालविण्याऐवजी ती आमच्यावर चालवा' असे ठेकेदारांना बजावले. यामध्ये अमृता देवी, त्यांचा पती व तीन मुलींनी आपल्या जीवनाचा त्याग केला.

2. गोपेश्वर आंदोलन :

सन 1972 मध्ये उत्तराखंडामधील गढवाल प्रांतातील गोपेश्वर या दुर्गम भागात हे आंदोलन सुरु झाले. 'अंष' झाडाची तोड करणाऱ्या ठेकेदारांना विरोध केला.

3. रामपूर फाटा आंदोलन :

काही दिवसानंतर गोपेष्वरपासून 80 कि.मी. दूर 'रामपूर फाटा' या दुसऱ्या खेड्यात गोपेष्वरमधीलच आंदोलकांनी ठेकेदारांना वृक्षतोडीला विरोध केला. आंदोलनकर्त्यांनी शेवटी झाडांना मिठया मारल्या. 'आधी आमच्यावर कुऱ्हाड चालवा, मग वृक्ष तोडा,' 'आम्ही मरू पण झाडे तोडू देणार नाही' अशी भूमिका घेतली.

4. रेनी आंदोलन :

सन 1974 मध्ये 'चिपको आंदोलन' अतिषय उग्र झाले. 'रेनी' खेड्यातील स्त्रियांनी यात सहभाग घेतला व ठेकेदारांना परतावले.

5. नवधान्या आंदोलन :

या आंदोलनाच्या माध्यमातून जैविक शेतीसाठी प्रशिक्षण दिले जाते. शेतकऱ्यांना बी-बियाणे वाटप केले जातात. जंगफूडचे मानवी आरोग्यावरील दुष्परिणामाची जाणीव करून दिली जाते. त्याबरोबरच जैविक पोषणयुक्त खाद्यपदार्थांची उत्पादने व त्याच्या उपयोगाची माहिती दिली जाते. 'भोजन संपन्न शहर' हा या आंदोलनाचा मुख्य उद्देश आहे. याबरोबरच या आंदोलनाच्या माध्यमातून जैव विविधतेचे संरक्षण पण केले जाते. नवधान्याचा अर्थ नैबीज आहे. हे आंदोलन महिला केंद्रीत आहे. हे आंदोलन पर्यावरणवादी वंदना षिवा यांच्या नेतृत्वाखाली सन 1987 पासून चालू आहे.

6. नर्मदा बचाव आंदोलन :

नर्मदा बचाव आंदोलनाच्या प्रनेत्या सुप्रसिद्ध पर्यावरणवादी मेढा पाटकर आहेत. त्या गांधीवादी विचाराने प्रभावित आहेत. सरदार सरोवर प्रकल्पामुळे परिसरातील पर्यावरण संरक्षण आणि आदिवासींच्या अधिकारासाठी आवाज उठविणाऱ्या पर्यावरणवादी म्हणून मेढा पाटकर यांना ओळखले जाते. जंगलामध्ये महिलांचे संग्रहण, संरक्षण आणि व्यवस्थापन या तीन्ही भूमिका त्या पार पाडत आहेत.

चिपको आंदोलनाचे नेते :

गोपेष्वर येथील चांदीप्रसाद भट्ट हे चिपको आंदोलनाचे खरे प्रवर्तक आहेत.

सुंदरलाल बहुगुणा : सुंदरलाल बहुगुणा हा पर्यावरणवादी नेता व पत्रकार यांनी या चळवळीचा व्यापक विस्तार केला. सन 1981 मध्ये सुंदरलाल बहुगुणा यांनी काष्मीर ते कोहिमापर्यंतच्या हिमालयात पदयात्रा काढून वृक्षतोडीविरुद्ध मोहिम उघडली.

सुंदरलाल बहुगुणा यांनी असे प्रतिपादन केले की, विकास प्रक्रिया 'परिस्थितिकी स्थिरतेवर' आधारित आहे. मूलतः चिपको आंदोलन 'कंत्राटदार आणि नोकरषाही मिळून वन साधनसंपत्तीचे शोषण आणि सामान्य जनता यांच्या दीर्घकालीन विवादाविरुद्धचा आवाज उठविणे असा आहे.'

सन 1960 च्या दरम्यान कंत्राटदार पद्धती बंद करावी आणि स्थानिक लोकांना वन साधनसंपत्तीची मोठी वाटणी मिळावी आणि मागणीसाठी आंदोलन उभारले गेले.

सन 1970 मध्ये उत्तर काष्मीरमधील 'गंगोत्री ग्राम स्वराज्य संघ' आणि गोपेष्वरमधील 'दाषोली ग्राम स्वराज्य संघ' येथे तीव्र आंदोलने झाली. कंत्राटदार पद्धतीऐवजी अन्य पद्धतीचा स्वीकार आणि 'उत्तर प्रदेश वन विकास प्राधिकरण' स्थापल्यामुळे आंदोलन स्थगित केले.

यानंतर चिपको आंदोलन डोंगराळ प्रदेशातील मुद्यावर आणि स्थिर अर्थव्यवस्थेसाठी स्थिर परिस्थितिकीची गरज याकरिता छेडले गेले. तीव्र उताराच्या भागावरील किंवा रेझीन प्राप्तीसाठी स्थानिक किंवा बाहेरच्या कंत्राटदारांनी मोठ्या प्रमाणावर वृक्षतोड केली.

अगुआ गायत्रीदेवी :

भारताच्या पर्वतीय क्षेत्रामध्ये आपली ओळख चिपको आंदोलनाच्या माध्यमातून पर्यावरण संरक्षण व वनसंरक्षणाला एक नवी दिशा देणारी स्त्री म्हणजे अगुआ गायत्रीदेवी होय. हे आंदोलन पूर्णपणे महिलांचे आहे. पुरुष जे काम करू शकत नाहीत त्या स्त्रिया करून दाखवतात. हे चिपको आंदोलनांनी दाखवून दिलेले आहे.

राजस्थान येथील 'बिश्रोई' जातीमधील महिलांनी या संदर्भात एक उदाहरण दिलेले आहे. स्त्रियांच्या वाळवंटांमध्ये 'बिश्रोई' जातीतील समाजात एक कथा प्रचलित आहे. 'प्राचीन काल में जब राजा के नौकर एवं कर्मचारी राजमहल बनाने के लिये वृक्षों को काटने आते थे इस जाति की महिलाएँ पेड़ों को काटने से बचाने की दृष्टि से पेड़ों से ही लिपट जाती थीं और कर्मचारी पेड़ों के साथ निर्दयतापूर्वक महिलाओं को भी काट देते थे। जब राजा ने यह सुना कि पेड़ों के साथ महिलाएँ भी काट डाली जा रही हैं, तो राजा ने उस क्षेत्र में जंगलों को कटवाना रोक दिया।'

अशा प्रकारे 'बिश्रोई' जातीच्या महिलांनी केवळ वृक्षांचे संरक्षण केले नाही तर त्यांनी वृक्षसंरक्षणाचा एक इतिहासच रचला. जो की, आजच्या महिलांना प्रेरणादायी ठरलेला आहे. त्यामुळे आज पर्वतीय भागामधील महिला या आंदोलनाद्वारे वृक्षसंरक्षण व संवर्धन करत आहेत.

गायत्रीदेवी हया चिपको आंदोलनाच्या मुख्य सूत्रधार आहेत. चिपको आंदोलन उत्तर प्रदेशातील 'चमोली', 'कुमाऊ', 'गढवाल', 'पिथोरागढ' या पर्वतीय जिल्हयामधून चालू झालेले आहे. वृक्षतोडीच्या विरुद्धचे हे आंदोलन जगभरामध्ये प्रसारित झालेले आहे. सर्वात महत्त्वाची बाब म्हणजे हे आंदोलन चालविणाऱ्या गायत्रीदेवी हया निरक्षर महिला आहेत. हे अहिंसक मार्गाने लढलेले स्वयंस्फूर्त आंदोलन आहे. जगाच्या इतिहासात महिलांचे हे एक सर्वात मोठे आंदोलन आहे. या आंदोलनाला महिलांनी आपले जीवन संरक्षणाचे आंदोलन मानलेले आहे. प्रत्येक गावामध्ये महिलांनी जंगल संरक्षणासाठीच्या समित्या स्थापन केलेल्या आहेत. परिवारासह जंगलाचे संरक्षण केले जात आहे. त्यासाठी सामूहिक आर्थिक योगदान जमा केले जाते. अषाप्रकारच्या महिलांच्या या कार्यामुळे असे लक्षात येते की, त्यांना अषक्य अषी कोणतीही बाब नाही. जंगल आणि पर्यावरणाचे संरक्षण करण्यासाठी आम्ही निरंतर संघर्ष करत राहू अषी घोषणा अगुआ गायत्रीदेवी यांनी केली आहे.

चिपको आंदोलनाची परिणती

- चिपको आंदोलनाच्या निर्मितीनंतर पाच वर्षांनी असे घोषित करण्यात येते की, वन उत्पादन म्हणजे केवळ लाकूड नसून भूमी, पाणी आणि ऑक्सिजन ही उत्पादने देखील तितकीच महत्त्वपूर्ण आहेत. गेल्या शंभर वर्षांत व्यापारी हेतूसाठी जी वृक्षतोड करण्यात आलेली आहे, त्यामुळे मृदा व जल साधनसंपत्तीचा पाया ढासळलेला आहे.
- वनांवरील अतिक्रमणे वाढल्याने दरडी कोसळणे, महापूर, मृदेची झीज व नद्यांचे अनियमित प्रवाह यांसारख्या गंभीर पर्यावरणीय समस्यांना आपण सहज तोंड देऊ शकत नाही, परंतु चिपको आंदोलनाने या समस्यांची पुनर्स्थापना करता येते हे वैज्ञानिक सत्य आता स्पष्ट झालेले आहे.
- चिपको आंदोलन देशाच्या कानाकोपऱ्यात पोहोचले आहे. हिमालयापासून कर्नाटकातील उंचवट्याचे जिल्हे, राजस्थानातील अरवलीच्या रांगांपर्यंत पोहोचले आहे.
- कर्नाटकातील 'सिरसी' गावातील शेतकऱ्यांनी नैसर्गिक जंगले तोडून त्या ठिकाणी सागवान व निलगिरीच्या लागवडीविरुद्ध आवाज उठविला आहे.
- वृक्षतोडीविरुद्धचे चिपको आंदोलन पश्चिम घाटापर्यंतदेखील फैलावले आहे.

निष्कर्ष

1. वनसंरक्षणातून पर्यावरण संवर्धन साधणे.
2. कोणतेही मोठे सामाजिक उपक्रम महिलांषिवाय पूर्ण होऊ शकत नाही.
3. आंदोलनाची सूत्रे महिलांकडे सोपविल्यास ते काम निष्चितपणे पूर्णत्वाकडे जाते.

संदर्भ सूची

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2. इंटरनेट : पर्यावरण संरक्षणात महिलांची भूमिका – मार्च 2016
3. महाराष्ट्र टाइम्स, 2016

स्त्रियांची आत्मचरित्रे व स्त्रीवाद एक अभ्यास

प्रा.डॉ.सौ.स्वाती रामराव सरोदे,
सहयोगी प्राध्यापक व इतिहास विभागप्रमुख,
वेणूताई चव्हाण कॉलेज कराड, जि. सातारा

प्रास्ताविक

स्त्री ही समाजाचा एक अविभाज्य घटक आहे. समाजाच्या, संस्कृतीच्या जडणघडणीत पुरुषांप्रमाणे तिचाही वाटा असतो.ती ज्या समाजात जीवन जगत असते, त्या समाजाच्या जीवनपद्धतीचा त्यात होणार्या स्थित्यंतरांचा परिणाम तिच्या जगण्यावर होत असतो. साहित्यातून या गोष्टी प्रतिबिंबित होत असतात. म्हणूनच साहित्य समाजाचा आरसा असे म्हणतात. एकोणिसावे शतक राजकीय, सामाजिक, धार्मिक व सांस्कृतिक स्थित्यंतराच्या दृष्टीने महत्वाचे ठरते.स्त्री शिक्षण व स्त्री जीवनाच्या सुधारणांसाठी झालेल्या प्रयत्नांमुळे या काळातील अडाणी स्त्री शिकली व लिहिती झाली. चूल व मूल या परिघातून बाहेर पडून स्वतःचा शोध घेऊ लागली. त्यातूनच तिचा स्वताकडे व समाजाकडे, तसाच समाजाचा तिच्याकडे पाहण्याचा दृष्टिकोन बदलू लागला. विसाव्या शतकाच्या सुरुवातीस स्त्रियांनी लिहिलेल्या आत्मचरित्रांमधून स्त्रियांच्या विचारांत, जीवन जगण्याच्या पद्धतीत पुरुषसत्ताक पद्धतीविरुद्ध त्यांच्या व्यक्तिमत्त्वाच्या होत असणार्या घुसमटीचे, त्यांनी केलेल्या संघर्षाचे चित्रण दिसते. यातून या काळातील स्त्रीवादी विचार व चळवळ यांचे पडसाद प्रतिबिंबित होतात.

उद्दिष्ट

- 1)आधुनिक महाराष्ट्रातील स्त्री चरित्रांचा प्रातिनिधिक स्वरूपात अभ्यास करणे.
- 2)स्त्रीवादी विचार आणि चळवळ यांची दशा व दिशा अभ्यासणे व त्यावर प्रकाशझोत टाकणे.

या शोधनिबंधासाठी सन 1960 ते 2000 या काळातील गृहिणी,अभिनेत्री, समाजकार्यकर्त्या, लेखिका,दलित स्त्रिया इ. स्त्रियांची निवडक आत्मचरित्रे विचारात घेतली आहेत.

विषय विवेचन

मराठी साहित्यात स्त्रियांनी स्वतंत्रपणे आत्मचरित्रे लिहिण्यास 1910 साली सुरुवात झाली. रमाबाई रानडे यांचे 'आमच्या आयुष्यातील काही आठवणी' हे आत्मचरित्र प्रथम प्रकाशित झाले.1 त्यानंतर आजपर्यंत जवळ जवळ दोनशे आत्मचरित्रे प्रकाशित झाली आहेत. त्यात अगदी गृहिणीपासून ते लोकसभा सदस्य अशा सर्व क्षेत्रातील स्त्रिया आहेत. आत्मचरित्रांमध्ये स्त्रियांनी त्या त्या क्षेत्रातील स्वानुभवाचे, आविष्कारांचे चित्रण करण्याचा प्रयत्न केला आहे, त्याचा आढावा पुढील प्रमाणे घेतला आहे.

गृहिणी

रमाबाई रानडे यांचे 'आमच्या संसाराची पन्नास वर्षे',लक्ष्मीबाई यांचे 'माझा नंदादीप', सत्यभामाबाई सुखात्मे सांचे 'गेले ते दिवस'आशालता सावे यांचे 'पानाआडचे फुल' ही सर्व आत्मचरित्रे आपले आपल्या पतीबरोबरचे सहजीवन रेखाटणारी, तसेच संसाराचे चित्रण करणारी आहेत. डॉक्टर पटवर्धनांच्या पत्नी, लक्ष्मीबाईच्या आत्मचरित्रातून सामान्य गृहिणीनीही स्वातंत्र्य चळवळीला हातभार लावला होता हे कळते. घरकाम आणि स्वदेशीचा प्रसार करीत असताना त्या स्वतः कशा विकसित होत होत्या, याचे चित्रण या आत्मचरित्रात पहावयास मिळते. सौ रमाबाई साठे यांनी स्त्री जीवनात होत गेलेल्या जुन्या व नव्या बदलांचे परीक्षण केलेले दिसते. सत्यभामाबाई सुखात्मे यांचे आत्मचरित्र म्हणजे नवमहाराष्ट्रातील ब्राह्मण कुटुंबातील स्त्रीचे सामाजिक, कौटुंबिक, धार्मिक व सांस्कृतिक जीवन कसे होते हे प्रतिबिंबित करणारा आरसाच आहे. म्हणून त्यांचे आत्मचरित्र सामाजिक व ऐतिहासिक दस्तऐवज ठरते. आशालता

सावे यांनी 'पानाआडचे फुल' या आत्मचरित्रात मुलगी म्हणून कुटुंबात मिळालेला दुय्यम दर्जा व स्त्री-पुरुष शारीरिक संबंधाबाबत स्त्रियांचे असणारे अज्ञान व त्यातून वाटणारी भीती मोकळेपणाने स्पष्ट केली आहे.त्यातून लैंगिक शिक्षणाबाबत स्त्रियांमध्ये असणारे अज्ञान व त्यातून पती-पत्नी संबंधांमध्ये येणाऱ्या दुराव्यावर प्रकाश पडतो.त्यामुळे मुलींना विवाहापूर्वी लैंगिक शिक्षण मिळणे किती गरजेचे आहे हे जाणवते.

समाजकार्यकर्त्या

काळाच्या हाकेला ओ देण्याची स्त्रीची अंत शक्ती दर्शविणारे आत्मचरित्र म्हणून मृणालिनी देसाई यांचे 'निशीगंध' हे आत्मचरित्र महत्त्वाचे ठरते. स्वातंत्र्यपूर्व काळात, स्वातंत्र्य लढ्यात कार्यरत असणाऱ्या व गांधीवधानंतर समाजसेवेकडे वळलेल्या देसाई यांच्या आत्मचरित्रात स्त्रीची अबला प्रतिमा बदलून ती सबला होऊ लागल्याच्या खुणा दिसतात. चूल व मूल या परिघातून बाहेर पडून नवी क्षितिजे कवेत घेऊ पाहणाऱ्या स्त्रीचे हे आत्मचरित्र खऱ्या अर्थाने स्त्रीवादी साहित्य ठरते. गोदावरी परुळेकर यांचे 'जेव्हा माणूस जागा होतो' हे आत्मचरित्र आदिवासी लोकांवर होणाऱ्या अत्याचाराविरुद्ध दिलेला लढा शब्दबद्ध करणारे आहे. ठाणे जिल्ह्यातील उहाणूतलासरी भागातील वारली आदिवासींमधील माणूस जागा करून, त्यांचे संघटन करून त्यांना स्वतःच्या हक्कासाठी लढा देण्याची प्रेरणा ताईंनी दिली. एवढेच नव्हे तर त्यामध्ये त्या स्वतः सहभागी झाल्या. या लढ्याची हकीकत सांगणे हा त्यांच्या लेखनाचा हेतू असून त्यात त्यात त्यांच्या व्यक्तिगत जीवनाचे संदर्भ फारसे नाहीत. एका ध्येयवेड्या स्त्रीचे हे आत्मचरित्र समाजसेच्या क्षेत्रात कार्य करू इच्छिणाऱ्या स्त्रियांना प्रेरणादायी ठरते.

श्रीपाद अमृत डांगे यांच्या पत्नी उषा डांगे यांचे 'उषःकाल' हे आत्मचरित्र, पतीच्या कार्याचे महत्त्व पटून आपलेही जीवन त्या कार्याशी एकरूप करून टाकणाऱ्या स्त्रीचे चरित्र म्हणून महत्त्वाचे वाटते. 'एकदा बोलता-बोलता म्हणाले ताई आमची गुणी आहे असा ताम्रपट लिहून घायला तयार आहे' 2 या उषाताईंच्या विधानावरून ध्येयनिष्ठ पती मिळाला तर पत्नीची आत्मशक्ती कशी जागृत होते व ती स्वयंप्रेरणेने कसे कर्तृत्व गाजवू शकते हे स्पष्ट होते. अनुताई वाघ यांचे 'कोसबाडच्या टेकडीवरून' आत्मचरित्र व्यक्तिगत जीवनातील दुख बाजूला सारून कोसबाड परिसरातील वारली आदिवासी मुलांच्या शैक्षणिक विकासासाठी वाहून घेणाऱ्या ध्येयवादी समाज कार्यकर्तीचे चित्रण करते. आदिवासींसाठी कार्य करू इच्छिणाऱ्या कार्यकर्त्यांना ते दिशादर्शकही ठरते.

मेहरुन्निसा दलवाई यांचे 'मी भरून पावले आहे' हे मुस्लिम महाराष्ट्रीयन स्त्रीचे पहिले आत्मकथन आहे. 3 मुस्लिम समाज सुधारक हमीदभाई दलवाई यांच्या संसाराची आर्थिक बाजू सांभाळणारी व कमावती पण दबलेली मुस्लिम गृहिणी, ते हमीदभाईंच्या मृत्यूनंतर त्यांचे बंडखोर मुस्लिम नेतृत्व स्वीकारून, त्यांची चळवळ पुढे नेणारी, पुरोगामी महिला पुढारी असा प्रवास, त्यांच्या 'समाजसुधारकांच्या मागे समाज कधीच नसतो हे फक्त आम्हालाच माहीत होते' 4 या त्यांच्या विधानावरून लक्षात येतो.

अभिनेत्री कलाकार

सन 1935 ते 1950 या काळात महाराष्ट्रात स्त्रिया, चित्रपट व नाटके यामधून कामे करू लागल्या. अभिनेत्री लीला चिटणीस यांचे 'चंदेरी दुनियेत' हे आत्मचरित्र गाजले. त्यात चित्रपट व्यवसायातील संधिसाधू पुरुष व त्यांच्याशी लीला चिटणीस यांचे आलेले संबंध आणि त्यातून निर्माण होणाऱ्या ताणांचे सुंदर उत्तम चित्रण करते. स्त्री म्हणजे सुखोपभोगाचे साधन या पुरुषी मनोवृत्तीवर प्रकाश टाकते. तसेच गृहिणी व अभिनेत्री या दोन्ही भूमिका पार पाडत असताना स्त्रीच्या मनाचा होणारा कोंडमारा व तिची तगमग यांचे दर्शन घडविते. शांता हुबळीकर यांचे 'कशाला उद्याची बात' हे आत्मचरित्र पैशासाठी, पती व पुत्राकडून होणाऱ्या त्रासाला कंटाळून वृद्धाश्रमाची वाट धरणार्या अभिनेत्रीचे चित्रण आहे. 'माझ्यासाठी कुणी एवढ दुःखी होऊ शकतो हे मला नवीन होतं'. 5 या त्यांच्या विधानावरून त्यांचे पोरकेपण स्पष्ट होते.

2) चित्रपटात येताना दहा वेळा विचार करा असा स्त्रियांना इशारा देणारं आत्मचरित्र म्हणून हंसा वाडकर यांचे 'सांगते ऐका' हे आत्मचरित्र खळबळजनक ठरते. तमाशाप्रधान चित्रपटात काम करणारी बाई म्हणून त्यांच्याकडे दुषित नजरेने पाहणारे, त्यांची आबरू लुटायला टपलेले, लुटणारे, विकृत पुरुष व त्यांच्याकडून येणारा दाहक अनुभव हंसाबाईंनी मोकळेपणाने सांगितला आहे. एका स्त्रीने प्रतिष्ठेच्या, पातिव्रत्याच्या कल्पना झुगारून देऊन स्वतःच्या अंतरंगातील विषयवासना स्पष्ट करण्याचे धाडस केले, म्हणून या आत्मचरित्राचे सर्वत्र स्वागत झाले. 'जगते जशी' हे लालन सारंग यांचे आत्मचरित्र असून ते कनिष्ठ मध्यमवर्गीय स्त्री ते कलाकार, नाट्य निर्माती या त्यांच्या बदलत्या जीवनाचे चित्रण करते. त्या स्वतः एक समर्थ अभिनेत्री व निर्माती असून स्त्रियांकडे केवळ शोभेची बाहुली म्हणून पाहिले जाणाऱ्या चित्रपट क्षेत्रात, त्यांनी स्वतःचा वेगळा ठसा उमटवला म्हणून हे आत्मचरित्र लक्षवेधी ठरते. आपल्यातील सर्जनशीलतेचा संपूर्ण वापर करण्याचे संधी न मिळाल्याची खंत त्यांनी व्यक्त केली आहे. स्त्री म्हणून काम करीत असताना चित्रपट क्षेत्रात मिळणाऱ्या दुय्यम दर्जाबाबत त्यांनी स्पष्ट शब्दात नाराजी व्यक्त केली आहे

लेखिका

एका कववियत्रीचे व्यक्तिगत जीवन सांगणारे, तीचे विचार शब्दबद्ध करणारे आत्मचरित्र म्हणून इंदिरा संत यांचे 'मृदगंध' हे आत्मचरित्र आगळे वेगळे ठरते. सन 1960 ते 1975 या काळातील मिळवत्या स्त्रीच्या सुख दुखाचा लेखा-जोखा मांडला आहे. मिळवत्या स्त्रीचा, तिच्या कमाईवर हक्क तर नसतो पण ती घरकामाची जबाबदारी व्यवस्थित पार पाडत नाही हा ठपका तिच्यावर नेहमी ठेवला जातो, या अर्थाचे त्यांचे मनोगत तात्कालीन स्त्री-स्वातंत्र्य व अर्थार्जन यातील विषमता स्पष्ट करते. बालपणी त्यांना दिली गेलेली शिकवण 'शिक आणि छान नवरा मिळव' 'शिक आणि मिळवती हो' हे आशीर्वाद, तात्कालीन स्त्रियांच्या जीवनात नवरा व नोकरी मिळवण्यापुरताच शिक्षणाचा उपयोग होतो ही समाजाची मानसिकता दर्शवितात. मल्लिका अमर शेख 'यांचे मला उद्धवस्त व्हायचंय' हे आत्मचरित्र त्यांनी वयाच्या तिसीतच लिहिले. आपण स्त्री आहोत या भूमिकेतून लिहिलेले हे आत्मचरित्र स्त्रीवादी साहित्य म्हणून महत्वाचे ठरते. स्त्री म्हणजे लज्जा, संकोच, मूकपणे सोसणे इत्यादी संकल्पनांना सुरंग लावून त्यांनी स्त्रीच्या नशिबाचे भोग उघडपणे मांडले. हळव्या कविमनाचा रोमांटिक प्रियकर नामदेव ढसाळ जेव्हा पती म्हणून आयुष्यात येतो, तेव्हा स्त्री-पुरुषातील संबंध हा नीरस व्यवहार ठरतो या अनुभवाने त्या व्यथित होतात. स्त्री-पुरुष संबंधाबाबत, पुरुष हा प्राणी स्त्रीच्या शरीरापलिकडे पलीकडे जाऊन विचार करू शकत नाही, तेव्हा शरीर हाच संवाद साधण्याचा एकच पर्याय आहे हे त्यांचे मत खळबळजनक असले तरी पटते. पतीच्या चुकांबद्दल त्याला खेद नाही पण मलिकांच्या चुकांना त्या स्त्री व पत्नी म्हणून माफी नाही, याने त्या दुखावल्या जातात. पती व मुलाकडून पदरी वंचनाच पडल्याने शेवटी पुरुषप्रधान संस्कृतीविरुद्ध बंद करण्याचा प्रयत्नात स्त्री कशी उध्वस्त होते याचे मूर्तिमंत उदाहरण म्हणजे हे आत्मचरित्र होय.

दलित आत्मचरित्र

1960 पासून मराठी साहित्यात दलित साहित्यप्रवाह सुरू झाला. दलित पुरुषांच्या तुलनेत दलित स्त्रियांनी आत्मचरित्र लिहिण्याच्या प्रक्रियेस उशीर प्रारंभ झाला. मुक्ता सर्वगोड यांचे 'मितलेली कवाडे' शांताबाई कांबळे यांचे 'माझ्या जल्माची चित्तरकथा' तसेच बेबी कांबळे यांचे 'जिण आमूच' ही आत्मचरित्रे, स्त्री आणि त्यातून दलित स्त्री म्हणजेच पददलित अशा दुहेरी पातळीवर स्त्रीच भयाण जिण व्यक्त करतात. 'अक्का बरोबर मी भांगलायला जायची, मनगाट दुखायचं, हाताला फोड यायचं, पण केल्याबिगर खायला कुठलं' हे शांताबाईंचे उद्गार दलित स्त्रीच्या पदरी आलेल्या भोगवट्याचे चित्रण करतात.

स्त्री-आत्मचरित्रे व स्त्रीवाद

स्त्रीने स्वतःच्या सामर्थ्याचा शोध घेऊन, आपल्या विकासासाठी पुरुषांच्या बरोबरीने संधी मिळविण्यासाठी, पितृसत्ताक समाज व्यवस्थेने प्रस्थापित केलेल्या परंपरा मोडून, आपल्या विकासाचा मार्ग आपणच चोखाळणे म्हणजे स्त्रीवाद होय. 7 स्त्रीवादाची अशी संकल्पना केली जाते. स्त्रीवादात, स्त्रीच्या

माणूसपणाचा विचार महत्त्वाचा मानला जातो. स्त्रीवादी विचार, तिला स्वातंत्र्य व विकासाची संधी समाजव्यवस्थेने द्यावी अशी अपेक्षा व्यक्त करतो. स्त्रीने माणूस म्हणून जगण्याच्या केलेल्या प्रयत्नांतून, ती जे जीवन जगते त्या जीवनाचा अविष्कार घडविणारे साहित्य म्हणून आत्मचरित्र महत्त्वाची ठरतात. म्हणूनच प्रातिनिधिक स्वरूपात वरील आत्मचरित्रांचा विचार केला आहे.

निष्कर्ष

1. बऱ्याच आत्मचरित्रांचा केंद्रबिंदू पती व मुले हाच आहे.
2. बहुतेक आत्मचरित्रांमध्ये कौटुंबिक जिद्दाळा व कलहाचे चित्रण प्राधान्याने केलेले आहे.
3. आत्मचरित्रांमधून स्त्रीचे समाजव्यवस्थेतील स्थान व समाजाची वैचारिक बैठक यावर प्रकाश पडतो.
4. सुशिक्षित व कमावत्या स्त्रीया, आपले करिअर व आर्थिक स्वातंत्र्य याबद्दल जागृत झाल्याचे दिसतात.
5. आपले विचार नव्याने घडविण्याचा प्रयत्न करणाऱ्या, म्हणजे स्वतःच्या विचारांनी स्वतःच्या जीवनाला आकार देऊ इच्छिणाऱ्या स्त्रियांची संख्या वाढत आहे.
6. पुरुष वर्गाकडून केल्या जाणाऱ्या अन्यायाविरुद्ध आवाज उठवण्याचा प्रयत्न फारच थोड्या स्त्रियांनी केला आहे. तो जरी तुरळक स्वरूपाचा असला तरी महत्त्वाचा ठरतो.

गोषवारा

समाजाच्या, संस्कृतीच्या जडणघडणीत स्त्रीचा वाटा महत्त्वाचा आहे. समाजाच्या जीवनपद्धतीचा, त्यात होणाऱ्या स्थित्यंतरांचा, तिच्या जगण्यावर परिणाम होत असतो. साहित्यातून या गोष्टी प्रतिबिंबित होत असतात. एकोणिसाव्या शतकातील समाजप्रबोधनाच्या चळवळीतून घडलेली स्त्री शिकून घराबाहेर पडू लागली व स्वतःच्या पायावर उभे राहण्याचा प्रयत्न करू लागली. घर व घराबाहेर, स्त्री म्हणून वाट्याला आलेले चांगले-वाईट अनुभव ती घेऊ लागली व त्यातूनच घडत गेली. हे अनुभव काही स्त्रियांनी आत्मचरित्राच्या माध्यमातून शब्दबद्ध केले. त्यातून स्वतःच्या माणूसपणाची तिला झालेली जाणीव, स्वातंत्र्य व समतेच्या हक्कांसाठी सूक्ष्म पातळीवर का होईना होणारे प्रयत्न, यातून महाराष्ट्रात स्त्रीवादी चळवळीची पडसाद उमटले, हे त्यांच्या आत्मचरित्रांतून प्रतिबिंबित होते. या आत्मचरित्रांचा अभ्यास केला असता असे दिसते की, बहुतेक स्त्रियांचा केंद्रबिंदू पती व मुले हाच आहे. सुशिक्षित व कमावत्या स्त्रिया आपल्या आर्थिक स्वातंत्र्याचा, स्वतंत्र विचारांचा व करिअरचा विचार करताना दिसतात. आपले जीवन नव्याने घडविण्याचा त्यांचा प्रयत्न कौतुकाचा वाटतो. तसेच पुरुष वर्गाकडून केल्या जाणाऱ्या अन्यायाविरुद्ध आवाज उठविण्याचा प्रयत्न स्त्रियांकडून माफक प्रमाणात का होईना पण होत आहे ही गोष्ट स्वागताह आहे. तसेच स्वतंत्रपणे स्त्री म्हणून स्वतःचे जीवन घडवू इच्छिणाऱ्या स्त्रियांसाठी प्रेरणादायी आहे.

संदर्भ

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शंकरराव जगताप महाविद्यालय, वाघोली.

प्रस्तावना:

भारत हा खेड्याचा देश असून अर्थव्यवस्थेच्या विकासाची सुरुवात खेड्यातून होणे आवश्यक आहे भारतात समाज व्यवस्थेत महिलांना दुय्यम स्थान असून त्या विद्यमान स्थितीत संधीवंचीत अर्थवंचीत प्रतिष्ठावंचीत राहिलेल्या आहेत. स्वातंत्र्योत्तरकाळात महिलांच्या विकासासाठी जानिवपूर्वक विचार करण्यात आला असला तरी अपेक्षीत यश प्राप्त करण्यात आले नाही भारतासह अनेक देशात गरीब महिलांना स्ववलंबी करून त्यांचे जिवन प्रकाशमान करणे आवश्यक आहे. आज अनेक समष्या गरिबासमोर उभ्या आहेत अपुरे पोषण उपासमार अनारोग्य बालमृत्यू बालमजुरी अषा अनेक समष्या उभ्या आहेत. महिलांचे जिवनमान उंचावण्यासाठी ठोस उपाय योजना करणे आवश्यक आहे. जगातील विकसित व विकसंषील देशाच्या प्रगती साठी ग्रामीण भागाची प्रगती अत्यंत महत्वाची असते. आर्थिकदृष्ट्य गरीब व विकसंषील देशातील ग्रामीण भागातील लोकांचे उत्पन्न कमी असल्याने आर्थिक विकास मंद गतीने होतो. भारताने सन 1991 मधिल अर्थिक सुधारना कार्यक्रमामाच्या अधारे उदारीकरण, खाजगीकरण, जागतिकीकरण स्विकारल्या नंतर आंतरराष्ट्रीय मापदंडाप्रमाणे बँक क्षेत्राची गुणवत्ता सुधारण्यासाठी उत्पन्न निष्चिती, मालमत्ता वर्गिकरण, अनुउत्पादक कर्जावरील तरतुदी, हस्त उद्योग, लघु उद्योग, कुटीर उद्योग आदींना महत्व प्राप्त झाले. भारतीय अर्थव्यवस्थेत कृषी क्षेत्राला महत्वाचे स्थान प्राप्त झाले. परंतु ग्रामीण भागातील दारीद्र्य निमुर्लन करुषकले नाही. सन 1947 रोजी भारताला स्वातंत्र्य मिळाल्या नंतर गांधीजीनी खेड्याकडे चला असे अवाहन केले. आज अखेर गांधीजीच्या स्वप्नातील खेडे साकारले नाही. शासनाने ग्रामीण विकासाला मदत म्हणुन रोजगार निर्मितीला चालना देण्यासाठी सहकारी चळवळीच्या जाणीव पूर्वक गती दिल्याचे आढळते अर्थव्यवस्थेत सार्वजनिक खाजगी क्षेत्राच्या विकासा साठी शासनाने सन 1986- 1987 भारतात रिझर्व्ह बँकेच्या पाठींब्याने राष्ट्रीय कृषी आणि ग्रामीण विकास बँकेने म्हैसूर पुनर्निवारण आणि विकास एजन्सी ;डल्ल।व।द्व या स्वयंसेवी संस्थेच्या सहकार्याने स्वयंसहाय्यता गट प्रकल्प सुरु केले. सन 1989- 1990 मध्ये भारताच्या निमंत्रणवरुण डॉ. महमद युनूस दिल्लीला आले नेहरू विद्यापीठात त्यानी स्वयंसहाय्यता गट संकल्पनेवर व्याख्यान दिले परंतु स्वयंसहाय्यता गटाच्या अंमलबजावणी कडे सुरुवातीला दुर्लक्ष केले.

नाबार्डने 1992 मध्ये APRACA म्हणजे "Asi Pacific Rural and Agricultural Credit Association" च्या साह्याने भारतात स्वयंसहाय्यता गट ही संकल्पना राबविण्यात सुरुवात केली. ही संकल्पना राबविण्या साठी NABARD ने 43 स्वयंसेवी संस्थांची मदत घंतली याच दरम्यन रिझर्व्ह बँकेच्या कृती समितीने ग्रामीण भागात बचतीचा व कर्ज पुरवठ्याचा प्रवाह सुरु करण्यासाठी प्रोत्साहन देण्याची षिफारस केली. सन 1992 ते 1996 या काळात 2500 बचत गट बँकेषी जोडले गेले.भारतात सर्व प्रथम अंध्रप्रदेश,तामिळनाडू, गुजरात या राज्यात स्वयंसहाय्यता बचत गट राबविल्या नंतर त्याचे यषस्वी परिणाम दिसून आले. ग्रामीण भागात बचत व कर्जाचा ओघ वाढविण्यासाठी सरकारने खुप प्रयत्न केले. स्वयंसहाय्यता बचत गटांचा कार्यक्रम सुवर्णजयंती ग्राम स्वरोजगार योजना (SGSY)राबविण्यात सुरुवात झाली त्यानंतरच्या काळात स्वयंसहाय्यता चळवळीचा वेगाने विकास झाला. मात्र गेल्या पाच ते दहा वर्षात खऱ्याअर्थाने बचत गटांच्या चळवळीस यष आले. दारिद्र्य रेषेखाली बचत गटाला सामुहिक प्रकल्पासाठी शासकीय अनुदान स्वयंसहाय्यता गटात व महिला पुरुष बचत गटांचा समावेश होतो. आज शसनाने. कैषल्य विकास कार्यक्रमात अनेक मध्यम व दिर्घ मुदतिचा कर्ज पुरवठा करत असल्याचे आढळत आहे.

नविन आर्थिक धोरणांतरगत भारत सरकारणे बँक व्यवसाय व वित्तीय पध्दतीच्या संदर्भात 14 ऑगस्ट 1991 उच्याधिकार समिती स्थापन केली.

आभ्यासाची उद्दीष्टे:

1. ग्रामिण भागच्या विकास कार्यात महिलांच्या योगदानाचा अभ्यास करणे.
2. विकास कार्यात महिला बचत गटाच्या प्रगतीचा अभ्यास करणे.
3. विकासा कार्यात महिला बचत गटाच्या समस्या व भवितव्य अभ्यासणे.
4. विकासा कार्यात महिलांच्या बचत गटाच्या समस्यांवर उपाय योजना सूचविणे.

संशोधन पध्दती:

प्रस्तुत शोध निबंध तयार करण्यासाठी दुय्यम सामग्री विविध प्रकाषणे वेब साइट वृत्तपत्रे संदर्भ ग्रंथ इ. वापर करण्यात आला आहे.

भिषी पध्दती:

ग्रामिण भागाच्या प्रगतित छोटी – मोठी आर्थिक नड भागविण्यासाठी सर्वसामान्य नागरिकांनी एकत्र करून सुरु केलेल्या भिषीची मोठ्या प्रमानावर ग्रामिण भागतील छोट्या – माठ्या प्रमाणतील लघु कुटिर उद्योगातिल वाढ होत असूनभिषी उपयुक्त ठरत आहे. कोणत्याही लिखापडी न करता केवळ एकमेकावरील विष्वास या तारनावर कोट्यावधी रुपयाची देवघेव सुरु आहे. भिषी पध्दतीचेतिन प्रकार आढळतात.

1.चिठी भिषी: ही भिषी प्रामंख्याने छोटे व्यावसायिक व्यापारी व कोणत्याही कर्मचारी वर्गात चालते भिषीची सोडत करताना जेवढे सभासद असतात तेवढ्या चिठ्या बनविल्या जातात त्यातून त्रयस्था मार्फत एक चिठी काढली जाते व ज्याच्या नावाची चिठी असेल त्या व्यक्तीस पैसे दिले जातात मात्र त्या व्यक्तीने इतर सर्वांना पैसे मिळेपर्यंत पैसे देणे बंधनकारक असते.

2.बॉस भिषी: भाजी विक्रेते छोटे व्यवसायिक आणि विषेषता: महिला वर्ग यांच्यात बॉस भिषीचा प्रकार सर्वाधीक चालतो. किंमान 5 ते 25 सभासद एकत्र येवून भिषी मंडळाची स्थापना करतात त्यातील एकाला प्रमुख म्हणुन निवडले जाते.प्रत्येक सभासदाकडून 50 ते 1000 रु वर्गणी गोळा केली जाते. नंतर ही रक्कम निवडलेल्या सभासदाला दिली जाते. या लाभार्थिला जामीन किंवा कोणत्याही प्रकारचे व्याज द्यावे लागत नाही.

3. लिलाव भिषी : ही भिषी गावातील वजनदार व्यक्ती चालु करतात सभासदाकडून पैसे गोळा करण्याची जबाबदारी त्यासच्यावर असते. एकादे वेळी सभासद बेपत्ता झाला तर त्याचे कडुन येणे वर्गणी संयोजकाला पदरमोड करुण भरावी लागते. जबाबदारीचे स्वरुप लक्षात घेवून त्याला भिषीचा दुसरा क्रमांक दिला जातो. त्यातून कोणत्याही प्रकारची कपात केली जात नाही. इतर सर्व सभासदांना लिलावातील बोलीनुसार कमी अधिक पैसे भिषीत परत द्यावे लागतात. या भिषीत जो सभासद कमाल बोलीची रक्कम लावेल त्याला भिषी छ्यावी लागते.उदा 100000 रु भिषी असेल व 20000 रु बाली लावली असेल तर 80000 रु बोली लावणाऱ्यास मिळतात. व उर्वरीत 20000 रु सर्व सभासदात लगेच वाटले जातात. बोली लवताना सभासदात स्पर्धा झाल्यास बोलीची रक्कम वाढत जाते. भिषीचा हप्ता जमा करण्यासाठी खाजगी सावकारा कडून भरमसाठ व्याजाने पैसे घेतले जातात. हे कर्ज फेडण्यासाठी अनेकाणी घरदार शेती विकुण चक व्युवातून बाहेर पडण्यासाठी पैसे भरल्याची उदाहरणे आहेत.

महाराष्ट्राच्याप्रगतीत महिला बचत गटाची प्रगती:

राज्यात 1991 पासून महिला बचत गटाची उलाढाल होवू लागली. राज्यात मार्च 1996 अखेर 1 लाख 20 हजार बचत गट होते. त्यापैकी 81000 बचत गट महिलांचे आहेत. त्या सुमारे 1 कोटी महिला काम करतात. सन 2016 मध्ये अनुसूचीत जातींचे 285580 बचत गट झाले तर अनुसूचीत जमातींचे 394041 इतके बचत गट निर्माण झाले.महाराष्ट्रात हे काम जवळ- जवळ 68 टक्के पूर्ण झाले आहे.

राष्ट्रीय बँका बचत गट जोडण्यासाठी पुढे सरसावल्या आहेत. महाराष्ट्रात महिला बचत गट जोडण्यामध्ये स्टेट बँक ऑफ इंडिया सर्वा अग्रेसर आहे. त्यानंतर बँक ऑफ महाराष्ट्र व बँक ऑफ इंडियाचा क्रमांक लागतो. महिला बचत गटाची उभारणी अनुदान हव्यासा पोटी व राजकीय प्रभुत्वापोटी संख्यात्मक वाढ जोमाने होत आहे. परंतु त्या बरोबर गुणात्मक वाढ होणे गरजेचे आहे. आर्थिक विकास प्रक्रियेत मानव महत्वाचा घटक राहिला असून भारतीय समाजात रत्री ही उपेक्षित असल्याने तिच्या विसाबाबत आज ही जागृकता आली नाही. सन 2003 हे वर्ष महिला सक्षमिकरण वर्ष म्हणून जाहिर करून महिला सक्षमिकरणासाठी जामाणे प्रयत्न सुरू झाले डॉ. अमृत्य सेन यांच्या मते दारीद्र्य निर्मुलन शिक्षण आरोग्य हे विकासाचे अग्रक्रम क्षेत्र दुलक्षित राहिल्यास मोठा फटका विकसंशिल देशातील महिला व मुले याना बसतो. अषावेळी केवळ कृती कार्यक्रम ठरविणे पुरेसे नाही तर पुढील काही वर्षा नियोजनाची दिशा बदलून आर्थिक नियोजनाची दिशा धोरणे बदलून कल्याणकारी धोरणाची जागा विकासात्मक धोरणाची घेणे आवश्यक आहे. अधुनिक काळात सूक्ष्म वित्तपुरवठा करण्यासाठी शासनाने अनेक कौशल्य विकास कार्यक्रम राबवून महिलांना आत्मनिर्भर करण्यासाठी व्यावसायिक अडचणी सोडवून गरिब कुटुंबे बँक सुविधेपासून वंचित रहानार नाहित याकडे शासनाने कौशल्य विकास कार्यक्रमांची आमलबजवणी करून सुविधा उपलब्ध करून दिले शासनाने सवलतीच्या दरात वित्तपुरठा करण्यासाठी अनेक योजना ग्रामिण भागातील महिलांना सक्षम बनविण्यासाठी ग्रामिण भागात स्वयंसहाय्यता बचत गटाची भूमिका महत्वपूर्ण ठरते. स्त्रियांचे सर्व बाबतीत सक्षमिकरण घडवून आणण्यासाठी आज समाजातील लिंगभेद नष्ट होणे गरजेचे आहे. आर्थिकदृष्ट्या परालंबी असणाऱ्या स्त्रियांचा कुटुंबात व समाजात कनिष्ठ दर्जा असतो दुर्बल कमकुवत स्त्रियांना पुरुषांच्या बरोबरीचा दर्जा दिला जात नाही. स्त्रियांचे आर्थिक सामाजिक राजकीय सक्षमिकरण घडून आले तर कुटुंबात समाजात अथवा सार्वजनिक ठिकाणी आपनास जो लिंगभेद दिसून येतो नष्ट होईल. भारतात सरकारकडून वर्षभर व्यक्तीच्या आणि राष्ट्राच्या हितासाठी विकास योजना राबवल्या जातात. विकास योजनांची अंमलबजावणी प्रभावीपणे होण्यासाठी जनतेचे सहकार्य मिळणे आवश्यक आहे. परंतु आर्थिक, सामाजिक, राजकीय, आणि शैक्षणिक दृष्ट्या मागासलेल्या किंवा दुर्बल जनतेकडून सारकरच्या विकास योजनांना फारसे सहकार्य मिळत नाही. त्यामुळे जनतेचा विकास मंद गतिने होतो महिला सर्व बाबतीत सक्षम असतील तर अशा योजनांना महिलांचा सहज पाठिंबा मिळतो म्हणून स्त्रियांचे सक्षमिकरण होणे गरजेचे असते. बचत गटामुळे महिलांचे सक्षमिकरण आणतायेते त्यांना व्यवसाया साठी कर्जसुविधा उपलब्ध झाल्याने देशतील महिलांचे सक्षमिकरण वेगाणे घडून येते. नोकरदार महिला आर्थिक, सामाजिक, सक्षम असतात. खजगी, सरकारी आणि सहकारी क्षेत्रास महिलांना पन्नास टक्के आरक्षण असने गरजेचे आहे.

1. सध्या अनेक राजकीय पक्षामध्ये बचत गट निर्माण करण्याची स्पर्धा सुरू आहे. महिला बचत गटाची ओट बँक म्हणून वापर होण्याची शक्यता आहे. अशा बचत गटात महिलांचा निर्णय प्रक्रियेत सहभाग कमी आहे. महिला बचत गटांनी राजकीय पक्षापासून चार हात दूर रहावे. महिला बचत गटांचा वापर राजकीय व अन्य कारणासाठी केला जावू नये यासाठी बचत गटाचे सामायिक व्यासपीठ निर्माण करण्याची गरज आहे.

2. महिला बचत गटाचे निमन लेखापरीक्षण करणे आवश्यक आहे. या साठी स्वतंत्र धोरण आखणे आवश्यक आहे.

3. महिला बचत गट हे महिलांसाठी फक्त अर्थाजनाचे साधन राहिले नसून एकमेकांची दुःख समस्या सोडविण्याचे एक माध्यम बनले आहे. महिला बचत गट स्थापन केलेल्या महिला अपेक्षित अथवा जेमतेम शिक्षण झालेल्या आहेत. या अज्ञानाचा गैरफायदा स्वयंसेवी संस्था बँका पंचायत समित्या घेत आहेत. ही अपाय कारक प्रवृत्ती थांबली पाहिजे.

4. महिला बचत गटा माफत आज पापड, लोनची, बेकरीचे पदार्थ या सारख्या वस्तू विकून फारसा पैसा मिळत नाही. म्हणून महिला बचत गटा मार्फत उद्यांगंधं उभारणे गरजेचे आहे.

5. महिला बचत गटांना कर्ज वाटपासाठी बँकानी पुढाकार घ्यावेत.

6. महिला बचत गटांमुळे खजगी सावकाराचे प्रबल्य कमी होण्यास मदत झाली. राष्ट्रीयकृत व्यापारी बँक अपुरे अर्थसाह्य करतात कर्ज वितरणत दिरंगाई केल्याने महिला बचत गटांना उद्योग उभारणी करता येत नाही. महिला बचत गटांना कर्ज देताना भरमसाठ व्याज आकारले जाते.

अनुसूचीत जाती जमातींनी उभारलेल्या महिला बचत गटांना अनुदान दिले जात नाही. अशा प्रकारामुळे जातीयता वाढीस लागून अनुदानातील हा भेद शासनाने दूर करावा.

समारोप:

ग्रामीण भागाचा विकास साध्य करण्यासाठी महिला सक्षमिकरण घडवून आणणे तसेच ग्रामिण भागात महिलांना लघुउद्योग, कुटिर उद्योग, शेती पुरक उद्योग अशा प्रकारच्या सुक्ष्म उद्योग व्यवसायात महिाचे योगदान महत्त्वपूर्ण आहे. ग्रामिण भागातील महिलांना दुग्ध उद्योग रेषिम उद्योग काजू प्रक्रिया उद्योग कापड षिलाई गृह उद्योग पापड उद्योग इ. प्रकारच्या उद्योगात महिला अग्रेसर होणे अपेक्षित आहे. अर्थव्यवस्थेत महिलांचे योगदान महत्त्वपूर्ण ठरते. आज भारतात महिलांचे प्रमाण स्वयंसहाय्यता गटांची निर्मिती करणे महत्वाचे आहे. गावागावात स्वयंसहाय्यता गट तयार करताना घरोघरी जाउन त्याचे समजावणे महत्वाचे आहे. स्वयंसहाय्यता गट तयार करताना प्रमंखस कोणताही भत्ता दिला जात नाही. हे पटवून देणे गरजेचे आहे. सभासदाने बचतीचे व नियमितपना पाळत नसल्यास त्याला दंडात्मक कार्यवाही करण्याचे कायदे असावेत. ग्रामीण भागाचा विकास करण्यासाठी मान. नरेंद्र मोदी यांनी पंतप्रधान जनधन योजना, प्रधान मंत्री जिवन विमा योजना सुरू करुन देशातील गरीबानी अचत करावी म्हणुन प्रयत्न केले. यासाठी बनेक योजना जाहीर करुन ग्रामिण भागाचा विकास करण्यावर भर दिला. आज खऱ्याअर्थाने ग्रामीण भागात औद्योगिक विकासासाठी भांडवल मोठ्या प्रमानावर उपलब्ध आहे. ते स्वयंसहाय्यता गटांची देन आहे.

संदर्भ सूची:

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2. औद्योगिक अर्थशास्त्र : प्रा. रायखेलकर / खेडकर
3. श्रम अर्थशास्त्र : डॉ. सुधीर बोधनकर, डॉ. साहेबराव चव्हाण
4. भारतीय अर्थशास्त्र : प्रा. रायखेलकर / खेडकर
5. भारतीय अर्थशास्त्र : निराली प्रकाशन
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प्रस्तावना :

स्वातंत्र्योत्तर काळात राज्यघटनेच्या चाळीसाव्या कलमानुसार स्थानिक स्वराज्याचा मूळ घटक म्हणून ग्रामपंचायती स्थापन करण्याचा प्रयत्न नव्या जोमाने सुरु झाला. सर्व राज्यांनी विकेंद्रीकरणाचे कायदे केले. स्थानिक स्वराज्य संस्थांच्या अधिकारात व स्वायत्तेत वाढ झाली. 1951-52 पासून संपूर्ण राष्ट्रभर सामूहिक विकास योजनांचे कार्यक्रम सुरु झाले. 1953 साली त्या योजनेला पूरक अशी राष्ट्रीय विकास योजना हाती घेण्यात आली. खेडयातील जनतेनं उपक्रमशीलता दाखवून आत्मविश्वास साधण्याचा प्रयत्न करावा व शासनाने अशा प्रयत्नांचे स्वागत करुन त्यांना उत्तेजन द्यावे असा हेतू या सर्व योजनांमागे होता. या सर्व योजनांचे मूल्यमापन करण्यासाठी 1956 साली बळवंतराय मेहता यांच्या अध्यक्षतेखाली एक समिती नियुक्त करण्यात आली. 1957 साली मेहता समितीने आपला अहवाल सादर केला. तिने त्रिस्तरीय पंचायतराज व्यवस्थेची शिफारस केली. जिल्हा, तालुका व गाव असे सत्तेचे विकेंद्रीकरण केले. 1958 च्या नंतर देशातील अनेक राज्यांनी विकेंद्रीकरणाला प्रारंभ केला. त्यामध्ये राजस्थानने प्रथम देशात सुरवात केली. महाराष्ट्राने 'महाराष्ट्र जिल्हापरिषद आणि पंचायत समिती अधिनियम 1961' नुसार पंचायत राज्याची सुरवात केली.

देशातील सर्वच राज्यांनी पंचायत राजाची सुरवात मोठया उत्साहाने केली परंतु हा उत्साह जास्त काळ टिकला नाही. संघराज्य रचनेत केंद्रीकरणाच्या प्रवृत्ती बळावल्यामुळे राज्यपातळीवरच सत्तेचा वाणवा झाली. जिल्हा पातळीच्या खाली सत्तेची पोकळी निर्माण झाली. पंचायत राज्य राबवण्यासाठी लागणारी इच्छाशक्ती कोणत्याच पातळीवर नव्हती. ग्रामीण व शहरी ही स्थानिक स्वराज्य संस्थांची दखल राज्यसरकार घेत नव्हती. स्थानिक स्वराज्य संस्थांना आर्थिक उत्पन्नाची पर्याप्त साधने नव्हती. त्यांच्या निवडणूका वेळेवर घेतल्या जात नव्हत्या आणि त्यांना अधिकार अत्यंत मर्यादित होते. '1979 ते 1989 या दहा वर्षांच्या कालावधीत पंचायत राज्य निवडणूका झाल्या नव्हत्या. त्यामुळे ज्या लोकशाहीचे आधारस्तंभ म्हणून या संस्थांनी कार्य करावे अशी अपेक्षा होती. ती लोकशाहीच त्यांच्यामधून लोप पावली'¹

स्थानिक स्वराज्य संस्थांच्या विकेंद्रकरणाला नव्याने चालना :-

पंचायत राज संस्थाना नव्याने चालना देण्याचा प्रयत्न 1987 नंतर राजीव गांधीनी केला. 'स्थानिक स्वराज्य संस्थांना संविधानिक दर्जा देणे त्यात स्त्रियांना तीस टक्के आरक्षण देणे अशा काही तरतुदी असलेले घटनादुरुस्ती विधेयक ही त्यांच्या सरकारने तयार केले होते पण ते मंजूर होऊ शकले नाही. राजीव गांधी राज्यस्तरीय नेतृत्वाला डावलून दिल्लीचा थेट खेडयापाडयांशी संपर्क जोडू पहात आहेत अशी भावना राज्यांतील मान्यवर नेत्यामध्ये पसरली. दूरदर्शनवरून जसे प्रधानमंत्री लोकांना थेट भेटतात तसे केंद्राकडून जर स्थानिक स्वराज्य संस्थांना थेट पैसे मिळाले तर आपले महत्व संपेल अशी भीती या नेत्यांना वाटली आणि त्यामुळे त्यांनी ते घटनादुरुस्ती विधेयक मंजूर होऊ नये असे प्रयत्न केले'² जोपर्यंत देशातील ग्रामीण भागाचा विकास होत नाही. ग्रामीण भागातील महिला, दलित अदिवासी मागासवर्गीय यांचा विकास होऊन मुख्य प्रवाहात येत नाहीत तोपर्यंत देशामध्ये खऱ्या अर्थाने लोकशाहीचा विकास होणार नाही. असा विचार विविध माध्यमातून येत होता. यासाठी देशातील जनता , पत्रकार, राजकीय लेखक , स्वयंसेवी संघटना, विचारवंत यांनी हा विचार प्रसार माध्यमातून शासनापर्यंत मांडण्याचा प्रयत्न केला. 22 डिसेंबर 1992 रोजी 73वी घटनादुरुस्ती मंजूर केली. 73 व्या घटनादुरुस्तीने संविधानात नवीन नववा भाग समाविष्ट केला. अनु. 243 अे पासून 243 ओ पर्यंतचे नवे अनुच्छेदही अंतर्भूत केले.

73 व्या घटनादुरुस्तीतील महत्वाच्या तरतूदी :

1. **ग्रामसभा** – 73 व्या घटनादुरुस्तीने ग्रामसभेला वैधानिक दर्जा देऊन घटनात्मक दर्जा प्राप्त झाला. ग्रामसभा स्थापन करणे हे प्रत्येक घटक राज्यावर बंधनकारक करण्यात आले. त्यांना घटनात्मक अधिकार देण्यात आले.
2. **आरक्षण** – अनुसूचित जाती जमाती महिला यांच्या लोकसंख्येच्या प्रमाणांमध्ये राखीव जागा असतील. तर इतर मागास वर्गासाठी 27 टक्के आरक्षण ठेवण्यात आले. महिलांसाठी 1992 मध्ये 30 टक्के , 1994 मध्ये 33 टक्के व 2013 मध्ये 50 टक्के आरक्षणाची तरतूद केली. अनुसूचित जाती जमातीसाठी लोकसंख्येच्या प्रमाणात राखीव जागा ठेवण्यात आल्या.
3. पंचायत संस्थांचा कार्यकाल पाच वर्षांचा निश्चित करण्यात आला. काही कारणांमुळे या संस्था मुदतपूर्व बरखास्त झाल्या तर सहा महिन्यांच्या आत निवडणूक घेणे राज्यसरकारवर बंधनकारण केले.
4. राज्य वित्त आयोग – 73 व्या घटनादुरुस्तीने पंचायत राज्य संस्थांना अनुदान देण्याची जबाबदारी राज्यसरकारवर सोपवली. प्रत्येक पाच वर्षांसाठी राज्यपाल राज्य वित्त आयोगाची स्थापना करतील, पंचायत राज्य संस्थाना पैसे देणे, त्यांची आर्थिक स्थिती सुधारणे यासंबंधी हा आयोग शिफारस करेल.
5. राज्य निवडणूक आयोग – या घटनादुरुस्तीने राज्य निवडणूक आयोग स्थापन करण्यात आला. मतदार याद्या तयार करण्यापासून ते निवडणूक निकालपर्यंतची कामे करण्याची जबाबदारी राज्य निवडणूक आयोगावर सोपवण्यात आली. पंचायत राज्यसंस्थांच्या निवडणूका पार पाडण्याची जबाबदारी या आयोगावर सोपविण्यात आली.
6. उत्पन्नाची साधने – 73 व्या घटनादुरुस्तीने पंचायत राज्य संस्थाना उत्पन्नाची साधने उपलब्ध करून दिली. कर, जकात कर, पथकर वसूल करण्याचा अधिकार पंचायत राज्यसंस्थाना मिळाला.
7. पंचायत राज्यसंस्थांचे अधिकार व कार्ये – 73 व्या घटनादुरुस्तीने पंचायत राज्यसंस्थेच्या अधिकार व कार्याबाबत महत्वपूर्ण तरतूदी केल्या. कृषी , शिक्षण, पाणी , सामाजिक सलोखा , महिला व बालविकास अशा महत्वपूर्ण बाबी पंचायत राज्य संस्थेकडे सोपविल्या. राज्यघटनेच्या 11 व्या परिशिष्टात त्या समाविष्ट केल्या.

73 व्या घटनादुरुस्ती नंतरचे वास्तव :-

भारतामध्ये 1960 पासून 1990 पर्यंत पंचायत राज्यात कोणते बदल करावेत हे सूचवण्यासाठी अनेक समित्या नेमल्या परंतु त्यांचे अहवाल सरकारने पूर्णपणे स्वीकारले नाहीत. 1991 नंतर भारताने खाजगीकरण, उदारीकरण व जागतिकीकरण हे नवे आर्थिक धोरण स्वीकारले. ' या नवउदारमतवादी धोरणान्वये राज्याच्या कल्याणकारी कामांना कात्री लावणे, आर्थिक प्रक्रियांमधील त्याचा हस्तक्षेप कमी करणे आणि जास्तीत जास्त गोष्टी खाजगी क्षेत्रात टाकणे. थोडक्यात सामाजिक आणि आर्थिक जबाबदाऱ्यांमधून राज्यसंस्थेने काढता पाय घेणे यावर भर आहे. 73 वे विशोधन या कामी राज्यसंस्थेला मदत करणारे आहे. ³ असा विचार काही राजकीय विचारवंतानी मांडला आहे. त्याप्रमाणे काही राज्यांनी आपल्याकडील काही विषयांची जबाबदारी स्थानिक स्वराज्य संस्थाकडे सोपवली. उदा. महाराष्ट्र सरकारने 29 अधिकार विषय स्थानिक स्वराज्य संस्थाकडे सोपविले. ग्रामसभामधून लोकांच्या तातडीच्या प्रश्नांची व गरजांची चर्चा करून उत्तरे शोधण्याचा प्रयत्न फारसा नसल्यामुळे लोक ग्रामसभेकडे आकर्षित झाले नाहीत. ग्रामसभा लोकांना त्याची संस्था वाटत नसल्यामुळे बहुतेक ठिकाणी ती सभा ग्रामांशी जोडलीच गेली नाही जिथे ग्रामसभा भरतात तिथे ही त्यांची भूमिका लाभार्थीची निवड करणे व हिशोबाची तपासणी करणे यांच्या पलीकडे जाताना दिसत नाही. संपूर्ण देशभर पंचायत राज्यात सारखेपणा आणण्याचा हेतू असला तरी त्यांचे काही विपरीत परिणाम झाले आहेत. प्रत्येक राज्यांची भौगोलिक , ऐतिहासिक, प्रशासकीय व सामाजिक रचना वेगळ्या असतात. त्यामुळे 73 व्या राज्यघटना दुरुस्तीतील हा निर्णय विसंतगत वाढतो. 73 व्या घटनादुरुस्ती मध्ये राजकीय राजकीय पक्षांच्या सहभागाबाबत कुठेही तरतूदी

नाहीत. स्थानिक पातळीवरील वेगवेगळ्या आघाडयामुळे त्या स्थानिक स्वराज्य संस्थेला राजकीय पक्षांच्या मार्फत सत्तेचे आर्थिक स्रोत उपलब्ध होत नाही. 73व्या घटनादुरुस्तीने स्त्रीयांना पंचायतराज मध्ये 50 टक्के आरक्षण दिले असले तरी काही स्त्रीयांचा अपवाद वगळता बहुतांशी स्त्रीयांचे पतीच सर्व निर्णय घेत आहेत. पंचायत राज्याच्या पन्नास टक्के आरक्षणाचा विचार करता गेल्या पंचवीस वर्षात देशाच्या राजकीय नेतृत्वात स्त्रीयांचा अल्प सहभाग दिसून येतो. दलित, मागासवर्गीय घटकांचा विचार करता त्यांच्याकडे सत्तेची सूत्रे सोपवण्यास उच्चवर्णीय जातींची मानसिकता तयार नाही. निर्णय प्रक्रियेमध्ये त्यांना सहभागी करून घेतले जात नाही. शहरी भागाच्या मानाने जातीच्या राजकारणात ग्रामीण भाग अडखळला आहे. राज्य निवडणूक आयोगामुळे पंचायत राज्याच्या निवडणूका नियमित पार पडल्या जात आहेत परंतु आचारसंहितेचे काटेकोर अंमलबजावणी होत नाही.

पंचायत राज्यांची आर्थिक बाबतीत विचार करता उत्पादनांची आर्थिक साधने मर्यादित आहेत. 14 व्या वित्त अयोगातून ग्रामपंचायतीना मोठ्या प्रमाणात निधी मिळतो आहे. त्यांची अंमलबजावणी मात्र भारतात योग्यरीत्या होत नाही. ठेकेदार, पदाधिकारी व प्रशासकीय अधिकारी यांच्या टक्केवारी मध्ये कामाचा दर्जा निकृष्ट होताना दिसतो. त्यामुळे एकाच कामावरती अनेक वेळा खर्च होताना दिसतो. पंचायत राज्यांच्या विकेंद्रीकरणाकडे सत्ता प्राप्तीचे एक साधन या दृष्टीने पाहिले आहे. सेवा करण्याची संधी या दृष्टीने त्याकडे पाहिले गेले नाही. पंचायतीसाठी लढवल्या जाणाऱ्या निवडणूका अत्यंत इर्ष्येने लढवल्या जातात. या निवडणूकांमधून लोकशाहीचे संस्कार उमेदवार व मतदार यांच्यावर होतील. अशी जी अपेक्षा पंचायत राज बद्दल होती ती चूकीची ठरलेली आहे. निवडणूकामुळे ग्रामीण जीवनात राजकीय प्रदूषण झाले आहे. शासकीय अधिकारी व पंचायत राज्यातील लोकप्रतिनिधी यांच्यातील संबंधही फारसे सलोख्याचे व सहकार्याचे राहू शकलेले नाहीत.

सारांश :

73 व्या घटनादुरुस्तीने मूल्यमापन करताना त्यातील त्रुटी ठळकपणे जाणवतात हे नाकारता येत नाही. दुसऱ्या बाजूने विचार केला असता कोणत्याही प्रयोगाचे मोजमाप दोन दृष्टीने केले जाऊ शकते एक म्हणजे त्या प्रयोगाच्या तात्कालिक परिणामांच्या दृष्टीने आणि दुसरे म्हणजे त्यांचे दिर्घकालीन परिणाम 73 व्या घटनादुरुस्तीने लोकांमध्ये राजकीय जागृती वाढली आहे. स्त्रीया, अदिवासी , दलित मागासवर्गीय यांच्यातून नवीन नेतृत्व तयार होत आहे. त्यामुळे देशातील वंचित घटक राजकीय प्रवाहात येत आहे. जनतेच्या ठिकाणी राजकीय आत्मविश्वास येत आहे. आपली स्थिती सुधारण्याची क्षमता व सामर्थ्य , आत्मविश्वास निर्माण होत आहे. या गोष्टी लोकशाहीला अत्यंत पूरक आहेत. लोकांच्या सामाजिक जाणिवा अधिक प्रगल्भ होत असून अस्पृश्यता उच्चनीय भेदभाव इत्यादी गोष्टी ग्रामीण जीवनातून कमी होऊ लागल्या आहेत. कायद्याला अशक्य असलेले परिवर्तन पंचायत राज्यांच्या प्रयोगामुळे संध्य गतीने परंतु सुरु झाले आहे. 73 व्या घटनादुरुस्तीतील तरतूदी जेव्हा प्रत्यक्षात येतील तेव्हा त्याचे भारतीय राज्यव्यवस्थेवर विकासात्मक परिणाम होतील. नव्या पंचायत संस्था व ग्रामसभा संघटितपणे त्यांच्या संसाधनावर होणारी अतिक्रमणे परतून लावतील व स्थानिक संसाधनाचा उपयोग स्थानिक लोकांच्या गरजा पूर्ण करण्यासाठीच व्हावा असा आग्रह धरतील.

73 व्या घटनादुरुस्ती विषयी असे म्हणता येईल की 73 व्या घटनादुरुस्तीने ग्रामीण भागाचा विकास झाला आहे. वित्त आयोगातून व लेखा परीक्षणातून आर्थिक शिस्त निर्माण झाली आहे परंतु त्यामध्ये भ्रष्टाचारासारखे दोष आहेत ते कायदा व लोकसहभागातून दूर केले पाहिजेत. राज्य निवडणूक आयोगाचे काम प्रामाणिक चालू आहे परंतु लोकांमध्ये मतदानाच्या मूल्याची जाणीव झाली पाहिजे. स्त्री, अदिवासी , दलित मागासवर्गीय यांच्याविषयी लोकांमध्ये जाणीव जागृती झाली पाहिजे. पाणी फौंडेशन , नाम फौंडेशन यासारख्या अनेक सामाजिक संघटनांनी सहभाग घेऊन लोकांचे प्रबोधन करणे गरजेचे आहे. सर्व घटकांना सोबत घेऊन ग्रामीण भागाचा विकास करणे गरजेचे आहे. शासनाने शहरी

भागाएवढीच आर्थिक मदत ग्रामीण भागाना देणे गरजेचे आहे. औद्योगिकीकरण ग्रामीण भागात झाले पाहिजे तरच समतोल आर्थिक विकास होऊन ग्रामीण भाग समृद्ध होईल.

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2. उपरोक्त – पृ.क्र. 418
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भारतातील महिला उद्योजकता व स्वयंसहायता समुहाची स्थिती:**प्रा. डि. पी. खेडकर,**
(वाणिज्य विभाग)

शिवराज महाविद्यालय गडहिंग्लज, जि.कोल्हापूर

प्रस्तावना:

21 व्या शतकातील भारत औद्योगिक दृष्ट्या विकसित होण्याचा मार्गावर आहे. विज्ञान, तंत्रज्ञानाच्या सहायाने आधुनिकता स्विकारून जगात एक नविन ओळख निर्माण करण्याचा प्रयत्न करत आहे. औद्योगिक क्रांतीनंतर जगामध्ये अनेक नवनविन बदल घडून आले, औद्योगिक क्षेत्र विस्तारण्यास मदत झाली आणि याचा परिणाम म्हणजे विज्ञान व तंत्रज्ञानामध्ये मोठे बदल दिसून येऊ लागले विसाव्या शतकाच्या मध्यापासून (स्वातंत्र्यानंतर) भारतात औद्योगिक विकासाचा गती प्राप्त झाली प्रत्येक विकसनशील राष्ट्रातील प्रशासन उद्योग धंद्यास विकासाचे साधन म्हणून पाहते. परंतु अशा उदयोगास मिळणारा पैसा फार कमी प्रमाणात उपलब्ध करून दिला जातो. यामुळे औद्योगिक विकासाचा पाहिजे तेवढी गती मिळत नाही. हे विकसनशील देशातील वास्तव आहे. अशा देशामध्ये उद्योजकता निर्माण करायची असेल तर तेथील बँकांनी सुक्ष्म, मध्यम आणि दिर्घ स्वरूपाच्या कर्ज सुविधेची व्यवस्था करून नवनविन उद्योग स्थापण्यास संधी प्राप्त करून दिली पाहिजे.

भारत देश लोकसंख्येच्या बाबतीत जगात दुसऱ्या क्रमांकाचा देश म्हणून ओळखला जातो एकूण लोकसंख्येच्या प्रमाणात विचार केला तर ती वाढत चालली आहे आणि रोजगार मिळवून देणाऱ्यांची संख्या कमी होत चालली आहे. देशातील जवळ-जवळ 80 टक्के लोक शेती व रोजगारावर तर 20 टक्के लोक नोकरी आणि उद्योग धंद्यावर अवलंबून आहे. कारण भारत हा देश खेड्यांचा देश म्हणून ओळखला जाते. 4 लाखा पेक्षा जास्त खेड्यातील लोकांना आपल्या कुटुंबाच्या उदरनिर्वाहासाठी शेती काम व इतर रोजगार पत्करावा लागतो. देशातील सगळ्यात मोठी बेकारी, दारिद्र्य, उदासीनता, ही खेड्यात दिसून येते म्हणून असे गंभीर प्रश्न सोडवण्यासाठी शासन व्यवस्थेने नवनविन धोरणे राबवून लोकांच्या हाताला काम देण्याचा प्रयत्न केला पाहिजे. देशातील वाढती लोकसंख्या, दारिद्र्य, बेरोजगारी निवारण्यासाठी ग्रामिण उद्योजकतेवर भर दिला पाहिजे. 21 व्या शतकातील स्त्री पुरुषांबरोबर काम करतानाचे चित्र पहायला मिळते. पण पुरुषा एवढा मान, सन्मान व तीच्या कामाचा मोबदला तिला दिला जात नाही यामुळे स्त्रियांचे मनोबल हरवत चालले आहे. 1990 मध्ये महीलांच्या हक्कांचे व नियमांचे संरक्षण करण्याकरीता "महिला राष्ट्रीय आयोग" स्थापन करण्यात आले. भारतीय संविधान कायद्यातील कलम 73 व 74 नुसार स्त्रियांना सरकारी संस्थामध्ये, पंचायत व नगर पालिकामध्ये 30 टक्के आरक्षण देण्यात आले पण औद्योगिक क्षेत्रातील महिलांना हवा तसा न्याय दिला गेला नाही. देशामध्ये महिला उद्योजकता विकासासाठी विविध कार्यक्रम राबवून त्यांना उद्योग क्षेत्राकडे आकर्षित केले पाहिजे. देशातील महिला आर्थिकदृष्ट्या सक्षम, स्वावलंबी व त्यांच्यातील बेरोजगारी कमी करण्यासाठी युपीए साकारणे फेब्रुवारी 2013 मध्ये महिला बँकेच्या स्थापनेची घोषणा केली आणि नोव्हेंबर 2013 मध्ये बँकेची स्थापना करण्यात आली. महिलांनी महिलासाठी चालवल्या जाणाऱ्या या बँकेचा फायदा देशातील सर्वच स्तरातील महिलांना मिळणार आहे, या बँकांचा चा फायदा बचत गटांना तसेच आर्थिकदृष्ट्या दुर्बल व मागासवर्गीय महिलांना होणार आहे. 2020 पर्यंत 770 शाखा आणि ठेवी व कर्जे मिळून 60 हजार कोटीच्या उलाढालीचे लक्ष ठेवण्यात आले आहे.

संशोधनाची उद्दिष्ट्ये:

- 1) भारतातील महिला उद्योजकतेचा अभ्यास करणे.
- 2) भारतातील स्वयंसहायता समुहाची स्थिती अभ्यासणे.
- 3) भारतातील स्वयंसहायता समुह बँक जोडणी कार्यक्रमाची स्थिती अभ्यासणे.

संशोधनाची गृहितके:

- 1) देशातील महिला उद्योजकाचे प्रमाण वाढलेले आहे.
- 2) देशातील स्वयंसहायता समुहाची संख्या वाढली आहे.

संशोधन पध्दती:

शोध निबंधाच्या अभ्यासासाठी दुयम साधन सामग्रीचा वापर केला आहे. त्यामध्ये विविध शासकिय व निमशासकिय प्रकाशने, संदर्भ ग्रंथ, मासिके, साप्ताहिके, शोधनिबंधपर लेख व वर्तमानपत्राचा आधार घेतला आहे.

संशोधनाच्या मर्यादा:

देशातील महिला उद्योजकतेची व्याप्ती लक्षात घेता या शोधनिबंधास अनेक मर्यादा पडतात. या शोधनिबंधामध्ये महिला उद्योजकता व स्वयंसहायता समुहावर लक्षकेंद्रीत करून अभ्यास करण्यात आला असला तरी वेळेची, आर्थिक क्षमतेची मर्यादा पडते.

भारतातील महिला उद्योजकांचा विकास:

महिला उद्योजक हा वर्ग 1970 च्या दरम्यान उदयास आलेला दिसून येतो, कोपनहेगनची जागतिक परिषद व भारतातील 1981 चे महिला राष्ट्रीय संम्मेलन या पार्श्वभूमीवर भारतामध्ये "महिला उद्योजक ही संज्ञा प्रथमच उदयास आली.

"महिलेने स्वतः पुढाकार घेवून संभाव्य उपक्रमाची नवनिर्मिती, कल्पना विकसित करून त्यातील जोखिम स्विकारून त्या नवकल्पनेच्या आधारे स्वतःच्या कर्तृत्वावर उपक्रम अथवा व्यवसाय क्रिया सुरू केल्यास ती महिला उद्योजक होय."

1981 मध्ये दिल्ली येथे पार पाडलेल्या "महिला राष्ट्रीय संम्मेलन" बैठका महिला उद्योजकता विकासाला चालना देणाऱ्या ठरल्या केंद्र व राज्य सरकार, चेंबर ऑफ कॉमर्स, राष्ट्रीय उत्पादकता मंडळे, फिकी, सी.आय.आय इ. संस्थानी महिला उद्योजकता विकासाला हातभार लावला आहे. भारतातील स्वयरोजगार क्षेत्रातील महिला उद्योजकांनी 1972 मध्ये Self Employed Women's Association –SEWA नावाची संघटना स्थापन केली. 1975 मध्ये तरुण उद्योजक संघटनेच्या अधिपत्याखाली (National Alliance of Young Entrepreneur –NAYE) महिला उद्योजक शाखा स्थापन करण्यात आली. 1975 मध्ये तरुण महिला उद्योजकाची परिषद सुध्दा घेतली गेली. परिषदेचा मुख्य उद्देश महिला उद्योजकांची संख्या वाढवणे हा होता.

1980–81 मध्ये भारतातील महिला उद्योजकांची संख्या दोन हजाराच्या वर नव्हती ही संख्या 1990–91 मध्ये 1.60 लाख तर 2003–04 मध्ये ही संख्या 22 लाख झाली. आज एकूण जागतिक लोकसंख्येच्या 126 दशलक्ष महिला उद्योजक म्हणून काम करत आहेत. तर 2018 पर्यंत भारतामध्ये एकूण लोकसंख्येच्या 8 दशलक्ष महिला उद्योग जगतामध्ये आपले नशिब आजमावत आहेत. आज जागतिक पातळीवर 24 टक्के महिला व्यवस्थापनामध्ये वरिष्ठ पदावर अधिकारी म्हणून काम पाहतात तर भारतामध्ये 30 टक्के महिला विविध उद्योगात वरिष्ठ अधिकारी म्हणून काम पाहतात. त्यामध्ये 10 टक्के महिला स्वतःच्या मालकीचा उद्योग सांभाळतात.

भारतातील पहिल्या दहा महिला उद्योजक:

- 1) किरण मुजुमदार शॉ –(Founder Chairman, & M.D. Bayocon Benglore)
- 2) चंदा कोचर – (M.D. & CEO ICICI Bank)
- 3) नैना लाल किडवाई – (Indian Banker, C.A. & Business Executive)
- 4) एकता कपूर – (Director Balaji Telefilm)
- 5) इंद्रा नूर्ई – (Chairman & CFO of pepsico)
- 6) निलम धवन – (Iconic Figure in Indian IT Industry)

- 7) प्रिया पॉल – (Chairperson of Park Hotel)
- 8) रितु कुमार – (Indian Fashion Industry)
- 9) शेहनाज हुशन – (CEO of Herbals Cosmetic Industry)
- 10) इंदु जैन – (Chairman of Time Group)

भारतातील स्वयंसहायता समुहाची स्थिती:

भारतामध्ये स्वयंसहायता समुहाची संकल्पना 1986-87 मध्ये केंद्र सरकार तर्फे मांडव्यात आली. रिझर्व बँकेच्या पाठींब्याने व नाबार्डच्या सहकार्याने "म्हैसूर पुनर्निवारण आणि विकास एजन्सी या स्वयंसेवी संस्थेच्या सहकार्याने स्वयंसहायता गट प्रकल्प सुरु केला. त्यामध्ये महिलांच्या स्वयंसहायता समुहांना आधिक प्रोत्साहन देण्याचे धोरण स्विकारणात आले. 1991-92 पासून नाबार्डच्या पुढाकारामुळे ग्रामिण भागातील महिलांना वित्त पुरवठ्याची व्यवस्था करून देण्यात आली विशेषतः स्वयंसहायता समुहाला दिशा मिळवून देण्याचे महान कार्य बांगला देशी नामवंत सामाजिक कार्यकर्ते, नोबल विजेते डॉ. मोहमद युनुस यांनी केले. त्यांनी "Micro-Finance" ही संकल्पना मांडून विकसित केली. त्याच धर्तीवर मोहमद युनुस यांच्या ग्रामिण महिलांच्या विकासाचे मॉडेल आधारभूत मानून भारताने स्वयंसहायता समुहाच्या स्थापनेसाठी "राष्ट्रीय ग्रामिण उदरनिर्वाह योजना National Rural Livelihood Mission-NRLM सुरु केली. रिझर्व बँकेच्या कृती समितीने ग्रामिण भागातील बचत वाढवण्यासाठी व कर्ज पुरवठ्याचा प्रवाह निर्माण करणाऱ्या स्वयंसहायता गटांना प्रोत्साहन देण्यासाठी शिफारस केली. रिझर्व बँकेने 1993 मध्ये स्वयंसहायता समुहाला मान्यता दिली. या बँकेने व्यापारी बँका, प्रादेशिक ग्रामिण बँका व सहकारी बँकोना बँक जोडणी कार्यक्रमात सहभागी होण्याचे निर्देश दिले 1992 मध्ये 225 स्वयंसहायता गट बँकाशी जोडण्यात आले. 1992 ते 2018 पर्यंत एकूण 87.4 लाख स्वयंसहायता गट बँकेशी संलग्न करण्यात आले आहेत. 2006-07 ते 2016-2017 पर्यंत एकूण स्वयंसहायता समुह बँकेशी संलग्नीत असलेली आकडेवारी तक्ता क्रमांक 1 मध्ये दर्शविली आहे.

स्वयंसहायता समुह बँक जोडणी कार्यक्रमाची स्थिती

Overall Progress Under SHG- BLP Since 2006-2007.

Table No. 1

(Numbers in Lakhs/Amount in Cr.)

Financial Year		SHG Savings With Banks as on 31 March	Loan Disbursed to SHG during the Year	Loans Outstanding Against SHG as on 31 March
2006-2007	No of SHG Linked	41.61	11.06	28.95
	Amt of Saving	3512.71	6570.39	12366.49
2007-2008	No of SHG Linked	50.10	12.28	36.26
	Amt of Saving	3785.39	8849.26	16999.91
2008-2009	No of SHG Linked	61.21	16.10	42.24
	Amt of Saving	5545.62	12253.51	22679.84
2009-2010	No of SHG Linked	69.53	15.87	48.51
	Amt of Saving	6198.71	14453.3	28038.28
2010-2011	No of SHG Linked	74.62	11.96	47.87
	Amt of Saving	7016.30	14547.73	31221.17

2011-2012	No of SHG Linked	79.60	11.48	43.54
	Amt of Saving	6561.41	16534.77	36340.00
2012-2013	No of SHG Linked	73.18	12.20	44.51
	Amt of Saving	8217.25	20585	39375.30
2013-2014	No of SHG Linked	74.30	13.66	41.97
	Amt of Saving	9897.42	24017.36	42927.52
2014-2015	No of SHG Linked	76.97	16.26	44.68
	Amt of Saving	11059.84	27582.31	51545.46
2015-2016	No of SHG Linked	79.03	1832	46.73
	Amt of Saving	13691	37286.90	57119.23
2016-2017	No of SHG Linked	85.77	18.98	48.48
	Amt of Saving	16114.23	38781.16	61581.30

Source: NABARD Publications 'The Status of Micro Finance in India'

2006–2007 मध्ये 41.61 लाख स्वयंसहायता जर बँकेशी संलग्न झाले. तर यातुन 3512.7 कोटी रुपयांची बचत स्वयंसहायता समुहाने केलेली होती याच वर्षी बँकानी 11.6 लाख बचत गटांना 6570.39 कोटीचे कर्ज वाटप केले तर 28.95 लाख बचत गटाकडे 12366.49 कोटी रुपये 31 मार्च 2007 अखेर कर्ज थकबाकी असल्याचे दिसून आले. 2006–2007 ते 2017–2018 पर्यंत स्वयंसहायता समुहामध्ये सतत वाढ झालेली आहे, तसेच बँकानी स्वयंसहायता गटांना कर्जपुरवठा दरवर्षी वाढवलेला आहे. परंतु स्वयंसहायता गटाने कर्ज मोठ्या प्रमाणात थकवल्याचे चित्र वरील तक्त्यामध्ये दिसून येते 2016–2017 च्या आकडेवारीवरून असे समजते की देशातील एकूण 85.77 लाख बचत गटाने 16114.23 कोटी रुपयाची खात्यावर बचत केलेली आहे. 18.98 लाख बचत गटांना 38781.16 कोटी रुपयाचे कर्ज बँकानी दिले आहे 48.48 लाख बचत गटांनी मिळून 61581.30 कोटी रुपयेचे कर्ज थकवले आहे.

स्वयंसहायता समुह बँक जोडणी कार्यक्रमाची स्थिती
Highlights of SHG Bank Linkage Programme in India as on
31 March 2017-18.

Table No. 2

Sr. No .	Particular	Figures as on March 2017
1	Total No of SHGs Linked	85.77 Lakh
2	Out of Total SHGs Exclusive Women SHG	73.22 Lakh
3	No of Family Reached	112 Million
4	Total Savings of SHGs,	16.114. Cr
5	Total No of SHGs Credit Linkage	18.98 Lakh
6	Gross Loan Outstanding	61,581 Cr
7	Total Loan Disbursed	38,781 Cr
8	Avg Loan Disbursed Per SHG	2,04,314

9	Avg. Loan Outstanding per SHG	1,27,017
10	NPP	6.50 %
11	Total No of SHGs Linked - March 18	87.4 Lakh

Source- The Bharat Micro Finance Report 2017.

वरील आकडेवारीत असे दिसते की 2017-18 पर्यंत एकूण स्वयंसहायता समुहाची संख्या 87.4 लाखावर पोहचली आहे. 2016-17 पर्यंत प्रत्येक बचत गटास सरासरी कर्ज वाटप 2,04,314 कोटी झालेला आहे त्यापैकी 1,27,017 कोटी रूपयचे कर्ज बचत गटाने थकवलेले आहे. एकूण वाटप कर्जापैकी 6.50 टक्के रक्कम स्वयसहायता समुहाने परत केलेली नाही.

उपाययोजना:

- 1) महिला सक्षमिसरणासाठी सरकार कडून विविध योजना आमलात आणल्या पाहिजेत.
- 2) महिला उद्योजकता कार्यक्रमा राबवून त्यांना प्रशिक्षित केले जावे.
- 3) सुक्ष्म वित्त पुरवठ्याच्या पक्रियेतील अटी शिथिल केल्या जाव्यात.
- 4) स्वयंसहायता समुहाला कर्ज पुरवठा करण्यापेक्षा समुहातील महिलांना स्वतंत्र कर्ज पुरवठा केला जावा.
- 5) स्वयंसहायता समुहांतर्गत तयार मालाला बाजारपेठ मिळवून देण्याची व्यवस्था करावी.
- 6) कार्यशिल स्वयंसहायता समुहासाठीवस्तु उत्पादन प्रक्रिये संबंधी मार्गदर्शन केंद्र उभाराने ते फक्त कागदावरच नसावे.

सारांश:

1980 पासून ते 2018 पर्यंतचा विचार केला तर देशातील महिलांचा औद्योगिक क्षेत्रातील वाटा निश्चितच वाढलेला दिसून येतो. आजची महिला कार्यकशुल व धाडसी आहे म्हणून महिला उद्योजकतेचा विकास जलद गतीने होताना दिसतो. त्यामध्ये देशातील स्वयंसहायता समुहाच्या माध्यमातून महिलांना सक्षमपणे उद्योग स्थापन करता याना म्हणून सुक्ष्म वित्तपुरवठ्याची व्यवस्था विविध बँकांच्या सहायाने करून दिली जात आहे. एकविसाव्या शतकातील महिला सुशिक्षित आहे त्यामुळे निर्णय क्षमता, धाडस, नेतृत्व, चिकाटी, कष्टाळूपणा, आर्थिक नियोजन, नाविन्याचा ध्यास, विपणन नियोजन इ. उद्योजकिय गुण तिच्या अंगी दिसून येत आहेत. शासकिय प्रोत्साहन, पाठबळ, सुलभ पतपुरवठा, बाजारपेठ उपलब्धता, विपणन सोयी इ. मुळे महिला उद्योजकता विकासाला गती प्राप्त झालेली आहे. ग्रामिण भागातील महिलांचा औद्योगिक विकासातील टक्का वाढवायचा असेल तर निश्चितच स्वयंसहायता समुहासमोरील आव्हानांचा शासकिय स्तरावरून पाठपुरावा होणे आवश्यक आहे. स्वयंसहायता समुह ग्रामिण भागाचा विकास करतात. व दारिद्र्याचे निर्मुलन करतात. यामुळे ग्रामिण उद्योजकतेत महिला स्वयंसहायता समुहाचे महत्व वाढत चालले असल्याचे चित्र आपल्याला दिसून येते.

संदर्भ ग्रंथ:

- 1) स्मार्ट उद्योजक – ऑगस्ट 2018
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- 6) उद्योजकतेची मूलतत्वे – मानकर, देशपांडे, लिमये, पाटील.
- 7) उद्योजकता विकास – प्रभाकर देशमुख

स्त्रीवाद आणि मराठी साहित्य

साहा. प्रा. भीमराव जोतिबा शिंदे

कला, वाणिज्य आणि विज्ञान महाविद्यालय, गडहिंग्लज,
जि. कोल्हापूर

प्रस्तावना :-

मराठी वाङ्मयामध्ये अनेक साहित्याचे प्रवाह निर्माण झाले. साधारणपणे एकोनिसशे पंचेचाळीस पासून मराठी वाङ्मयात साहित्यप्रवाहांची चाहूल लागताना दिसते. एकोनिसशे साठ नंतर साहित्याच्या विविध प्रवाहांनी जोम धरलेला दिसतो. ठळकपणे हे प्रवाह जाणवताना दिसतात. हे उदयाला आलेले प्रवाह म्हणजे, दलित साहित्याचा प्रवाह, ग्रामीण साहित्याचा प्रवाह, स्त्रीवादी साहित्य, देशी साहित्य, विज्ञान साहित्य, आदिवासी साहित्य, भटक्या विमुक्तांचे साहित्य असे साहित्याचे प्रवाह मराठी साहित्यात वैशिष्ट्यपूर्ण दिसू लागले. दबलेल्या वर्गाच्या अस्मितेचा, भावभावनांचा, विचारांचा आविष्कार या विविध साहित्यप्रवाहातून झालेला दिसतो. वर्ग, जात, परिसर, मूल्ये यांची बांधिलकीही दिसते. जागृत झालेला समाज आणि त्यांची अभिव्यक्ती या विविध प्रवाहातून झालेली दिसते. हे स्त्रीवादी साहित्यप्रवाहाच्या बाबतीतही दिसते.

प्रेरणा आणि संबंध :-

चळवळी आणि साहित्याचा संबंध कायमच राहिलेला दिसतो. दलित साहित्याच्या बाबतीत हे अत्यंत प्रकर्षाने घडलेले दिसते. स्त्रीमुक्ती चळवळ ही एक प्रमुख प्रेरणा म्हणून अभ्यासक विचार करतात. स्त्रीसमाज शिक्षण प्रवाहात येणे ही सुध्दा एक प्रमुख प्रेरणा मानता येते. व्यक्ती स्वातंत्र्याची प्रबळ जाणीव ही सुध्दा एक प्रेरणाच ठरलेली आहे. समाज प्रबोधनातून लाभलेले आत्मभान, जागृत झालेली स्त्रीची अस्मिता या गोष्टीही स्त्रीवादी साहित्य निर्माण होण्यास कारणीभूत ठरलेल्या आहेत.

स्त्रीवादी साहित्याच्या खुणा वारकरी संप्रदायातील संत जनाबाईंच्या अभंग वाङ्मयापासून शोधता येतात. पण पाश्चात्य संस्कृतीचा प्रभावही यास कारणीभूत ठरलेला आहे. विषम समाजरचनेला हादरे बसू लागले. विज्ञानावर, व्यक्तिवादावर, स्वातंत्र्य आणि समतेवर आधारलेली पाश्चात्य जीवनपध्दती आणि या जीवनपध्दतीचा प्रभाव आधुनिक समाजावर, काळावर झालेला दिसतो.

लोकशाहीचा स्वीकार, शिक्षणाचा प्रसार, वैचारीक जागर यामुळे स्त्रीसमाजाला, स्त्रीवादी विचारवंतांना विषमतेवर आधारलेल्या जीवनपध्दतीची जाणीव झाली. स्त्रीची अस्मिता जागृत झाली. नवीन दृष्टी प्राप्त झाली. पुरुषी वर्चस्व अस्वस्थ करू लागले. दडपलेले स्त्रीत्व मुक्त होण्यासाठी धुमसू लागले. हक्क खुणावू लागले याचा परिणाम म्हणजे स्त्रीया अभिव्यक्त होऊ लागल्या. साहित्यामध्ये याचा आविष्कार दिसू लागला. प्राचीन काळातल्या काही अपवाद विदुषी स्त्रीया सोडल्या तर फारशी स्त्रीशिक्षणाची परंपरा दिसत नाही. विषमतेवर आधारलेल्या समाजरचनेने स्त्रीला बंदिस्त केले. अनेक जाचक बंधनात तिला अडकविले. चूल आणि मूल हेच तिचे विश्व बनले.

मात्र नंतरच्या काळात म. फुले व त्यांची पत्नी सावित्रीबाई फुले यांनी स्त्रीयांना शिक्षण द्यायला सुरुवात केली. महर्षी आण्णासाहेब कर्वे यांनी 'हिंणणे स्त्री शिक्षणसंस्था' काढली. ना. दा. ठाकरसी महिला विद्यापीठ काढले, अशा प्रयत्नातून स्त्रीशिक्षणाचे कार्य जोमाने सुरू झाले. स्त्रीया शिकू लागल्या, संघटीत होऊ लागल्या, एकोनिसशे पंच्याहत्तर हे वर्ष साऱ्या जगभरात 'आंतरराष्ट्रीय महिला वर्ष' म्हणून साजरे केले गेले. स्त्रीमुक्तीच्या चळवळीला गती मिळाली. छाया दातार, विद्या बाळ, नीलम गोऱ्हे, तारा भवाळकर, सीमा साखरे, रूपा शहा, निशा शिबुरकर, रझिया पटेल इ. नावे स्त्रीचळवळी संदर्भात घेता येतील.

स्त्रीमुक्ती चळवळीशी प्रत्यक्ष ज्यांचा संबंध आहे, अशा स्त्रियांचे साहित्य नवजागृत स्त्रीचे चित्रण करणारे आहे. छाया दातार, विद्या बाळ, नीलम गोऱ्हे, रझिया पटेल ह्या लेखन करणाऱ्या कार्यकर्त्या

स्त्रिया होत. चळवळीशी प्रत्यक्ष संबंध नसूनही स्त्रीवादी साहित्यनिर्मिती मोठ्या प्रमाणात काही स्त्रियांनी केलेली आहे. गौरी देशपांडे, सानिया, मंगला गोडबोले, कमल देसाई, शांता निसळ, प्रिया तेंडूलकर ह्या स्त्रियांचा प्रामुख्याने येथे उल्लेख करता येईल. स्त्रीमुक्ती चळवळ यानांही महत्त्वाची वाटत होती. अप्रत्यक्ष का होईना संबंध येत होता.

स्त्रीवादाचे स्वरूप :

स्त्रीवादी साहित्याच्या संदर्भात प्रा. डॉ. र. बा. मंचरकर म्हणतात "पुरुषी वर्चस्वविरुद्ध धगधगणारे मन जेव्हा साहित्यात येते, तेव्हा स्त्रीवादी साहित्याचा जन्म होतो." ते पुढे म्हणतात, "पारंपरिक प्रतिमा नाकारून व्यक्ती म्हणून स्त्रीचा शोध घेणारे साहित्य स्त्रीवादी साहित्य म्हणता येईल"

पुरुषप्रधान संस्कृतीमुळे स्त्रीची झालेली कुचंबना, वाटयाला आलेले दुय्यम स्थान, तिच्यावरील अन्याय, तिचा बंदिस्तपणा, असमानतेची वागणूक, तिचे दुःख, तिचे मन, तिच्या भावना, तिची आवड इत्यादी गोष्टी अभिव्यक्त करणे, रुजविणे हे स्त्रीवादी साहित्याचे उद्दिष्ट म्हणता येईल. 'स्त्रीवाद' ह्या शब्दात अनेक अर्थछटा सामावलेल्या आहेत. त्यात स्त्रीअत्याचारविरोधी विचार व स्त्रीमुक्तिवादी विचार येतातच परंतु याच्याही पुढे जाऊन स्त्रीवाद व्यापक रूप घेताना दिसतो. स्त्रीवादात प्रश्न फक्त स्त्रियांच्या मुक्तीचा नाही, तर सर्वच प्रश्नांकडे स्त्रीच्या दृष्टिकोनातून बघून जगाचे एक वेगळे दर्शन निर्माण करण्याचा आहे. स्त्रीवादाच्या रूपाने जगाचा अर्थ लावण्यासाठी एक नवी मुलादर्शाची चौकट उभी राहिली पाहिजे. 'स्त्रीने स्वतःचे स्त्रीत्व न नाकारता एक माणूस म्हणून जगण्याची जी धडपड केली असेल, ती साहित्यातून व्यक्त झाली असेल, तर त्या साहित्याला स्त्रीवादी साहित्य म्हणता येईल.

स्त्रीवादी साहित्याची वाटचाल :

मराठी साहित्यातील प्रवाह हे प्रामुख्याने स्वातंत्र्योत्तर काळात उदयाला आलेले असले तरी फार पूर्वीपासून स्त्रीवादी साहित्याच्या खुणा, जाणीवा दिसतात. महानुभाव संप्रदायातील व मराठीतील आद्य कवयित्री महदंबा, वारकरी संप्रदायातील मुक्ताबाई, जनाबाई, कान्होपात्रा, संत बहिणाबाई, संत चोखोबांच्या कुटूंबातील स्त्रिया इत्यादींच्या संत वाङ्मयातून नकळतपणे स्त्रीचित्रण, स्त्रीसमस्या, स्त्रीअनुभव आलेले आहेत. मागील जन्मीच्या पापाचे प्रायश्चित्त म्हणून या जन्मी आपल्याला स्त्रीजन्म मिळाला, अशी दुःखभावना त्यांनी व्यक्त केली आहे.

संत जनाबाई पासून स्त्रीवादी साहित्याची परंपरा शोधता येते. अब्बल इंग्रजी कालखंडामध्ये ताराबाई शिंदे ह्यांनी पुरुषी सर्वस्वविरुद्ध पुरुषी अत्याचाराविरुद्ध 'स्त्री-पुरुष तुलना' हा निबंध अठराशे चौऱ्याऐंशी सालामध्ये लिहिलेला आढळतो. विभावरी शिरूरकरांनी 'कळ्यांचे निःश्वास' हा कथासंग्रह मराठीतील स्त्रीवादी साहित्याच्या परंपरेत महत्त्वाचा मानला जातो. प्रौढ कुमारिकांचे अंतरंग विभावरी बाईंनी मोड्या धिटार्ने या कथासंग्रहात प्रकट केले आहे. स्वातंत्र्यपूर्व काळात विभावरीबाईंनी स्त्रीच्या संकमणकालीन मनाच्या अवस्थेची चित्रे आपल्या साहित्यातून रेखाटली आहेत. स्वातंत्र्यानंतर प्रसिध्द झालेली त्यांची 'शबरी' ही कादंबरीही महत्त्वाची आहे. पुरुषप्रधान समाजामध्ये पितृसत्ताक कुटूंबपध्दतीत सुशिक्षित व जागृत अशा स्त्रीची कशी कुचंबना होते, ते 'शबरी' या कादंबरीत दिसते. ह्या कादंबरीतून त्यांनी काळाबरोबर बदलणारा स्त्रीजीवनाचा एक गुंतागुंतीचा आलेख समर्थपणे काढला आहे.

स्त्रीमुक्ती चळवळ जसजशी आकार घेत गेली, तसतशी स्त्रीवादी साहित्यालाही चालना मिळत गेली. एकोनिसशे साठ नंतरच्या काळात अधिक प्रमाणात स्त्रिया साहित्यनिर्मितीच्या क्षेत्रात उतरलेल्या दिसतात. मराठीतील स्त्रीवादी साहित्याबद्दल थोडक्यात भाष्य करायचे तर असे म्हणता येईल की, मंगला गोडबोले, छाया दातार यांच्या लेखनातून स्त्रीच्या विद्रोहाचे दर्शन घडते, परंतु आपल्या जाणिवांचे कलारूप प्रभावीपणे त्यातून घडतेच असे नाही. विजया राजाध्यक्ष, सानिया, उर्मिला शिरूर यांचे लेखन कलात्मक उंची गाठते, परंतु त्यात स्त्रीच्या नव्या जाणिवा अंधुक, अस्पष्ट रूपात दिसतात. कमल देसाई, गौरी देशपांडे, अंबिका सरकार, शांता निसळ, प्रिया तेंडूलकर यांच्या लेखनात मात्र सामाजिक कलात्मक जाणिवांचा एक मेळ दिसतो. त्या लेखनाला स्त्रियांच्या दुःखाची कळ आहे. बंडखोरीची धग आहे.

स्वप्नांचा रंग आहे. आपल्या लेखनाकडे व जीवनाकडे वृत्तिगांभीर्याने व मूल्यदर्शी नजरेने पाहणाऱ्या अशा लेखनातून वृत्तिगांभीर्याने व मूल्यदर्शी नजरेने पाहणाऱ्या अशा लेखनातून स्त्रीवादी लेखनाची विचारधारा आलेली नसली तरी लेखनाचा प्रवास त्या दिशेने होतो आहे.

गौरी देशपांडे यांच्या लेखनाला एक स्त्रीवादाची दृष्टी आहे. स्वतःचे पुरुषीकरण म्हणजे स्त्रीमुक्ती नव्हे. बाईच्या बाईपणात खोल बुडी घेऊन स्त्रीत्वाचे, माणूसपणाचे श्रेय सापडेल असे त्यांना वाटते. त्यांचे कथात्म साहित्य असा दृष्टिकोन देऊन जाते. अशी जाणीव आता लेखिकांना होत आहे असे दिसते. स्त्री म्हणून सत्त्व शोधायचे तर स्त्रीपुरुषांमधील भेदांची जाणीव हवी. त्यापैकी पहिला ठळक भेद जीवशास्त्रीय आहे. 'आपली शरीररचना पुरुषापेक्षा वेगळी आहे व तो एक शक्तिस्त्रोत आहे हे भान स्त्रीला असणे स्त्रीवादी चळवळीत महत्त्वाचे वाटते. विजया राजाध्यक्ष यांच्या काही कथांमधून स्त्रीच्या हया शरीर-भानाचा पाठपुरावा केलेला दिसतो. 'विदेही', 'जन्ममृत्यूचे भातुके' हया सारख्या त्यांच्या कथा येथे सांगता येतील.

साहित्यातून अस्पर्शित राहिलेला अर्ध्या मानवजातीचा म्हणजेच संपूर्ण स्त्रीजातीचा अनुभव आता स्त्रीवादी साहित्यातून आपली योग्य जागा शोधू पाहत आहे. नाजूक अनुभवांविषयी लिहिताना वाटणारी भीती आणि संकोच आता पुष्कळसा कमी झाला आहे. 'ब्लॅक इज ब्यूटिफूल' मधून बलात्काराला प्रतिरोध करणाऱ्या शरीर मानस स्थितीचे धीट दर्शन घडविले आहे. सनसनाटीचा अंश वगळता मलिका अमरशेख हयांची 'मला उद्ध्वस्त व्हायचंय' ही आत्मकथाही हया दृष्टीने लक्षणीय आहे. पुरुषाला ज्यावर लिहिणे अवघड आहे, असे गर्भधारणेचे, मातृत्वाच्या अनुभवाचे प्रकटीकरण मराठी लेखिका करू लागल्या आहेत.

प्रा. डॉ. भालचंद्र फडके यांनी 'मराठी लेखिका : चिंता आणि चिंतन' हया आपल्या ग्रंथात लेखिकांना दोष दिलेला आहे. स्त्रियांच्या लेखनाचा फार मोठा भाग स्त्रीचे पारंपरिक चित्रण करणारा आहे. त्यामध्ये इंद्रायणी सावकार, कुमुदिनी रांगणेकर, स्नेहलता दसनुरकर, कुसुम अभ्यंकर हयांचा प्रामुख्याने समावेश होतो.

समारोप :-

स्त्रीवाद हा एक दृष्टिकोन आहे. तो ज्या लेखिकांच्या साहित्यातून व्यक्त होतो, असे साहित्य 'स्त्रीवादी साहित्य' म्हणून ओळखले जाते, अभ्यासले जाते. असे साहित्य मराठीत दिसते. अशा लेखनाचे प्रमाणही वाढत चालले आहे. मराठीमध्ये विभावरी शिरूरकरांच्या 'कळ्यांचे निःश्वास' पासून प्रिया तेंडूलकरांच्या 'ज्याचा त्याचा प्रश्न' पर्यंत विस्तारलेल्या लेखनाला स्त्रीप्रधान म्हणजेच स्त्रीवादी साहित्य म्हणून ओळखण्यात येते. याशिवाय ज्योती म्हापसेकरांचे 'मुलगी झाली हो !' हे पथनाटय, गौरी देशपांड्यांची 'एकेक पान गळावया' ही लघुकादंबरी, छाया दातारांचा 'मी तरुणी' हा लेखसंग्रह, शांता निसळ यांची 'घर' ही कादंबरी, हया साहित्यकृतींचा स्त्रीवादी साहित्य म्हणून आवर्जून उल्लेख करावा लागेल. त्याचबरोबर सौदामिनी राव संपादित 'बायजा', छाया दातार संपादित 'स्त्री उवाच' विद्या बाळ संपादित 'स्त्री' हया विविध नियतकालिकांचाही येथे उल्लेख करावा लागेल. हया नियतकालिकांमधून स्त्रीवादी साहित्याला महत्त्वाचे स्थान दिले जाते. मराठी साहित्यात स्त्रीचित्रण विपुल आढळत असले तरी त्या सर्व साहित्याला सरसकटपणे 'स्त्रीवादी साहित्य' म्हणता येईलच असे नाही.

संदर्भ :-

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महाराष्ट्र राज्याच्या आर्थिक विकासात महिला विकास योजना

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देशाच्या आर्थिक विकासात महिलांची भूमिका महत्त्वाची असते सक्षम महिला हे केवळ देशाच्या विकासात आणि उत्पादकतेमध्येच भर टाकते असे नाही तर एकंदरीत समाजाच्या आणि कुटुंबाच्या आर्थिक विकासात व उत्पादकतेमध्ये मौलिक भर घालत असते. महिलांच्या विकासावर देशाच्या भावी पिढीचे भवितव्य अवलंबून असते. त्यासाठी महिलांना सक्षम बनविणे ही काळाची गरज आहे महिलांच्या सक्षमिकरणासाठी महिलांचे शिक्षण, आरोग्य आणि आर्थिक परिस्थितीत सुधारणा करणे आवश्यक आहे. त्या अनुशांगणे पाऊल उचलणारे महाराष्ट्र हे देशातील पहिले घटक राज्य आहे. ज्या राज्याने पहिल्या महिला धोरणाची आखणी केली. सन १९९४ मध्ये पहिले महिला धोरण आखण्यात आले, त्यानंतर २००१ मध्ये त्यात सुधारणा करून दुसरे महिला धोरण आखण्यात आले व २०१४ मध्ये तिसरे महिला धोरण महाराष्ट्र राज्याने जाहिर करून महिलांच्या सक्षमिकरणात आणि आर्थिक विकासात राज्याची भूमिका स्पष्ट केली.

महिला विकास धोरणाची आखणी करण्यापाठीमागे राज्य सरकारची अनेक महत्त्वाची उद्दिष्टे आहेत त्यातील प्रमुख उद्दिष्टे म्हणजे महिलांना सर्वच क्षेत्रांमध्ये समान संधी मिळवून देणे, राज्यातील महिलांच्या कार्यक्षमतेचा पुरेपुर वापर करून घेणे. स्त्रि पुरुष प्रमाण समान ठेवण्यासाठी योग्य उपाययोजना करणे, समाजातील प्रत्येक स्तरावरील सर्वच महिलांच्या हितसंबंधाचे आणि हक्काचे संवर्धन करणे, विविध क्षेत्रातील कामाच्या ठिकाणी होणारे अन्याय नष्ट करण्यासाठी हिंसाचार विरहित व सुरक्षित वातावरणाची निर्मिती करणे, असंगठित क्षेत्रातील कार्यरत असलेल्या महिलांच्या हक्कांचे संरक्षण करण्यासाठी प्रयत्न करणे, राज्यातील अल्पसंख्यांक समाजातील महिलांवर होणारा अन्याय दुर करण्यासाठी विशेष प्रकारचे प्रयत्न करणे राज्यातील एकंदरीत समाजातील महिलांवरील अन्यायकारक अनिष्ट रूढी आणि प्रथांपासून मुक्तता करण्यासाठी प्रतिबंधात्मक उपाययोजनांची आखणी करणे या उद्दिष्टांच्या प्राप्तीसाठी राज्य व केंद्र सरकारने विविध महिला विकास योजना राबविण्यात आलेल्या आहेत. त्या योजनांचा आढावा पुढीलप्रमाणे घेता येईल.

शासकीय महिला वसतिगृहे, महिला आधार गृहे, महिला संरक्षण गृहे योजना : राज्यातील अत्याचारीत, निराधार व असहाय्य महिलांना मुलभूत गरजा भागविण्यासाठी रोजगाराची संधी उपलब्ध करून देऊन त्यांचे पुनर्वसन करण्यासाठी या गृहांची स्थापना करण्यात आली आहे. महिलांना शिवणकाम, विणकाम, सौंदर्यशास्त्र, फाईली व मसाले बनविणे यासारख्या रोजगारासाठी उपलब्ध अशा व्यवसायिक कौशल्यांचे प्रशिक्षण देण्यात येते. यासाठी राज्यामध्ये २० शासकीय महिला संरक्षण गृहे व ९ स्वयंसेवी संस्थांचे महिला आधारगृहे कार्यरत आहेत. सन २०१६-१७ मध्ये १७४३ लाभार्थ्यांवर ११.८४ कोटी रुपये व नोव्हेंबर २०१७-१८ पर्यंत १८७५ लाभार्थ्यांवर ६.४६ कोटी रुपये खर्च करण्यात आला.

महिला समुपदेशन केंद्र योजना : महाराष्ट्र राज्यातील पिडीत महिलांना मानसिक तानतनावापासून मुक्त करण्यासाठी ३९ महिला समुपदेशन केंद्रांची स्थापना करण्यात आलेली आहे. तसेच प्रत्येक जिल्ह्यातील ३ तालुक्यांमध्ये एक याप्रमाणे ३५ जिल्ह्यांमध्ये एकूण १०५ समुपदेशन केंद्र सुरू करण्याचा निर्णय घेण्यात आलेला आहे. त्यासाठी ३.४४ कोटी रू. खर्च करण्यात आला आहे.

शुभमंगल सामुहिक विवाह योजना : राज्यातील निराधार, विधवा, शेतकरी, शेतमजुर महिलांच्या मुलींच्या लग्नासाठी सामुहिक विवाह सोहळ्यात किंवा नोंदणी कार्यालयात जाऊन नोंदणी पद्धतीने स्वतंत्र विवाह करणाऱ्या प्रत्येक जोडप्यास १०,०० रुपयांचे अनुदान देण्यात येते. या योजनेअंतर्गत २०१६-१७ मध्ये ५४० लाभार्थ्यांवर ५४ लाख रु. खर्च झाला. नोव्हेंबर २०१७-१८ पर्यंत १४० लाभार्थ्यांवर १४ लाख रु. खर्च करण्यात आला.

मनोधैर्य योजना : राज्यातील लैंगिक अत्याचार व इतर हल्यास बळी पडलेल्या महिलांना तीन ते दहा लाखापर्यंत आर्थिक मदत व सरकारी रूग्णालयात मोफत वैद्यकीय सुविधा, समुपदेशन आणि कायदेविषयक मदत, व्यावसायिक प्रशिक्षण व रोजगार इ. सुविधा पुरवून पुनर्वसन करणे हा उद्देश या योजनेचा आहे. या योजनेअंतर्गत २०१६-१७ मध्ये २३२६ बाधित महिलांवर ४३.२२ कोटी रु. खर्च झाला आहे. व सन २०१७-१८ मध्ये नोव्हेंबर पर्यंत ८२३ बाधित महिलांवर १६६५ कोटी रुपये खर्च झाला आहे. या योजनेच्या मदतीने महिलांचे मनोधैर्य वाढवून राज्याच्या आर्थिक विकासास हातभार लावला जातो.

महिला संरक्षण कायदा २००५ : कौटूंबिक हिंसाचारापासून महिलांचे संरक्षण करण्यासाठी २००५ मध्ये हा कायदा तयार करण्यात आला आहे. या कायद्यामध्ये महिलांवर होणाऱ्या कौटूंबिक हिंसाचारापासून संरक्षण करणे, त्यांच्या मुलांचा ताबा मिळवून देणे त्यांना निवारा व आर्थिक मदत मिळवून देणे. व झालेल्या नुकसानीची भरपाई मिळवून देणे त्याचबरोबर पिडीत महिलांना कायदेशीर आणि वैद्यकीय मदत व समुपदेशन देण्याचे काम आधारगृह आणि विधी सेवा प्राधिकरण मार्फत केले जाते या योजने अंतर्गत २०१६-१७ मध्ये ११८५ महिलांवर १३.३० कोटीचा खर्च झाला. तर नोव्हेंबर २०१७-१८ पर्यंत ११८५ महिलांवर १४.२५ कोटी रु. खर्च करण्यात आला.

नोकरी करणाऱ्या महिलांसाठी वसतिगृहे : हि योजना महाराष्ट्र राज्यामध्ये केंद्र शासनाद्वारे चालवली जाते. विविध क्षेत्रात नोकरी करणाऱ्या अविवाहीत, विधवा, घटस्फोटीत, विभक्त, विवाहित परंतु ज्यांचे पती किंवा जवळचे नातेवाईक त्याच भागात वास्तव्यास नसणारे आणि नोकरीसाठी प्रशिक्षण सुरू असलेल्या महिलांसाठी चालविले जाते या योजनेअंतर्गत वसतिगृहाची इमारत बांधणे किंवा भाड्याच्या जागेत वसतिगृह चालविणे यासाठी आर्थिक मदत पुरविली जाते. या योजनेअंतर्गत २०१६-१७ मध्ये ९४८४ महिलांना लाभ मिळाला तर नोव्हेंबर २०१७-१८ पर्यंत ८३५१ महिलांना लाभ मिळाला आहे. यामध्ये लाभार्थी महिलांचे मासिक वेतन ५०,००० रु. पेक्षा कमी असावे अशी अट आहे.

प्रशिक्षण व रोजगार कार्यक्रमासाठी आधार योजना : राज्यातील वय वर्ष १६ पेक्षा जास्त वयोगटातील गरीब व गरजू महिलांना रोजगार आणि उदयोगाशी संबंधीत व्यावसायिक कौशल्याचा आणि क्षमतेचा विकास व प्रशिक्षण देण्यासाठी या योजनेची सुरुवात करण्यात आली या योजनेच्या अंतर्गत शेती क्षेत्रातील फलोत्पादन व्यवसायासंबंधी तसेच मत्स्यव्यवसायाशी संबंधीत पशुसंवर्धनासंबंधी रेशीम निर्माती संबंधी अन्नप्रक्रिया उदयोगासंबंधी हातमाग व शिवणकाम, नक्षीकाम, हस्तकला संगणक आणि माहिती तंत्रज्ञानासंबंधी सेवा, इंग्रजी संभाषण, रत्ने आणि अलंकार प्रवास आणि पर्यटन यासारख्या अनेक क्षेत्रामधील व्यावसायिक कौशल्यांचे प्रशिक्षण देण्यात येते. या योजनेअंतर्गत सन २०१६-१७ या वर्षात ११५ महिलांना आणि सन २०१७-१८ डिसेंबर पर्यंत ८६३ महिलांना लाभ झाला आहे.

स्वाधार योजना : या योजनेच्या मदतीने राज्यातील निराधार महिला, बेघर झालेल्या महिला, विधवा झालेल्या महिला, कुटुंबाने सोडून दिलेल्या महिलांना विविध प्रकारच्या शिक्षेतून तुरुंगातून सुटका झालेल्या परंतु कुटुंबाचा कसलाच आधार नसलेल्या महिला इत्यादी अत्यंत कठीण परिस्थीत जिवन व्यतीत करणाऱ्या महिलांचे संरक्षण करण्यासाठी त्यांना आसरा देण्यासाठी त्यांचे संगोपन करण्यासाठी त्यांना व्यावसायिक प्रशिक्षण देण्यासाठी त्यांचे पुनर्वसन करण्यासाठी स्वाधार ही योजना सुरू करण्यात आली. या योजनेअंतर्गत २०१६-१७ या वर्षामध्ये ९०४ महिलांना आणि डिसेंबर २०१७-१८ पर्यंत ८६३ महिलांना आधार देण्यात आला आहे. राज्यात या सारखे कार्य करण्यासाठी एकूण २८ स्वाधार गृहे कार्यरत आहेत.

उज्वला योजना : राज्यात अनेक वर्गात लैंगिक शोषण करण्यासाठी महिलांची अवैधरित्या मोठ्या प्रमाणात तस्करी केली जाते. या भयावह समस्येला सामोरे जाण्यासाठी राज्यसरकारने उज्वला योजनेचा प्रारंभ केला आहे. या योजनेअंतर्गत पिडीत महिलांच्या सुटकेसाठी मदत करणे व समाजात परत सामावून घेणे आणि त्यांचे संरक्षण करणे त्यांच्या सुरक्षीततेसाठी निवाऱ्याची व्यवस्था करणे, तसेच वैद्यकीय सोयींची व्यवस्था करणे, कायदेविषयक मदत करणे, शिक्षण आणि व्यावसायिक प्रशिक्षण पुरविणे इत्यादी प्रकारची मदत करणे ही या योजनेची प्रमुख उद्दीष्टे आहेत. या योजनेचा २०१६-१७ या वर्षात

१०४ महिलांना लाभ मिळाला आहे तर डिसेंबर २०१७-१८ पर्यंत ६०२ महिलांना लाभ मिळाला आहे. राज्यामध्ये या प्रकारचे कार्य करण्यासाठी २० संस्था कार्यरत आहेत.

प्रधानमंत्री मातृवंदना योजना : राज्यात माता व बालमृत्यूदराचे प्रमाण जास्त आहे. त्यावर नियंत्रण ठेवण्यासाठी तसेच राज्यातील माता आणि अर्भक मृत्यूदरांचे प्रमाण कमी करण्यासाठी त्याचबरोबर गर्भवती व स्तनपान करणाऱ्या मातांना पोषक आहार घेण्यास प्रोत्साहीत करण्यासाठी व नवजात बालकांचे आरोग्य सुधारण्यासाठी या योजनेची आखणी केली आहे. या योजनेअंतर्गत गर्भवती असलेल्या प्रत्येक महिलेस तिन हप्त्यात ५००० रूपये एवढे अर्थसहाय्य सुद्धा केले जाते. या पाठीमागचा उद्देश हा केवळ माता व बाल मृत्युदराचे प्रमाण कमी करणे हा आहे.

राजीव गांधी किशोरवयीन मुलींचे सक्षमीकरण (सबला) योजना : महाराष्ट्रात ११ ते १८ या वयोगटातील किशोरवयीन मुलींना त्यांच्या आरोग्यासाठी व स्वच्छतेसाठी तसेच योग्य पोषण होण्यासाठी त्यांचे कुटूंबाचे बालसंगोपण करण्यासाठी, काही पौगंडावस्थेतील मुलींच्या प्रजनन व लैंगिक आरोग्यासाठी, त्यांचे गृहकौशल्य वाढविण्यासाठी, त्यांचे जीवन कौशल्य व व्यावसायिक कौशल्य सुधारण्यासाठी योग्य असे प्रशिक्षण देऊन महिलांचे सक्षमीकरण करणे अशी उद्दीष्ट्ये या योजनेची आहेत. त्यासाठी अंगणवाडी केंद्रामार्फत अशा मुलींना सुक्ष्म पोषक तत्वयुक्त घरपोच आहार, लोहयुक्त व जंतनाशक गोळ्या दिल्या जातात. त्यांची वेळोवेळी आरोग्यविषयक तपासणी व त्यासंबंधीत सर्व वैद्यकीय सेवा पुरविल्या जातात. ही योजना राज्यात ११ जिल्ह्यांमध्ये राबविली जाते. व या योजनेचे २०७ प्रकल्प आहेत. या योजनेचा लाभ सन २०१६-१७ मध्ये ७.८३ लक्ष मुलींना झाला आहे. त्यासाठी राज्य सरकारने ६९.७४ कोटी रू. खर्च केला आहे. तसेच सन २०१७-१८ या वर्षाच्या जानेवारीपर्यंत ८.०४ लक्ष मुलींना याचा लाभ झाला आहे व ५९.२२ कोटी रू. खर्च राज्य सरकारने यावर केला आहे.

किशोरी शक्ती योजना : राज्यात राजीव गांधी किशोरवयीन मुलींचे सक्षमीकरण ही योजना ज्या-ज्या जिल्ह्यांमध्ये राबविली जात नाही. अशा जिल्ह्यांमध्ये किशोरीशक्ती योजना राबविली जाते. ज्या मुलींचे वय ११ ते १८ या वयोगटात आहे अशा मुलींना पुरक आणि पोषक आहार उपलब्ध करण्यासाठी लोहयुक्त गोळ्या व जंतनाशक गोळ्या आणि नियमित आरोग्य तपासण्या करण्यासाठी त्यांचे आरोग्य, त्यांची स्वच्छता पोषक आहार, कुटूंबाचे कल्याण, गृहव्यवस्थापन, बालसंगोपण, वैयक्तिक व परिसराची स्वच्छता, गृह आणि व्यवसायिक कौशल्य इ. विविध बाबींचे प्रशिक्षण देण्यासाठी ही योजना सुरू करण्यात आली आहे. या योजनेअंतर्गत सन २०१६-१७ या वर्षात २.०८ लक्ष मुलींना लाभ झालेला आहे व त्यावर ४०.३९ लक्ष रू. खर्च सरकारने केला आहे. तसेच जानेवारी २०१७-१८ पर्यंत १.३४ लक्ष मुलींना लाभ झालेला आहे.

भारतरत्न डॉ. ए.पी.जे. अब्दूल कलाम अमृत आहार योजना : राज्यातील अनुसूचित जाती आणि अदिवासी महिलांसाठी कार्य करणाऱ्या अनुसूचित व अतिरिक्त अदिवासी घटक कार्यक्रम क्षेत्रात उष्मांक व प्रथिने यांच्या कमतरतेमुळे निर्माण झालेल्या कुपोषणाची समस्या सोडविण्यासाठी या योजनेची आखणी करण्यात आलेली आहे. गर्भधारणेनंतर जवळच्या प्राथमिक आरोग्य केंद्रात किंवा अंगणवाडी केंद्रात नोंदणी केल्यापासून गर्भवती महिला तसेच स्तनपान करणाऱ्या मातांना ६ महिने पूर्ण होईपर्यंत आठवड्यातील प्रत्येक दिवशी एक वेळचा पूर्ण सकस आहार देण्यात येतो. तसेच अंगणवाडी केंद्रात नावनोंदणी केलेल्या मुलांना ६ वर्षापर्यंत सकस आहार महिण्यातून १६ दिवस दिला जातो. या योजनेअंतर्गत २०१६-१७ या वर्षात ४.८३ लक्ष गर्भवती महिला व स्तनपान करणाऱ्या मातांना व २१.९६ लक्ष मुलांना लाभ झाला आहे. या योजनेवर राज्य सरकारने १३२.५८ कोटी रू. खर्च केला आहे. तर २०१७-१८ मध्ये ४.०६ लक्ष महिला आणि २२.३८ लक्ष मुलांना या योजनेचा लाभ झाला आहे.

राजीव गांधी पाठणाघर योजना : राज्यातील ज्या कुटूंबाचे मासिक उत्पन्न १२००० रू. पेक्षा कमी आहे अशा ग्रामीण आणि शहरी भागातील नोकरी करणाऱ्या महिलांच्या बालकांना ६ वर्षापर्यंत पाठणाघराची व्यवस्था करण्यात येते. बालकांना

दररोज साडेसात तास या प्रमाणे महिन्यातील २६ दिवस पाळणाघरात ठेवण्याची सुविधा असते. त्या बालकांचे पूर्व शालेय शिक्षण, त्यांचा पोषक आहार, त्यांची आरोग्य विषयक तपासणी, त्यांचे वेळोवेळी लसीकरण इ. सेवा या योजनेअंतर्गत पूर्णविल्या जातात. राज्यात एकूण १६७० पाळणाघरे उपलब्ध आहेत.

बेटी बचाओ बेटी पढाओ योजना : राज्यात घटते स्त्री-पुरुष प्रमाण पाहून व लिंगभेदावर आधारित लिंग निवड प्रथेचे निर्मूलन करण्यासाठी मुलींच्या जीवित्याची, त्यांच्या सुरक्षिततेची व शिक्षणाची खात्री देउन राज्य सरकार या योजनेची अंमलबजावणी करते. राज्यात हि योजना १६ जिल्ह्यात राबविण्यात येत आहे.

माझी कन्या भाग्यश्री योजना : राज्यातील मुलींच्या जन्मदरात वाढ करण्यासाठी मुलींचे गर्भजल परिक्षण थांबविण्यासाठी मुलींच्या शिक्षणास प्रोत्साहन देण्यासाठी व त्यांच्या शिक्षणाची हमी देउन त्यांच्या आरोग्याचा दर्जा सुधारण्यासाठी या योजनेची आखणी करण्यात आली आहे. ही योजना राज्यातील सर्व कुटूंबांना लागू आहे. ज्या कुटूंबाचे उत्पन्न ७.५० लाखापेक्षा कमी आहे अशा सर्वच कुटूंबांचा समावेश या योजनेमध्ये होतो. जर एका मुलीच्या जन्मानंतर माता-पित्याने कुटूंबनियोजन शस्त्रक्रिया केली तर अशा मुलींच्या नावे ५०,००० रक्कम बँकेत मुदतठेव म्हणून सरकारद्वारे ठेवली जाते. जर दोन मुलींच्या जन्मानंतर माता-पित्याने कुटूंबनियोजन शस्त्रक्रिया केल्यास प्रत्येक मुलींच्या नावे २५,००० रू. रक्कम बँकेत मुदतठेव म्हणून सरकारद्वारे ठेवली जाते. मुलींच्या वयाच्या सहाव्या आणि बाराव्या वर्षी त्या रकमेवरील व्याज काढता येते. व मुलींच्या अठराव्या वर्षी संपूर्ण रक्कम काढता येते. अशी योजना राज्य सरकार महिलांच्या विकासासाठी चालवीते.

वरिल विविध योजना राज्य आणि केंद्र सरकारच्या मदतीने ग्रामीण भागातील मुलींना सक्षम बनविण्यासाठी राबविल्या जातात. याशिवाय राज्यात ग्रामीण भागातील मुलींना मोफत बससेवा दिली जाते. त्यात ८६९ बसेस चा समावेश होतो. वर्ष २०१५-१६ मध्ये या योजनेचा ९६९४६ मुलींना लाभ झाला आहे. तर २०१६-१७ मध्ये ९३९८९ मुलींना लाभ झाला आहे. आणि २०१७-१८ च्या जानेवारी पर्यंत ९७७०९ मुलींना या योजनेचा लाभ झालेला आहे. याशिवाय राज्यात कस्तूरबा गांधी बालिका विद्यालय योजनेची व्याप्ती इयत्ता दहावी पर्यंत वाढविण्यात आली आहे. त्यामध्ये ३९ शाळांचा समावेश करण्यात आला आहे. त्याचा लाभ २०१५-१६ मध्ये १८७९ मुलींना झाला आहे. तर २०१६-१७ मध्ये १९३४ मुलींना लाभ झाला आहे. आणि २०१७-१८ च्या जानेवारीपर्यंत १९३७ मुलींना लाभ झाला आहे. आरोग्याच्या दृष्टीने गर्भवती महिला स्तनदा माता आणि ० ते ६ वयोगटातील बालकांकरीता आरोग्यशिबिरे ही राबविण्यात आली आहेत. त्याचा लाभ २०१५-१६ मध्ये ३७८०५६ महिलांना झाला आहे. २०१६-१७ मध्ये ७१५२५२ आणि २०१७-१८ जानेवारीपर्यंत ६५२०८२ महिलांना अशा आरोग्यशिबिरींचा लाभ झाला आहे. त्याचबरोबर किशोरवयीन मुलींना आरोग्यविषयक प्रशिक्षण देण्यात आले. त्याचा लाभ २०१५-१६ मध्ये १६९९५४ मुलींना झाला आहे. तर वर्ष २०१६-१७ मध्ये १२६६३८ मुलींना लाभ झाला आहे. अनुसूचित जाती आणि अनुसूचित जमाती दारिद्र्य रेषेखालील गर्भवती महिलांना बुडीत मजूरी देण्याची व्यवस्था सुद्धा राज्य सरकारने केली आहे. या योजनेचा लाभ २०१५-१६ मध्ये ९६६२५ गर्भवती महिलांनी घेतला तर २०१६-१७ मध्ये १३९६९९ महिलांनी या योजनेचा लाभ घेतला आणि २०१७-१८ जानेवारीपर्यंत ६२३३६ गर्भवती महिलांनी या योजनेचा लाभ घेतला आहे.

महाराष्ट्र राज्य सरकारने महिलांच्या विकासासाठी राबविलेल्या वरिल विविध योजनांचा लाभ महिलांच्या विविध क्षेत्रातील वाढत्या वाट्यावरून लक्षात येतो. राज्यात स्थानीक स्वराज्य संस्थांमध्ये महिलांसाठी २७ महानगरपालिका, २३६ नगरपरिषदा, १२४ नगर पंचायती, ३४ जिल्हा परिषदा, ३५१ पंचायत समित्या आणि २७८५४ ग्रामपंचायतींमध्ये एकूण २६९५२३ जागांपैकी १३४९१२ जागा राखीव ठेवण्यात आलेल्या आहेत. तसेच महिलांचा आर्थिक क्षेत्रात सुद्धा सहभाग वाढला आहे. महिला आर्थिक विकास मंडळाच्या वतीने स्वसहाय्यता गटांची निर्माती करण्यात आली आहे. अशाप्रकारे महाराष्ट्राच्या आर्थिक विकासात महिलांचा सहभाग वाढविण्यासाठी महिला विकास योजनांची आखणी करून महिलांचा सर्वच क्षेत्रातील सहभाग वाढविण्यासाठी महत्वाची भूमिका बजावण्यात आलेली आहे.

निष्कर्ष :

१. सरकारच्या या योजनांचा महिलांना सर्व क्षेत्रांत समान संधी उपलब्ध करून देण्याचा चांगला प्रयत्न आहे.

२. सरकारच्या या योजनांचा समाजातील प्रत्येक स्तरातील महिलांचे हितसंबंध आणि हक्कांचे संवर्धन करण्याचा चांगला प्रयत्न आहे.
३. महीलांवर होणारा अन्याय दूर करण्यासाठी समाजातील अनिष्ट प्रथांपासून त्यांची मुक्तता करण्यासाठी प्रतीबंधात्मक उपाययोजना करून समस्या सोडविण्याचा चांगला प्रयत्न आहे.
४. राज्यातील अनुसूचित जाती जमाती, भटक्या विमुक्त जाती जमातीतील आणि अल्पसंख्यांक समुदायातील महिलांवर होणारा अन्याय दूर करण्यासाठी सरकारचा प्रयत्न चांगला आहे.
५. स्त्रीयांना त्यांच्या क्षमतेचा परिपूर्ण वापर करण्यासाठी तसेच घरगुती हिंसाचार विरहीत व सुरक्षित वातावरणाच्या निर्मितीसाठी सरकारच्या योजनेचा लाभ होतो.

संदर्भ :

१. महाराष्ट्राचा आर्थिक पाहणी अहवाल २०१५-१६, २०१६-१७, २०१७-१८.
२. राज्य निवडणूक आयोग महाराष्ट्र शासन.
३. ग्रामविकास विभाग महाराष्ट्र शासन.
४. महाराष्ट्र विकास महामंडळ, महाराष्ट्र शासन
५. एकात्मिक बालविकास सेवा योजना आयुक्तालय, महाराष्ट्र शासन.
६. महाराष्ट्र मानव विकास कार्यक्रम आयुक्तालय.
७. बदलत्या महाराष्ट्राची अर्थव्यवस्था : ज.फ. पाटील
८. महाराष्ट्राची अर्थव्यवस्था : डॉ. माधव बिरादार

अण्णाभाऊ साठेंच्या साहित्यातील स्त्री चित्रण एक चिंतन

प्रा विपिन नारायण वैराट

शंकरराव जगताप कॉलेज वाघोली

ता कोरेगाव जि सातारा

कथा, कादंबरी, लोकनाटय, नाटक, प्रवासवर्णने पोवाडा लावणी असे अनेक साहित्य प्रकार लिहून मराठी वाङ्मय प्रवाह समृद्ध करण्यामध्ये अण्णाभाऊ साठे यांचा वाटा महत्वाचा ठरतो. अनेक वर्षे अस्पृश्य म्हणून गणला गेलेला, गाव कुसाबाहेरचं जगणं वाटायला आलेला, गरिबीत खिंतपत पडलेला, तळागाळातील माणूस अण्णाभाऊंनी साहित्यात आणला. त्याचे वास्तव चित्र कथा, कादंबरीतून मांडले. त्यांची दुःखे व्यथा वेदना, वंचित जीण अण्णाभाऊंनी साहित्यात मांडले. हे मांडताना कुठेही त्यांनी स्त्री-पुरुष असा भेद केला नाही. उपेक्षित समाजाचे जीवन दर्शन हा त्यांच्या साहित्याचा गाभा राहिलेला जाणवतो. अण्णाभाऊंचा जन्मच वाटेगांवच्या गावाकुसाबाहेरचा. काटेरी निवडूंगाच्या फडाने वेढलेल्या मांग वाड्यात अण्णांचा जन्म झाला. घरी अठरा विश्वे दारिद्र्य असल्याने वयाच्या बाराव्या वर्षी अण्णांना पोटासाठी आपले जन्म गाव सोडावे लागले. तब्बल दोनशे वीस मैल पायी चालून मुंबई गाठली. पण जगण्याचा संघर्ष काही संपला नाही. अनेक संकटांवर मात करत आपल्या जीवनाचा गाढा ओढत राहिले. दाहक यातना सहन करत राहिले. पण यातून त्यांना जीवनाचा खरा अर्थ कळत गेला. म्हणूनच 'आवडी' या कादंबरीच्या प्रस्तावनेत अण्णांभाऊ म्हणतात, "मी जे जीवन जगत आहे, नि जे मी अनुभवलं आहे तेच मी लिहितो. वास्तवतेला फाजिल महत्व देणारा म्हणून काही मित्र रागवतात. पण मी त्यांचा राग मानत नाही. नि आपला खाक्या बदलत नाही." कारण कल्पनेला पंख लावून अण्णांना लिहिता आले नाही. त्यांनी आपल्या प्रतिभेच्या जोरावर समाज वास्तव मांडण्याचा यशस्वी प्रयत्न आपल्या साहित्यातून केला. संघर्ष हाच त्यांच्या साहित्याचा केंद्रबिंदू राहिलेला जाणवतो. त्यांच्या कथा जगातल्या अनेक भाषेत भाषांतरीत झाल्याने ते जागतिक दर्जाचे कथाकार बनले आहेत. 'मशाल' या साप्ताहिकातून त्यांची पहिली कथा 'माझी दिवाळी' प्रसिद्ध झाली. तर पहिला कथासंग्रह 'खुळवाडी' एकोणिसशे सत्तावन साली प्रसिद्ध झाला. त्यानंतर एका पाठोपाठ एक कथा अण्णांनी समाजाला बहाल केल्या. अनेक कथा सातासमुद्रापार पोहचल्या. हिंदी, सिंधी, इंग्रजी, बंगाली, गुजराती, मल्याळी, जर्मन, झेक, पोलिश, रशियन इत्यादी देश-विदेशी भाषेत भाषांतरीत झाल्या.

अण्णाभाऊंच्या साहित्याने केवळ देशाच्या सीमा पार केल्या नाहीत तर जात-पात, धर्म-पंत यांच्याही सीमा पार केल्या. माणूस आणि माणूसच डोळ्यासमोर ठेवून साहित्यातून त्यांच्या प्रश्नांना वाचा फोडली. स्त्री सुद्धा एक माणूस आहे. तिला सुद्धा एक मन आहे. मान-सन्मान आहे. जितकी ती नाजूक, कोमल, हळूवार आहे तितकीच ती राकट, कठोर आणि सामर्थ्यवान आहे. अण्णांनी तिच्या हया प्रतिमा तितक्याच ताकदीने रेखाटल्या आहेत. लढाऊ वृत्ती तिच्या काटोकाठ भरली आहे. संघर्ष आणि तिचे नाते अतूट आहे. तरी ती कुठेही डगमगत नाही. अन्यायाविरुद्ध आवाज उठवते. पुरुषप्रधान संस्कृतीला आवाहन देते. तर कधी भांडवली व्यवस्थेविरुद्ध विद्रोह करते. एकूणच अण्णाभाऊंनी आपल्या साहित्यात एक नव्हे तर अनेक लढवय्या नायिकांचा मोठा पट उभा केला. "त्यावेळच्या साहित्य क्षेत्राला अपरिचित विषयाला हात घालतात. स्त्रीचे जीवनच काहीसे उपेक्षित. अन् त्यांच्या चित्रणाबद्दल साहित्यातील उदासिनता. या पार्श्वभूमीवर अण्णाभाऊंच्या स्त्रीरूपांचा अविष्कार लक्षणीय ठरणारा आहे." हे डॉ. शिवाजी पाटील यांचे मत यथार्थ वाटते. वारणेच्या खो-यात, चित्रा, फकिरा, मास्तर, वारणेचा वाघ, अग्निदिव्य, चंदन, चिखलातील कमळ, वैजयंता, रतना, माकडीचा माळ, संघर्ष, तारा अशा अनेक कादंब-यांमधून तर बरबाध्या कंझारी, आबी, निखारा, भानामती, गजाआड अशा अनेक कथासंग्रहातून वैचारिक व लढवय्या नायिका अण्णांभाऊंनी उभ्या केल्या आहेत.

आज पर्यंत समाजाला, मराठी वाचकाला फकिरा कळला, फकिराचे कर्तृत्व कळले, त्याचा पराक्रम कळला, पण हया फकिराच्या मागे हिमालयाप्रमाणे उभी असलेली त्याची आई राधा किती वाचकांना ज्ञात आहे? तिने एकाचवेळी माता आणि पित्याची जी भूमिका यशस्वी निभावली त्याचे काय? राणोजी मारला गेला असता, आपल्या दोन्ही मुलांच्या संगोपनाची जबाबदारी ती स्विकारते. निश्चयाने जगण्याचा निर्धार करते दुःखाचा डोंगर ऐन तारूण्यात कोसळून ही आपले दुःख बाजूला सारते व कुसळा एवढी पोरं मेरू एवढी करते बापामागे फकिराचे लग्न सरूबाईशी करते. आजी राही देखील आपली भूमिका पार पाडते. लढण्याचे संस्कार देते. 'बापू खोतानं आगळीक केली. ती इसरू नका' हे फकिराला पदोपदी

सुनावते. याचाच परिपाक म्हणून पुढे फकिरा नायक म्हणून समाजापुढे येताना दिसतो. त्याच्या पराक्रमामागे, कर्तृत्वामागे जी प्रेरणा आहे ती आईच्या रूपाने, आजीच्या रूपाने असल्याचे इथे जाणिवपूर्वक नमूद करणे गरजेचे वाटते.

अण्णाभाऊंनी 'आबी' नावाच्या कथेतून एका झुंजार स्त्रीचे दर्शन घडविले आहे. 'आबी' सुंदर आहे. देखणी आहे. त्यामुळे सा—या गावातील सर्व पुरुषांमध्ये चढाओढ लागली आहे. 'बक्या' नावाचा तरुण आबीवर एकतर्फी प्रेम करतो. ती फक्त आपलीच व्हावी म्हणून अनेक उचापत्या करतो. तिचे लग्न ठरू देत नाही. अनेक खोटे नाटे आरोप तिच्यावर करतो. तिची बदनामी करतो. त्यामुळे आबीचे लग्न कुठेच जुळत नाही. शेवटी वयाने मोठ्य असणा—या एका चो—याच्या गळ्यात तिला बांधले जाते. वयाने मोठ्य असणा—या व्यक्तीबरोबर तिचा विवाह केला जातो. "मला चोरा घरी नांदायचं न्हायं!..... त्याने हिरकणीची गारगोटी ठरवून दुस—या चोराच्या पदरात बांधली पण मी गारगोटी न्हायं—मी हिरकणी हाय. मला परत गारगोटी व्हायचं न्हायं" असे म्हणून स्वतःच्याच हाताने स्वतः कपाळावरील कुंकू स्वतः पुसते. अशी अन्याया विरुद्ध लढणारी 'आबी' पुढे आपली बदनामी करणारी समाजामध्ये आपल्याला पापी ठरविण्या—या 'बक्या' ला दगड डोक्यात घालून ठार करते. थोडक्यात अण्णाभाऊंनी चित्रणकेलेली नायिका ही पुरोगामी आहे. आपल्या वरील अन्यायाचा सूड घेणारी आहे. मला चोराबरोबर नांदायचे नाही म्हणारी, गारगोटी नाही तर मी हिरकणी आहे म्हणणारी नायिका नक्कीच आत्मभान जागृत असलेली एका सबला नारी असल्याचे जाणवते.

'निखारा' कथासंग्रहातील निखारा ही कथा स्त्री अबला नसून सबला आहे हाच संदेश देते. पुरुषप्रधान संस्कृती विरुद्ध लढा उभारणा—या एका रणरागिणीची ही कथा आहे. कथेची नायिका 'फुला' आपल्या वडीलांचा बदला घेते. आपल्या नातेवाईकाला व वडीलांना बदनाम करणा—या गुंगाजीला ठार करते. कथेत श्रीमंतांकडून होणारी पिळवणूक, गुंडागर्दी, दहशत आणि सामान्याची असहाय्यता रेखाटली आहे. पोलिसी यंत्रणा ही कशा पद्धतीने भ्रष्ट आहे याचे चित्रणही केले आहे. अशा परिस्थितीत एक 'फुला' नावाची स्त्री लढा देते. कथेतील ह्य नायिकेच्या वडीलांना गुंग्याने फसवलेले असते. त्यांच्या घरी गांजा ठेवून तुरुंगात धाडलेली असते. पोलीसदेखील ख—या गुन्हेगाराचा शोध न घेता निरपराध फुलाच्या वडीलांनाच त्रास देतात. मात्र अशा परिस्थितीत फुला ज्याच्यामुळे आपल्या वडीलांना मरण यातना आल्या त्या गुंग्या पाटलाला त्याच्याच घरात जाळ लावून त्याची राख करते. बदला घेते. इथे अण्णाभाऊंची नायिका पुन्हा सूडाने पेटून उठते निखा—याचे स्वरूप धारण करते. याचे कारणच ती अबला नाही तर सबला आहे हे सिद्ध करते.

'रानगा' कथा संग्रहातील पापी ही कथा समाजातील बुरसटलेल्या विचारधारांना, अंधश्रद्धांना पाणी घालणा—या परंपरेला आव्हान करते. कथेची नायिका 'ताई' यासाठी लढा उभा करते. ताई व नायक पाटलाचा भीमराव यांचे एकमेकांवर प्रेम आहे. पण देवाचा पुजारी ज्याचे नाव देवा आहे त्याला ह्य प्रेमाची खबर लागते. तेव्हा या दोन प्रेम वेड्य जीवांना वेगळे करण्यासाठी शककल तो लढवितो आणि दोघांच्या वडीलांना सांगतो त्याच वर्षी गावात लवकर पाऊस पडत नाही. तेव्हा तो देवर्षी म्हणतो की, हा पाऊस दादा नाईकवड्याच्या ताईने व पाटलांच्या भीमरावने पाप केल्याने पडत नाही. अशी संपूर्ण गावात बदनामी वा—यासारखी पसरवतो. पण अचानक पडणा—या पावसाने पुजा—याचा मनसुबा पाण्यात जातो.

भीमराव व ताई भरपावसात भिजत गावाच्या चावडीवर येतात आणि संपूर्ण गावासमोर देवर्षीला जाव विचारतात, "लेका, आमी पाप केलं म्हणून देव येत न्हाय आणि पाऊस कसा आला? बोला!" विज्ञानवादी दृष्टीकोण ठेवून अण्णाभाऊंनी आंतरजातीय विवाहाला प्रोत्साहन देणारी नायिका कथेत रेखाटली आहे. कथेचा काळ पाहिला तर असे लक्षात येत की ज्याकाळात जातीयतेचे भान आजच्या पेशाही तीव्र होते. त्याकाळात अण्णाभाऊंच्या कथेतील नायिका 'ताई' जातीच्या पलीकडे जाऊन नाते संबंध प्रस्थापित करण्याचे, विवाह करण्याचे धाडस करते. ख—या प्रेमाची प्रस्थापित समाज व्यवस्थेपुढे मांडणी करून अंधश्रद्धेला आव्हान देते.

'रानगा' कथासंग्रहातील 'सोनवडीची सोना' ह्य कथेच्या माध्यमातून एक स्त्री वासनांध पुरुष प्रवृत्तीचा कसा नायनाट करते हे चित्रित केले आहे. सोना कथेची नायिका आहे. सोनाचे माहेर अवघे तीन मैलावर असते. सोनवडीच्या पांडू पवाराबरोबर सोनाचे लग्न लागते. लग्न झाल्याबरोबर तो काही दिवसात पोटासाठी मुंबईला जातो. पत्रव्यवहार, पैसे पाठविणे इथं पर्यंतचे संबंध राहतात. सोनाला ह्य गोष्टीचे चिंतन करणे गरजेचे वाटते. आठवणी आणि आठवणीने रात्री जागून काढते. शेवटी आठवडी बाजारी आईना भेटून मन मोकळे करते. ह्य सगळ्या गोष्टींची कल्पना लहानपणीची ओळख असलेल्या चिंतू नावाच्या तरुणाला असते. तो सोनाला खोटेच तिच्या पती विषयी सांगतो, की तुझ्या नव—याने तुझ्याही पेशा सुंदर बाईबरोबर दुसरा संसार थाटला आहे. सोनाला ही बातमी खरी वाटते. चिंतू दर बाजारी भेटून सोनाला विश्वासात

घेतो आणि इज्जत लुटायलाही मागे पुढे पाहत नाही. सोनालाही आपण आपल्या नव—या सूड घेतला असे क्षणिक समाधान मिळते. मात्र दुस—या दिवशी तिचा नवरा पांडू सर्व सामान घेऊन घरी येतो तेव्हा सोनाला चिंतूचा खूप राग येतो. चिंतूने आपणाला फसवले आहे म्हणून ती लगेच एक दिवशी गजवडीला जाते व दारूच्या बाटलीत उंदीर मारायचे औषध घालून चिंतूला पाजविते. चिंतू दारू पिऊन मरून जातो. सोना त्याला मारून आनंदाने निघून जाते. ज्या पुरुषाने आपला संसार उद्ध्वस्त केला, भोग लालसेने आपला उपभोग घेतला त्याला मृत्यूच्या नरकात पाठविणारी नायिका समस्त लढवय्या स्त्रीचे प्रतिनिधित्व करते असे वाटते. ती कुठेही जराही डगमगत नाही. आपण केवळ भोग वस्तू नाही हे ती दाखवून देते. त्यासाठी ती कोणत्याही पातळीवर लढण्याची, संघर्ष करण्याची तयारी दर्शविते.

‘चित्रा ही कादंबरी अण्णाभाऊंची परिस्थितीचे चक्रव्यूह भेदणा—या स्त्रीची आहे. चित्राच्या आई पासून चित्रा, तिची बहिण सोना स्वतः चारित्र्य जपण्याचा व त्यासाठी संघर्ष करण्याचा प्रयत्न करतात. चित्रा आईच्या पोटात असतानाच तिच्या वडीलांचा मृत्यू होतो. गरीबीत जगणा—या ह्य कुटुंबाचा कर्ता पुरुषच गेल्याने जगण्याचा प्रश्न निर्माण होतो. सखुबाईला माहेरचा रस्ता धरल्या शिवाय पर्याय उरत नाहीत. पण भावाच्या आस—याला गेलेल्या सखुबाईचा भ्रमनिरास होतो. इथेही ती डगमगत नाही. आपल्या भावाच्या घराजवळच एक छोट छपार बांधून ती राहते. सोना आणि चित्राला वाढविण्यासाठी दोघींना घरी ठेवून लोकांच्या घरी रोजगार करते. शेतात भांगलण्यापासून ते लोकांची भांडी घासण्यापर्यंतची सर्व प्रकारचे काम करून आपल्या मुलींना वाढवित असते. तिच्या एकटीच्या राबण्यातून तिघांना पुरतील इतके पैसे मिळत नव्हते. दररोज काम असेल असेही नव्हते. ज्यादिवशी काम नाही त्या दिवशी उपाशी राहण्याशिवाय पर्याय नसायचा. अशा परिस्थितीत दोन्ही मुलींना शाळेत घातले. कसेबसे कष्ट करून मुलींना वाढविते. असा हा संघर्ष लढवय्या नायिकेचा प्रत्यय देऊन जातो. पोटच्या पोरिंगासाठी कुठेही ती परिस्थिती पुढे शरणागती पत्करत नाही. गरीबीत देखिल सोना आणि चित्रा वयात आल्यावर माणसांनं जिवाच्या मोलानं अब्रु जपावी असा उपदेश करते एक ठिकाणी ती म्हणते — ”मी बारा घरची बारा काम केली.... रांडमुड बाई असतानाही कुणा बापयाच्या वा—याला उभी राहिले नाही.“ हा वैचारिकतेचा ठेवा अण्णाभाऊंच्या नायिकेना एका वेगळ्या उंचीवर पोहचवतो. गरीबीचा आणि प्रामाणिकपणाचा काही संबंध नसतो हे वास्तव अण्णांच्या नायिका सिद्ध करतात. आदर्श चारित्र्याची शिकवण समाजाला देतात.

अण्णाभाऊ साठेनी ‘चंदन’ सारख्या कादंबरीतून एका झुंझार विधवा स्त्रीचे दाहक चित्र रेखाटले आहे. चंदन नावाची तरुणी या कादंबरीची नायिका. आई वडील नसलेल्या चंदनचा सांभाळ लहानपणापासून मामाने केलेला. वयाच्या बाराव्या वर्षी तिचे जगूशी लग्न होते. जगू आणि चंदन कष्ट करून पोट भरतात. त्यासाठी ते मुंबई जातात. घाटकोपरमध्ये डोंगर खाणीत जगूला काम मिळते. दोन कष्टकरी जीव कष्ट करून आनंदाने नांदत असतात. पण ते नियतीला मान्य नसते. पुढे खाणीत जगू काम करित असताना स्फोट होतो. त्यामध्ये जगू नाहीसा होतो. जगूच्या बेपत्ता होण्याने चंदन पोरकी होते. त्यामुळे स्वतःचा आणि मुलगा राजा यांचा पोटाचा प्रश्न सोडविण्यासाठी चंदन वीट भट्टीवर कामाला जाते. तिथे तिच्यावर वासनांध नजरा पडतात. प्रत्येक जण तिला मिळविण्यासाठी प्रयत्न करतो. गोपाळ, रंग्या, झिंग्या टायगर यांच्यात भांडणे होतात. अशातच एक दिवस दयाराम चंदनची अब्रु लूटण्याचा प्रयत्न करतो. पण आपल्या जीवाच्या मोलानं अब्रु जपणा—या चंदनला ते सहन होत नाही. ती दयारामच्या अंगावर अँसिडचा डबा फेकते. एका करारी स्त्रीचे दर्शन चंदनच्या रूपाने अण्णाभाऊ वाचकांना घडवितात. विधवा स्त्री म्हणजे उपभोगाची वस्तू आहे तिला कोणी वाली नाही. तिच्याशी कसे ही वागले तरी चालते. हा समाजाचा दुषीत दृष्टीकोण अण्णाभाऊंनी या कादंबरीच्या माध्यमातून रेखाटून एका झुंझार स्त्रीचे दर्शन घडविले आहे. आयुष्यातील प्रत्येक वळणावर वैचारिकता जपणा—या, येईल त्या प्रसंगाशी दोन हात करणा—या, लढावू स्त्रीयांचा एक मोठा पटच अण्णाभाऊ कादंबरीच्या रूपाने उभा करतात. दारिद्र्यात राहूनही पराक्रम गहाण न टाकणारी व शीलाचे रक्षण करणा—या नायिका अण्णाभाऊंच्या कादंब—यांतून वाचकांना भेटतात.

‘कुरूप’ कादंबरीतून सुद्धा अण्णांनी दुष्ट प्रवृत्तीचा नायनाट आपल्या कादंबरीतील नायिके करवी केला आहे. कादंबरीत बोरगावच्या बाबा पाटील आणि दादा पाटील यांच्यातील पाटीलकीच्या वादातून निर्माण होणारा संघर्ष, त्यातून होणारी पिळवणूक दाखविली आहे. दादा पाटील सरळमार्गी आहे. तर बाबा पाटील दृष्ट. वाईट प्रवृत्तीचा माणूस आहे. तो नेहमी गावाला त्रास देत असतं. दादा पाटलाच्या पत्नी हरणावर तो वाईट नजरेने बघतो. तिची अब्रु लुटण्याचा डाव आखतो. पण त्यात तो यशस्वी होत नाही. कारण हरणा आपली अब्रु लुटण्यासाठी आलेल्या बाबा पाटलाला बंदुकीच्या गोळीने ठार मारते. बंदुक चालवायला येणे, आपल्या अब्रुवर चालून आलेल्याला त्याच बंदुकीने ठार करणे, ह्य गोष्टी

नायिकेच्या ठायी योजून अण्णांनी एका सक्षम, खंबीर आणि काळाच्या दोन पावले पुढे जाणा—या स्त्रीच्या कर्तृत्वाची छबी निर्माण केली आहे.

अण्णांभाऊ साठेंच्या साहित्यात चित्रित झालेली स्त्री ही कदाचित कधी शाळेत गेलेली नसेल. चार पुस्तके वाचलेली नसतील पण तरी देखील अमूल्य संस्काराचा ठेवा, वैचारिकता मात्र त्यांनी आपल्या सा—या आयुष्यात जपलेली आहे. आपल्या मुलाबाळांना चांगला संस्कार देऊन चांगल्या मार्गाला लावण्याची तळमळ त्यांच्यामध्ये उपजतच आहे. फकिरामधील आई राधा म्हणते, “चांगली माणस जोडावी वाइटाची संगत करू नये”^१ पुढे म्हणते “मरान माणसाच्या पुढे जन्माला येत आनी ते माणसाला घेऊन मरत, पण माणसाचं मागं उरतं काय? नाव — चांगुलपन”^२ वैजयंता कादंबरीत वृद्ध आई गजरा मुलीमध्ये संकटांना सामोरे जाण्याचे धैर्य निर्माण करते. “सोन्याची किंमत निखा—याच्या राशीतून निघाल्यानंतर ठरते”^३ हे सांगायला विसरत नाही. म्हणूनच बाबुराव गुरवांचे “अण्णाभाऊंच्या साहित्यातील स्त्रीदर्शन आणि भारतीय जीवनातून उभ्या राहिलेल्या जीवन विषयक तत्वज्ञानाला गौरवास्पद असे स्त्री दर्शन आहे.”^४ हे उद्गार यथार्थ वाटतात.

संस्काराचा ठेवा, वैचारिकता जपणा—या नायिका अण्णाभाऊ ज्यापद्धतीने रेखाटतात, त्याचपद्धतीने बुरसटलेल्या परंपरा फेकून देणा—या आधुनिक विचारांचा स्विकार करणा—या देखील नायिका रेखाटतात. मानवी हक्कासाठी नव्या रस्त्यावर चालणा—या पुरोगामी आहेत. जी परंपरा माणूस म्हणून जगण्याचा हक्क नाकारते त्या व्यवस्थेला नवा पर्याय देण्याचे सामर्थ्य त्यांच्यात आहे. ‘आवडी’ ही लाडात वाढलेली तात्याबा चौगुल्याची मुलगी तर भगवान पाटलांची सून आहे. आवडीचे लग्न तिला फसवून होते. तिच्या पतीला फेफरे येत असते. हे तिला जेव्हा कळते तेव्हा धोका झाला आहे हे ओळखून घरंदाजपणाच्या बेड्या तोडून ती धनाजी रामोशाची पत्नी होण्यात धन्यता मानते. ‘चिखलातील कमळ’ मधील सीमा ही खंडोबाला सोडलेली मुरळी पण ती देखील चालत आलेल्या अमानवी परंपरा, पाशवी बंधने झुगारून देव—धर्म न पाळता बळीशी विवाह करते. पुरोगामित्व हे अण्णांभाऊंच्या साहित्य चित्रणात सहजपणे उतरते. परंपरा मोडणा—या आणि स्वाभिमान जपणा—या क्रांतीकारी स्त्रीया अण्णाभाऊ वाचकांपुढे मोठया ताकतीने उभ्या करतात. म्हणूनच, “समता, स्वातंत्र्यता हे मुख्य घेऊन अण्णाभाऊ साहित्यात उतरले आहे त्यामुळेच स्त्री—पुरुष समतेचा पुरस्कार करतात. अण्णाभाऊंच्या साहित्यात चौफेर संचार करणारी स्त्री ही पूर्णपणे स्वतंत्र आहे. स्त्री अबला नाही उलट सबला आहे”^५ हे प्रा. मच्छिंद्र सकटे यांचे विधान स्त्री चित्रणातील वास्तव मांडते असे म्हणावे वाटते.

समारोप :-

अण्णाभाऊ साठे यांनी लहानपणापासून जे अनुभवले जे पाहिले तेच लिहिले आहे. लिहित असताना ‘माणूस’ केद्रविंदू मानून लिहित गेले. जात, धर्म, स्त्री—पुरुष यांच्या सीमारेषा पार केल्या. त्यांनी आपल्या साहित्यातून मानवतावाद जोपासला. अन्यायाविरुद्ध संघर्ष आणि न्याय भूमिकेचा उद्धार हे सूत्र त्यांनी जपले. अण्णांनी आपल्या लेखनात तळागाळातील लोकांचे जीवन समाजापुढे आणले. वारणा—कृष्णा खोरे असो अगर मुंबई झोपडपट्टी असो तिथली दारिद्रयाशी, परिस्थितीशी जुंज घेणारी माणसं साहित्यात प्रमुख भूमिका पार पाडताना दिसतात. आपल्या साहित्य विश्वात अण्णाभाऊंनी समस्त स्त्री वर्गाला मानाचे स्थान दिलेले आढळते. स्त्रीचे आदरयुक्त जीवन दर्शन ते घडवितात. व्यभिचारी, शीलभ्रष्ट स्त्रीया त्यांनी रेखाटल्या नाहीत. स्त्रीचित्रणाचा उदात्त अविष्कार त्यांच्या संपूर्ण साहित्यात दिसतो. तिलाही मन आहे. आत्मसन्मान आहे तिचा माणूस म्हणून विचार व्हायला पाहिजे हा एक विचार खूप आधी अण्णांभाऊंनी आपल्या स्त्री चित्रणातून दिला. पुरुष प्रधान संस्कृतीला आव्हान देऊन स्वतःचे अस्तित्व दाखविण्याची तिच्यात धमक आहे. अन्यायाविरुद्ध ती एकटी लढू शकते, ते सामर्थ्य तिच्यात उपजतच आहे. सूड घेण्याची क्षमता तिच्यात आहे. ती अबला नाही, सबला आहे. हा विचार अण्णांच्या साहित्यातील नायिकांच्या माध्यमातून मिळतो. बुरसटलेल्या परंपरा नाकारून आधुनिक विचारधारा, मानवी मूल्यांची जोपासणा करणारी नवी परंपरा ती स्विकारते. विज्ञानदृष्टी ठेवून ज्या परंपरेने आजपर्यंत गुलाम, उपभोगाची वस्तू म्हणून केवळ स्थान दिले. त्या व्यवस्थेविरुद्ध विद्रोह करते. बंडखोरी करते. ती जशी बंडखोरी वृत्तीची आहे तशी ती प्रेमळ देखील आहे. आपल्या प्रियकरावर, आपल्या मुला—मुलींवर तिचे निरागस प्रेम आहे. त्याप्रेमासाठी ती जीवाची बाजी लावण्यास तयार आहे. प्रामाणिकपणा व वैचारिक ठेवा हया मूल्यांची ती जपणूक करते. चरित्र्य, अबु जीवाच्या मोलाने जपते. गरीबीत राहूनही कुठल्याही मोहाला बळी न पडता आदर्शाची पाठराखण करते. ती करारी, शूर, धाडसी आहे. वाटेल त्या परिस्थितीशी जुंज देते. तिच्यातील लढावू वृत्ती वाचकांना विचार करायला भाग पाडते. आपल्या

कथा कादंब—यातून अण्णाभाऊनी स्वाभिमानी, कर्तृत्व संपन्न, लढाऊ आणि निर्भय स्त्री व्यक्तिमत्व उभे केले. आजपर्यंत स्त्री ही प्रामुख्याने दुर्बल बनून राहिली होती. तिला अण्णाभाऊच्या लेखणीने नवे परिमाण दिले.

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बसवपत्नी नीलम्माचे विचारविश्व

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बाराव्या शतकात म. बसवेश्वरांनी सामाजिक व धार्मिक सुधारणा घडवून आणून समाज परिवर्तनाची चळवळ निर्माण केली. या चळवळीत त्यांच्या अनेक शरणांनी सक्रिय सहभाग नोंदविला. त्यात सर्वसामान्य घटकांचा मोठा सहभाग होता. यात अनेक स्त्रियांनीही सहभाग नोंदविला. महात्मा बसवेश्वरांनी अनुभव मंटपाच्या माध्यमातून सर्वसामान्यांचे विचार पुढे आणण्याचा प्रयत्न केला. जीवन जगत असताना आलेले अनुभव या वचनांच्या माध्यमातून मांडण्यात आले. या सर्व शरणांच्या वचनात लिंगायत धर्माचे तत्त्व सामावलेले पहावयास मिळते.

महात्मा बसवेश्वरांची पत्नी नीलम्मा ज्या 'निलंबिका' या नावानेही परिचित आहेत. यांनीही वचनांच्या माध्यमातून बसव विचारांचा प्रसार केला. ज्याप्रमाणे सावित्रीबाई फुले यांनी महात्मा जोतिबा फुल्यांच्या सहवासात राहून समाज परिवर्तनाचे कार्य केले तसेच कार्य बसवपत्नी निलम्मांनीही केले. त्यांचे वैचारिक विश्व त्यांच्या वचनातून प्रकट होते. त्याबद्दलची माहिती आपण पुढीलप्रमाणे जाणून घेवू.

नीलंबिका यांचे पूर्वचरित्र :

तत्कालीन ऐतिहासिक साधनांमध्ये निलंबिका यांच्याबद्दलची फारसी माहिती उपलब्ध होत नाही. तत्कालीन कवी हरिहर, पाल्कुर्की सोमनाथ, भीमकवी, सिंगीराज यांच्या साहित्यात काही प्रमाणात त्यांच्याबद्दलची माहिती मिळते. आधुनिक इतिहासकार डॉ. एम. एम. कलबुर्गी निलंबिका यांना क्षत्रिय कन्या मानतात.¹ वरील साहित्यकारांच्या साहित्यात नीलम्माचा उल्लेख मायीदेवी, निलंबिका, नीललोचना इत्यादी नावांनी येतो. यांच्या जन्माबद्दल व मात्या-पित्याबद्दलची स्पष्ट माहिती ऐतिहासिक साधनांअभावी आपण सांगू शकत नाही. तत्कालीन साहित्यकार हरिहर या कवीने आपल्या 'बसवराजदेवर रगळे' मध्ये असा उल्लेख केलेला आहे की, "सिद्धरस मंत्र्याच्या मृत्यूनंतर बिज्जळाचे भांडारी होऊन काही काळानंतर गंगदेवी-मायीदेव यांच्याशी विवाहित होतो."² याचप्रमाणे हरिहरही निलंबिकेच्या आई-वडिलांविषयी मौन बाळगलेले दिसतात. पाल्कुर्की सोमनाथ आणि भीमकवी यांच्या बसवपुराणात बसवण्णास मायीदेवी नावाची पत्नी असल्याचा उल्लेख आहे. लक्कण्णा दंडेश यांनी आपल्या 'शिवतत्त्व चिंतामणी' ग्रंथात नीलम्मा बिज्जळाची बहीण म्हणून नोंद केलेली आहे.³ वीरशैवामृत पुराणात मात्र नीलम्मा ही सिद्धरसाची मुलगी असा स्पष्ट उल्लेख दिसतो. पुढे सिंगीराजाने नीलम्मा ही सिद्धरस आणि पद्मगंधी याची मुलगी आणि बिज्जळाची मानलेली बहीण असल्याचा संदर्भ आहे.⁴ बिज्जळ (कलचुरी वंशीय मंगळवेढ्याचा राजा) लहान असतानाच त्याचे आई-वडील मृत्यू पावल्याने पद्मगंधी-सिद्धरसाने त्याचे मुलाप्रमाणे संगोपन केले. त्यामुळे बिज्जळ निलंबिकेस स्वतःची बहीण मानून अत्यंत थाटात तिचा विवाह बसवेश्वरांशी लावून देतो असे सिंगीराज सांगतो.

निलंबिका यांच्या जन्मस्थळाविषयी निश्चित माहिती उपलब्ध नाही. पण काही उपलब्ध साधनांच्या द्वारे आपण अंदाज वर्तवू शकतो. कलचुरीवंशीय राजा बिज्जळ याने कल्याणीच्या चालुक्यांचे राज्य जिंकण्याच्या आधी त्याचे पिता मेमीडी हे मंगळवेढा येथे कल्याणी चालुक्याचे मांडलिक म्हणून राज्य करीत होते. सिद्धरसमंत्रा हे त्यांच्या दरबारात दंडाधिपती असल्याने मंगळवेढा हेच नीलम्माचे जन्मस्थळ असावे असे वाटते.

वरीलप्रमाणे काही उपलब्ध साधनांच्या आधारे बसवपत्नी नीलम्माच्या पूर्वचरित्राबद्दलची माहिती समोर येते. त्यांनी निर्माण केलेल्या वचनांतून त्यांच्या विचारविश्वाची सहज कल्पना येते ती पुढीलप्रमाणे

महात्मा बसवेश्वरांच्या विचारांना नीलम्मांच्या विचारांची जोड :

महात्मा बसवेश्वरांचे अनुयायी अठरापगड जातीतले होते. या सर्वांशी महात्मा बसवेश्वरांचे संबंध अत्यंत जिवाळ्याचे होते. या संबंधाशी मिळतेजुळते संबंध व विचार बसवपत्नी नीलम्मांचेही होते. त्या आपल्या वचनात म्हणतात, “संगय्यारूपी पटशिवाची नसून त्या परशिवाला ज्यांनी ऱ्हदयात साठविले आहे, त्या साकार अशा अमिनिष, अजगण्णा, अल्लमप्रभू, मादार, चेन्नय्या, बसवण्णा या शरणाची मुलगी, नात, दासीकन्या असे त्या मानतात.”⁵ महात्मा बसवेश्वर मादार चेन्नय्यास वडील मानतात तर त्यांच्या पत्नी स्वतःला मादार चेन्नय्यांची नात सांगून जातीभेदाला मूठमाती देणारे विचार मांडतात.

लिंगभेदाला विरोध :

भारतीय समाजातील अनिष्ट प्रथांना बसव चळवळीने विरोध केला. समाजात पुरुषांच्या तुलनेने स्त्रियांना दुय्यम स्थान दिले जात होते. दैनंदिन जीवनात स्त्री-पुरुष असा भेदभाव केला जाई, याला नीलम्मांनी विरोध केला. सिमॉन द बोव्हान या पाश्चात्य विचारवंताने म्हटले आहे की, “कुणीही बाई म्हणून जन्माला येत नाही, पण नंतर ती बाई बनवली जाते.” शरीराच्या बाह्य रचनेवरून स्त्री-पुरुष असे नामाभिधान देऊन त्यांची एक साचेबंद चौकट निर्माण केली जाते. अशा साचेबद्ध चौकटीला नीलम्मा विरोध करतात. त्यांना असे स्त्रीत्व नको आहे असे स्त्रीत्व मानवी स्वातंत्र्याच्या नैसर्गिक अधिकारांवर गदा आणणारे ठरते. त्या आपल्या एका वचनात म्हणतात, “इह-पर दोहोंच्या अतीत मी. बसवाची वधू असल्याकारणे, मज नारी ऐसे अभिधान नसे.”⁶ नारी ऐसे अभिधान नाहीसे केल्याने मी बसवरुपात सुख, विश्रांतीपावले असे समाधानाचे उद्गार नीलम्मा काढतात.

विचारपत्नी नीलम्मा :

कुटुंबातील स्त्री-पुरुष भेदाला बाजूला सारण्याचे काम नीलम्मांनी केले आहे. बसवण्णा नीलम्मास ‘माझी सती पृथ्वीतलावरील सुंदरी’ म्हणून गौरवितात, तर नीलम्मा लौकिक आणि पारमार्थिक अशा दोनही अर्थानी बसवण्णांनाच पती मानते. या दाम्पत्यास ‘बालसंगय्या’ हा पुत्र होता. नीलम्मा आपल्या एका वचनात म्हणतात, “पत्नी हा शब्द निःशब्द जाहल्यास मी नीजसुखी बसवा.”⁷ म्हणजे पत्नी या शब्दामागे असलेला प्रचलित अर्थ हा निःशब्द व्हावा. पत्नी म्हणजे माया, मोक्षमार्गातील धोंड, मुलं जन्माला घालणारे यंत्र, भोगवस्तू हा अर्थ संपुष्टात यावा. अशा दुषित कल्पनेचे अस्तित्व विरुन जावे म्हणजे मी निजसुखी होते. ‘पत्नी’ शब्दामागील परंपरागत आशयाला तडा देऊन नीलम्माने स्वतःला ‘विचारपत्नी’ असे संबोधन वापरले आहे.

स्त्री-पुरुष बंधनाचा त्याग :

भारतीय समाजात स्त्री-पुरुषांना बंधनात अडकविण्यात आले आहे. प्रत्येकाने आपापले पारंपरिक कार्य करावे असे पारंपरिक विचार सांगितले जाते. यावर ते म्हणतात,

“कांता न म्हणावे माझा बसवेशासी
पुरुष न म्हणावे माझा बसवेशासी
तोडुनी उभय बंधने
शिशू बनले मी बसवाची,
आणिक बसव माझा शिशू,
प्रमयांच्या साक्षीने संगय्याच्या कसोटीस
उतरुन मी बसवात लोपले.”⁸

पत्नी व पती या शब्दभ्रमातून मुक्त झाल्यावर दोघेही एकमेकांची आई झाल्याचा आनंद अनुभवतात. पतीच्या अनंत चुका क्षमा करून मुलाप्रमाणे पाहण्याची विशाल भावना पत्नीठायी येते. पती-पत्नी हे वय होत गेल्यानंतर ‘कामा’ची जागा मातृत्व घेते. मातृत्व ही कशाचीही अपेक्षा करीत नाही. ते सदैव देत राहते. अपेक्षा नसल्यामुळे दुःखाची छायाही स्पर्श करीत नाही. त्यामुळेच मातृत्वाचे सुख हे

जगातील कोणत्याही पदवीपेक्षा श्रेष्ठ आहे. ही मातृत्वाची भावनाच नीलम्माने आपल्या वरील वचनातून सांगितले आहे.

आदर्श मार्गदर्शक म. बसवण्णा

नीलम्मांच्या उपलब्ध 288 वचनांपैकी बहुतेक वचनांत बसवण्णांचा उल्लेख आहे. ती बसवण्णास विविध नामरूपाने संबोधते. बसव, बसवय्या हे संबोधणे अधिक वेळा आले आहे. याशिवाय संगणबसवा, गुरुबसवा, शिवबसवा, शरण बसवय्या, शरण बसवा, संगय्या गुरुबसवा, एहे बसवा, एले बसवा, एकएवदेव बसवा, एकलिंगाची बसवा, कर्त बसवा अशा विविध विशेषणांनी व नामांनी नीलम्मा बसवरूपी लिंगावर शब्दरूपी बिल्वदलांची रास वाहते.

“अधिक तेजोमय बसवा,
अनादी तत्वमूर्ती तूच बसवा
मज लिंगही तूचि बसवा
मज प्राणही तूचि बसवा
मज प्रसादही तूचि बसवा
मज प्रभामूर्तीही तूचि बसवा
मज संगय्याही तूचि बसवा.”⁹

नीलम्मांच्या वरील वचनात म. बसवण्णांनी सांगितलेले लिंगायत धर्माचे तत्त्वज्ञान एका बाजूला आले तर दुसऱ्या बाजूला म. बसवण्णा बदलची असणारी निष्ठा पहावयास मिळते. अष्टावरण, पंचाचार, षट्स्थल हे लिंगायत धर्माचे तत्त्व या वचनात प्रकट होते.

समारोप :

वरील सर्व विचार पाहता शिवयोगी सिद्धरामांनी जन्मदात्री नीलम्मा असे म्हटले आहे. नीलम्मा माऊली आणि माझी महादेवी, लिंगात निरवय झाले तर नीललोचने सारखे व्हावे असेही म्हणतात. समस्त शरण संकुलासच एका अर्थाने बसवण्णा हे जन्मदाता आणि नीलम्मा जन्मदात्री वाटतात. अक्कमहादेवी स्वतःला नीलम्माची 'लाडाची लेक' म्हणवून घेत. नीलम्माच्या वादात लिंगपूजेची संपत्ती असेही वर्णन शरण करतात. 'इष्टलिंगाची खूण निलांबिकाच जाणते' असे अल्लमप्रभू म्हणतात.

एकंदर पाहता नीलम्मांनी आपल्या वचनांमधून स्त्री-पुरुष समानतेसोबत धार्मिक विचार मांडण्याचा प्रयत्न केलेला दिसून येतो.

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महाराष्ट्रातील स्त्रीवादी चळवळ : एक अभ्यास

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प्रस्तावना :-

स्त्रीवादी चळवळ ही स्त्रीयांच्या संदर्भातील सामाजिक, आर्थिक, राजकीय समान हक्काची मागणी करणारी एक विचार सरणी आहे. स्त्रीवादी सिध्दांत अशा अनेक चळवळीतून जन्माला आलेला आहे. स्त्रीवादात लिंगभाव व असमानतेचे स्वरूप समजावून घेणे अगत्याचे ठरते. स्त्रीयांच्या प्रज्ञासंदर्भात लैंगिक व लिंगभावाचे सामाजिक स्तरीकरण मांडण्याचा प्रयत्न केला जातो. स्त्रीवादी चळवळीतील सत्रीयांनी कायदा सुव्यवस्था, आर्थिक स्तर व राजकीय सहभागासारख्या अनेक स्त्रीयांचे कौटुंबिक हिंसाचार, लिंग भेदभाव आणि लैंगिक अत्याचाराच्या संदर्भात स्त्रीवादी चळवळ महिलांच्या हक्काबाबत स्वसंरक्षणाची मागणी केली जात आहे.

स्त्रीवादी विचारसरणी :-

१९ व्या व २० व्या शतकात ज्या स्त्रीवादी चळवळी उदयास आल्या त्यात प्रामुख्याने इंग्लंड व अमेरिका यांचा समावेश होतो. या राष्ट्राबरोबरच फ्रान्स, जर्मनी, चीन व भारतात स्त्रीवादी चळवळीच्या माध्यमातून लैंगिकता, प्रजनन व आर्थिक हक्काची मागणी करण्यात आली. अनेक राष्ट्रांमध्ये स्त्रीयांना मतदानाचा अधिकार प्राप्त झाला. सीमॉन – दी – बुव्हा यांनी “दि सेकंड सेक्स” या जगप्रसिद्ध ग्रंथाच्या माध्यमातून स्त्रीयांवर होणा-या अन्याय अत्याचाराविरुद्ध त्यात विचार मांडले आहेत. प्रत्येक राष्ट्रात स्त्री शोषणाची मुळे ही त्या त्या राष्ट्राच्या सामाजिक, आर्थिक, धार्मिक, सांस्कृतिक परिस्थितीवर आधारीत असतात. या पार्श्वभूमीवरून आपणांस भारतातील स्त्रीवादी चळवळ व पर्यायाने महाराष्ट्रातील स्त्रीवादी चळवळीची मांडणी करणे सोयीस्कर होईल.

भारतीय स्वातंत्र्य लढयाच्या चळवळीत स्त्रीयांनी महात्मा गांधीजींच्या प्रेरणेने स्वातंत्र्यलढयात सक्रीय सहभाग घेतला. वेगवेगळ्या पध्दतीने स्त्रीया ह्या राजकीय व सार्वजनिक क्षेत्रांमध्ये सहभागी होऊ लागल्या हे भारतीय स्त्रीवादी चळवळीची सुरुवात होती.

महात्मा जोतिबा फुले, महादेव गोविंद रानडे, गोपाळ गणेश आगरकर यांनी स्त्रीयांवर होणा-या अन्याय अत्याचाराविरुद्ध संघर्षाला वाचा फोडली. काही काळांतर सावित्रीबाई फुले, पंडिता रमाबाई, ताराबाई शिंदे इ. महिला सुध्दा स्त्री शोषणाच्या विरोधात सक्रिय झाल्या. हा भारतातील स्त्रीवादी चळवळीचा पहिला टप्पा असल्याचे द्योतक आहे. महात्मा जोतिबा फुले, डॉ. बाबासाहेब आंबेडकर यांनी सुरु केलेल्या स्त्री चळवळीला भारतात व पर्यायाने महाराष्ट्रात व्यापक स्वरूप प्राप्त झाले.

१९७५ हे वर्ष संपुर्ण जगभरात एक नव्या क्रांतीचे वातावरण निर्माण करून गेले. स्त्रीवादी चळवळीतून समाज व्यवस्थेत बदल होत गेले. स्त्रीयांचे प्रश्न विश्वव्यापी आहेत. हे लक्षात आल्यावर संयुक्त राष्ट्रसंघाने १९७५ हे महिला वर्ष आणि ८ मार्च हा जागतिक महिला दिवस म्हणून घोषित केला. स्त्रीयांचे प्रश्न या निमित्ताने पुढे येऊ लागले. या काळात ठिकठिकाणी महिलांच्या अनेक संघटनांची स्थापना झाली. महिलांनी महिलांसाठी बनवलेल्या या संघटनांतून नवे महिला नेतृत्व उदयास येऊ लागले होते. महिलांचे शोषण, महिलांवरील अत्याचार, अन्याय या विरोधात लढा देणे हा या चळवळीमागचा मुख्य उद्देश होता.

महाराष्ट्रातील स्त्रीवादी चळवळ :-

महाराष्ट्रातील स्त्रीवादी चळवळीचे वास्तववादी चित्र रेखाटण्याचा प्रयत्न केला आहे. १९७५ सालापासून सुरु झालेला लढा स्त्री प्रश्नाविषयी व स्त्री मुक्तीसाठी असल्याचे दिसून येते. स्त्री चळवळीत महिला फेडरेशन, समाजवादी महिला, उदारमतवादी महिला, श्रमिक महिला संघ, महिला दक्षता समिती इ. संघटना सामिल झाल्या व या संघटना

महाराष्ट्रात अधिक कृतीशील कार्य करतांना दिसून येतात. हया संघटनांचे जाळे आता महाराष्ट्रात लांबवर पसरलेले आहे. मुंबई, पुणे, नाशिक, लातूर, औरंगाबाद, नागपूर व धुळे अशा सर्वच ठिकाणी स्त्रीयांच्या संघटना कृतीशील व गतीशील असल्याचे दिसून येते.

त्यांनी स्त्रीयांवर होणा—या अन्याय, अत्याचार, कौटुंबिक हिंसाचार, बलात्कार, हुंडयापायी होणारे शोषण, खुण, मुलुंचे गर्भपात, वेश्या व्यवसाय हया प्रश्नांवर आवाज उठविला. स्त्रीयांना आर्थिक स्वातंत्र्य, बचत गटाची निर्मिती, कामाच्या ठिकाणी समान प्रतिष्ठा, कामाच्या ठिकाणी सुरक्षिततेची हमी, समान कामासाठी समान वेतन, पाळणा घरासारख्या सुख सुविधा, बाळांतपणात प्रसुती रजा, स्त्रीयांच्या आरोग्याचा प्रश्न, स्त्रीयांचे कायदेशीर आणि घटनात्मक हक्क, मालमत्तेचा हक्क अशा अनेक अनिष्ट प्रथांच्या विरोधात स्त्री संघटनांमध्ये जाणीव जागृती झालेली आहे.

स्थानिक स्वराज्य संस्थांमध्ये महिलांनी आपले वेगळे स्थान व ओळख निर्माण करण्यात यश मिळविले आहे. पारंपारिक जाती, धर्म व दुय्यम दर्जाच्या बंधनात अडकलेल्या स्त्रीयांनी आता समाजात एक पुढचे पाउल टाकले आहे. आरोग्य, शिक्षण, मालमत्ता, पाणी, स्वच्छता, महिलांचा विकास अशा अनेक समस्या सोडवणूकीला प्राधान्य देण्यात आलेले आहे. महिलांचा राजकीय सहभाग हा दिवसेदिवस वाढत चाललेला आहे. याचे श्रेय महिलांच्या स्त्रीवादी संघटनांना द्यावे लागेल. महिला संघटनांनी शासनावर दबाव तंत्राचा अवलंब करून पंचायतराज व्यवस्थेत अमुलाग्र बदल घडवून आणला आहे. ७३ व्या व ७४ व्या घटना दुरुस्तीने महिलांना ५०: आरक्षणाची तरतूद करण्यात आलेली आहे. महिला विकासाच्या आगामी वाटचालीत पुरुष वर्गाच्या समंजसतेची, उदार मनोवृत्तीची नितांत आवश्यकता आहे. असे जरी असले तरी अनेक स्त्रीवादी संघटना कुठल्या ना कुठल्या राजकीय पक्षाच्या प्रभावाखाली कार्य करतांना दिसून येत आहेत. त्यामुळे देशाच्या राजकारणात, अर्थकारणात आणि समाजकारणात स्त्रीयांचा म्हणावा तेवढा सहभाग जाणवत नाही. यासाठी स्त्रीवादी संघटनांनी स्त्रीयांची संघटनात्मक व रचनात्मक बांधणी उभारून हे जाळे देशपातळीवर व्यापक स्वरूपात उभारण्याची आवश्यकता आहे आणि त्याचबरोबर स्त्री संघटना कडून स्त्री प्रश्नावर कृतीशील व गतीशील संरचना उभारण्याकरीता लक्ष केंद्रीत करण्याची आवश्यकता आहे.

संदर्भ :-

१. डॉ. वासंती रासम, स्त्रीवाद आणि स्त्रीवादी चळवळ
२. भागवत विद्युत, स्त्रीवादी सामाजिक विचार, डायमंड पब्लिकेशन पुणे
३. फडके य. दि., महात्मा फुले समग्र वांड:मय
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५. <https://www.mr.m.wikipedia.org>

नंदुरबार जिल्ह्यातील आदिवासी महिलांचे ग्रामीण विकासातील योगदान

श्री. अर्जुन जोरदार पावरा
प्रताप कॉलेज, अमळनेर

प्रस्तावना:-

आज देशात महिला सबलीकरणाचे प्रवाह सगळीकडे वाहत आहे. पुर्वीच्या काळी महिलांनी घर संसारात स्वतःला अडकवून घेतले होते. आज मात्र वेगळी परिस्थिती दिसते आधुनिक काळातील महिला पुरुषांच्या बरोबरीने प्रत्येक क्षेत्रात काम करत आहे. ते देशाच्या विकासात महत्वाची भूमिका बजावत आहे. स्त्रियांच्या परिस्थितीत पुर्वीच्या परिस्थितीपेक्षा कितीतरी पटीने सुधारणा होऊन आज ग्रामिण विकासात महत्वाची भूमिका बजावतांना दिसत आहे. कृषी क्षेत्र, राजकीय क्षेत्र, जोड व्यवसाय, लघुउद्योग, कुटीर उद्योग या सर्व क्षेत्रात पुरुषांच्या बरोबरीने काम करीत आहे. भारतीय अर्थव्यवस्थेला ग्रामीण अर्थव्यवस्था म्हणून ओळखले जाते. कारण २०११ च्या जनगणनेनुसार देशातील एकुण लोकसंख्येपैकी ६८.८ टक्के लोकसंख्या ग्रामीण भागात वास्तव्य करते. तसेच देशाच्या स्थूल राष्ट्रीय उत्पादनात ग्रामीण भागाचा मोठा वाटा आहे. जो पर्यंत ग्रामीण अर्थव्यवस्थेचा विकास होत नाही तो पर्यंत देशाच्या विकासाचे उद्दीष्टे साध्य करता येणार नाही म्हणून भारताचा विकासाच्या नियोजनकारांनी ग्रामीण अर्थव्यवस्थेच्या विकासाकडे अधिक लक्ष दिलेले दिसते.

संशोधनाचे उद्देश :-

नंदुरबार जिल्ह्यातील आदिवासी महिलांचे ग्रामीण विकासातील योगदानाचे अध्ययन करणे.

संशोधन पध्दती :-

प्रस्तुत शोध निबंध पुर्णपणे दुयम सामग्रीवर आधारित आहे. वर्णनात्मक संशोधन पध्दतीचा वापर केला आहे. माहिती संकलनासाठी संदर्भग्रंथ, वर्तमानपत्र, आंतरजाल, व जिल्ह्याचे सामाजिक आर्थिक समालाचन अहवाल २०१७ चा वापर केला आहे.

संशोधन क्षेत्र :-

नंदुरबार जिल्ह्यातील आदिवासी समाजातील महिलांचा ग्रामीण विकासातील योगदानाचे अध्ययन केले आहे.

संशोधन गृहितक :-

नंदुरबार जिल्ह्यातील आदिवासी समाजातील महिलांचे ग्रामीण विकासात योगदान दिसते.

नंदुरबार जिल्ह्यातील आदिवासी समाजाची लोकसंख्या :-

नंदुरबार जिल्ह्यातील अनुसूचित जमातीची लोकसंख्या इतर जमातीपेक्षा जास्त आहे. हे प्रमाण महाराष्ट्रातील सर्व जिल्ह्यातुन तिस-या क्रमांक लागतो. २०११ च्या जनगणनेनुसार एकुण लोकसंख्यांपैकी ६९.२८ टक्के लोकसंख्या ही अनुसूचित जमातीचे प्रतिनिधीत्व करते म्हणून या जिल्ह्याला **आदिवासींचा जिल्हा** म्हणून ओळखला जातो. जिल्ह्याची एकुण लोकसंख्या हि १६,४८,२९५ आहे पैकी ८,३३,१७० पुरुष तर ८,१५,१२५ म्हणजे ४९.४५ टक्के स्त्रियांचे प्रमाण आहे.

ग्रामीण विकासाची संकल्पना :-

सामान्यपणे ग्रामीण विकास म्हणजे गरीब, लहान व सिमांत शेतकरी, सिमांत मजुर या घटकाचा सामाजिक व आर्थिक स्तर सुधारणे असा मानले जाते.

भारतीय नियाजन मंडळाच्या मते -

ज्या प्रक्रियेमुळे ग्रामीण जनतेच्या आर्थिक व सामाजिक जीवनात सुधारणा आणली जाते ती प्रक्रीया म्हणजे ग्रामीण विकास होय.

यात कृषी, पशुपालन, जोड व्यवसाय, सार्वजनिक आरोग्य, शिक्षण, वाहतुक व दळण वळण, जलसिंचन, उद्योगधंदे, पीक, पाणी या सारख्या घटकांचा विकास अपेक्षित आहे.

आदिवासी समाजातील महिलांचे ग्रामीण विकासातील योगदान :-

- कृषी उत्पादन प्रक्रियेत सहभाग
- कृषी सलग्न व्यवसायामध्ये असणारा सहभाग
- राजकीय क्षेत्रातील सहभाग
- दारिद्र्य रेषेखालील महिलांचे बचत गटाच्या माध्यमातून व्यवसाय क्षेत्रातील सहभाग
- **कृषी उत्पादन प्रक्रियेत सहभाग :-** नंदुरबार जिल्ह्यातील आदिवासी महिलांचे कृषी उत्पादन प्रक्रियेत मोठा वाटा आहे जिल्ह्यातील ग्रामीण भागातील स्त्री-पुरुष प्रमाण हे २०११ च्या जनगणनेनुसार दर हजारी पुरुषांच्या तुलनेत स्त्रियांचे प्रमाण ९९६ आहे म्हणजे पुरुषांच्या संख्ये बरोबरीने स्त्रियांची संख्या आहे. जिल्ह्यातील आदिवासी ग्रामीण भागातील प्रमुख व्यवसाय शेती आहे. जिल्ह्यातील आदिवासी समाजातील सर्वात जास्त लोकसंख्या ही शेती व्यवसायात गुंतलेली आहे. शेती व्यवसायात पिकांचे उत्पादन घेण्यापासून तर धान्य बाजारात विक्री होई पर्यंत अनेक प्रकारची कामे करावी लागतात. जसे नांगरणी करणे, पेरणी करणे, निंदणी करणे, खाद्य/खते देणे, पाणी देणे, पिकांची कापणी करणे, धान्यांचे वर्गीकरण करणे, धान्य साठवणुक करणे आणि उत्पादित माल बाजारात नेणे इ. या सर्व कामात अंगमेहनतीचे कामे पुरुष वर्ग करतात तर हलकी व कमी अंगमेहनतीची कामे स्त्रिया करतात. पुरुष साधारणतः बैल जोडीने नांगरणीकरणे, कोळपणी, वखरणी करणे आणि वेळ प्रसंगी पाणी देण्याचे काम करतात. उर्तारित सर्व कामे महिलांनीच करावे असा अलिखित नियमच आहे असे वाटते. आदिवासी समाजातील पुरुष वर्ग शेतीतील ठराविक कामे करून बाजारात फिरणे पसंत करतात. मात्र महिला शेतातील कच-याची साफसफाई करण्यापासून तर शेतीतील उत्पादित माल बाजारात विक्री होईपर्यंत सर्वच कामे करतात. आदिवासी समाजातील शेती हा सर्वस्वी महिलांवर अवलंबून आहे असे म्हटले तरी अतिशयोक्ती ठरणार नाही. शेतीतून येणारे उत्पन्न, वाढणारे उत्पादन ग्रामीण विकासाचे लक्षण आहे. म्हणून या ग्रामीण विकासात महिलांचे योगदान मोठे आहे. महिलांशिवाय कृषी विकास व ग्रामीण विकास शक्य नाही.
- **कृषी सलग्न व्यवसायात सहभाग :-** जिल्ह्यातील ग्रामीण भागातील आदिवासी समाजाचा मुख्य व्यवसाय शेती असला तरी फक्त शेतीवरच अवलंबून न राहता अनेक लहान-मोठे शेती सलग्न व्यवसाय देखिल करत असतो. जसे कुक्कुटपालन, शेळी पालन, पशुपालन, बांबु पासून वस्तु तयार करणे. इ. ग्रामीण भागातील प्रत्येक कुटुंबात कमी-अधिक प्रमाणात पशुधन दिसते. पशुपालन करतांना चारा देणे, पाणी देणे, त्यांची निगा राखणे, साफसफाई करणे हि सर्व कामे महिलांवरच अवलंबून आहे. पुरुष फक्त दुध बाजारात देणे, मालाची विक्री करणे इ. कामे करतो. त्याच बरोबर महिला पापड बनविणे, गोधडी शिवणे, शोभेच्या वस्तु तयार करणे, यासारखे लहान लहान व्यवसाय करतात. यातून या महिलांना पैसा मिळतो. या उत्पन्नातून आदिवासी कुटुंबाचे आर्थिक स्तर उंचावण्यास, आर्थिक स्थितीत सुधारण होण्यास मदत होते. यामुळे म्हणून ग्रामीण विकासास हातभार लागत आहे.
- **आदिवासी महिलांचे राजकीय क्षेत्रात सहभाग :-** भारताला स्वातंत्र्य मिळाल्यानंतर महिलांचे राजकीय क्षेत्रात सहभाग वाढला आहे. भारतातील महिलांचा राजकीय क्षेत्रात सहभाग वाढावा यासाठी सरकारने स्थानिक स्वराज्य संस्थेत ५० टक्के आरक्षण निश्चित केले होते. त्यामुळे आज राजकीय क्षेत्रात, महिलांनी अनेक उच्च स्तरावरील विविध पदे भूषविली आहेत. आणि राजकारणात सक्रीय आहे. त्याच प्रमाणे आदिवासी महिला देखिल राजकीय क्षेत्रात मागे नाही. नंदुरबार जिल्ह्यातील आदिवासी महिला देखिल राजकीय क्षेत्रातील अनेक महत्वाची पदे भूषवित आहे. सातत्याने जिल्ह्यातील सामाजिक, आर्थिक स्तरावरील प्रश्न सोडवून जिल्ह्याच्या विकासात योगदान देत आहे. जिल्ह्याचे मानाचे असणा-या पदावर मा.कुमारी हिनाताई गावित हया खासदार या पदावर विराजमान आहे. त्या ग्रामीण भागातील आदिवासी समाजाच्या समस्या सोडवित आहे. नित्याने संसदेत जिल्ह्याचे अनेक प्रश्न प्रभाविपणे मांडत आहे. सोबतच जि.प. नंदुरबारचे अध्यक्ष पदावर श्रीमती रजनीताई शिरीषकुमार नाईक घ्या आहेत. संपुर्ण जिल्ह्याचा विकासाची जबाबदारी त्या चोखपणे बजावत आहेत. सोबतच संपुर्ण जिल्ह्यातील जि.प. सदस्य म्हणून एकुण ५५ पैकी २९ पदावर आदिवासी महिला विराजमान आहे. हे सर्व सदस्य आपल्या मतदार संघातील ग्रामीण भागाच्या समस्या सोडवित आहेत. जिल्ह्यातील सर्व पंचायत समितीवर देखिल महिलांचे वर्चस्व आहे. जिल्ह्यातील अनेक

ग्रामपंचायतीवर आदिवासी महिला सरपंच पदावर विराजमान असून ग्रामीण पातळीवरील समस्या सोडवित आहे. तसेच संपुर्ण ग्रामिण विकासात महत्वाची भूमिका बजावत आहे. अश्याच पध्दतीने जिल्ह्यात लहान-मोठया पदावर महिला विराजमान असून विकासात हातभार लावत आहे.

- **ग्रामीण भागातील दारिद्र्य कमी करण्यास योगदान :-** जिल्ह्यात ग्रामीण भागात बचत गटाच्या माध्यमातून प्राथमिक, द्वितीय व तृतीय क्षेत्रात महिलांनी लहान-मोठे उद्योग सुरू केलेले आहेत. आदिवासी समाजातील महिलांना मानाचे स्थान प्राप्त करून देण्यात व कुटुंबांना दारिद्र्यातून बाहेर काढण्यात जिल्ह्यातील बचत गट यशस्वी झाले आहे.

जिल्ह्यातील आदिवासी समाजात दारिद्र्य पाचवीला पुजलेले आहे. ग्रामीण भागात याची दाहकता सहज दिसते. ग्रामीण व मागास भागातील कमी उत्पन्न असणा-या कुटुंबांना समाजामध्ये ताठ मानाने जगता येईल. ऐवढे उत्पन्नाची साधने बचत गटाच्या माध्यमातून उपलब्ध होत आहे. जिल्ह्यातील अनेक आदिवासी कुटुंबांच्या आर्थिक स्तर वाढविण्यात बचत गट महत्वाची भूमिका बजावत आहे. अशी अनेक यशोगाथा जिल्ह्यात आहे.

बचत गटात सहभागी झाल्यानंतर आदिवासी महिलांमध्ये अनेक प्रकारचे बदल झाले असून त्यांच्यात आत्मविश्वास दृढ झालेला दिसतो. आताच्या महिला स्वतः हिशोब ठेवणे, मार्केटींग करणे, वस्तुची विक्री करणे, बँकेचे व्यवहार करणे, अधिका-यांशी संप्रेषण करणे, इ. गोष्टी सहज करत आहेत. त्यांच्यातून कुठेतरी या महिलांच्या कुटुंबाचा आर्थिक स्तर उंचावत आहे. यातून ग्रामीण विकासाचे ध्येय साध्य होत आहे. हे सिध्द करण्यासाठी काही शासकीय आकडेवारी घेता येईल.

तक्ता क्र. १.१

नंदुरबार जिल्ह्यातील बचत गटाची माहिती

संदर्भ वर्ष :- २०१६-१७

अ.नं.	तालुका	स्थापन झालेले बचत गट			मुख्य व्यवसायासाठी बँक जोडणी झालेले बचत गट		
		दारिद्र्य रेषेखालील	दारिद्र्य रेषेवरील	एकुण	दारिद्र्य रेषेखालील	दारिद्र्य रेषेवरील	एकुण
१	२	३	४	५	६	७	८
१	अक्कलकुवा	५३३	०	५३३	२०६	०	२०६
२	अक्राणी	३३७	०	३३७	२३९	०	२३९
३	तळोदा	८९	०	८९	२०६	०	२०६
४	शहादा	१३०७	०	१३०७	२१४	०	२१४
५	नंदुरबार	५७	०	५७	२०६	०	२०६
६	नवापुर	८३	०	८३	१८६	०	१८६
एकूण जिल्हा		२४०६	०	२४०६	१२५७	०	१२५७

अ.नं.	तालुका	खेळते भांडवलासाठी बँक जोडणी झालेले बचत गट			व्यवसाय सुरू केलेले बचत गट	
		दारिद्र्य रेषेखालील	दारिद्र्य रेषेवरील	एकुण	संख्या	आर्थिक वर्षात उलाढाल
१	२	९	१०	११	१२	१३
१	अक्कलकुवा	३१८	०	३१८	५१	४२.८६
२	अक्राणी	३३०	०	३३०	३९	३८.७४
३	तळोदा	८७	०	८७	२२	१९.००
४	शहादा	२६३	०	२६३	२०	२१.११
५	नंदुरबार	८९	०	८९	२०	२६.५
६	नवापुर	२७	०	२७	२४	२८.५
एकूण जिल्हा		११२४	०	११२४	१७६	१७६.७१

संदर्भ :- सामाजिक सर्वेक्षण अहवाल : २०१७

२०१६-१७ या वर्षी नंदुरबार जिल्ह्यात एकूण २४०६ दारिद्र्य रेषेखालील बचत गटाची स्थापना झालेली होती त्यापैकी संपूर्ण जिल्ह्यातुन १२५७ गटाचे व्यवसायासाठी बँकेशी जोडणी झालेली आहे. त्यातुन १११४ बचत गटाचे खेळते भांडवलासाठी बँक जोडणी झाली आहे. २०१६-१७ मध्ये स्थापन झालेल्या बचत गटापैकी १७६ बचत गट प्रत्यक्ष व्यवसाय करत आहे या सर्व गटाची एका आर्थिक वर्षात १७६.७१ लाख रूपयाची उलाढाल होत आहे.

जिल्ह्यातील जिल्हा ग्रामीण विकास व महिला आर्थिक विकास महामंडळ यांच्या मार्फत स्थापित बचत गटांबाबतची माहिती

जिल्हा :- नंदुरबार		संदर्भ वर्ष :- २०१६-१७									
अ.नं.	तालुका	निर्मित बचत गट ;संख्याद्ध									
		जिल्हा ग्रामीण विकास यंत्रणा ;दारिद्र्य रेषेखालील कुटुंबेद्ध									
		मागील वर्ष अखेर	अहवाल वर्षात	एकूण ३+४	एकूण पैकी महिला बचतगट	एकूण पैकी कार्यरत असलेले बचत गट	प्रथम प्रतवारी झालेले एकूण बचत गट	द्वितीय प्रतवारी झालेले एकूण बचत गट	व्यवसाय करीत असलेले बचत गट		
									प्राथमिक क्षेत्र	द्वितीय क्षेत्र	तृतीय क्षेत्र
१	२	३	४	५	६	७	८	९	१०	११	१२
१	अक्कलकुवा	१३९३	५३३	१९२६	१३९३	१८७६	९८६	२२	१२	२	०
२	अक्राणी	११९१	३३७	१५२८	११९१	१४७२	८०४	७	१०	०	०
३	तळोदा	८४१	८९	९३०	८८८	८८८	७४३	१६२	१९	२	०
४	शहादा	१५४८	१३०७	२८५५	१५४८	२८५५	१३४८	०	१७	३	०
५	नंदुरबार	१३७७	५७	१४३४	१४०९	१४०९	१२७२	१४७	२२	१०	०
६	नवापुर	११५०	८३	१२३३	११९५	११९५	९७०	१०२	२३	०	०
एकूण जिल्हा		७५००	२४०६	९९०६	७६२४	९६९५	६१२३	४४०	१०३	१७	०
अ.नं.	तालुका	निर्मित बचत गट ;संख्याद्ध									
		महिला आर्थिक विकास महामंडळ									
		मागील वर्ष अखेर	अहवाल वर्षात	एकूण १३+१४	एकूण पैकी महिला बचतगट	एकूण पैकी कार्यरत असलेले बचत गट	प्रथम प्रतवारी झालेले एकूण बचत गट	द्वितीय प्रतवारी झालेले एकूण बचत गट	व्यवसाय करीत असलेले बचत गट		
									प्राथमिक क्षेत्र	द्वितीय क्षेत्र	तृतीय क्षेत्र
१	२	१३	१४	१५	१६	१७	१८	१९	२०	२१	२२
१	अक्कलकुवा	५६६	०	५६६	५६६	५५०	०	५५०	४६८	०	०
२	अक्राणी	६२३	०	६२३	६२३	५९६	०	५९६	५५०	०	०
३	तळोदा	३८३	०	३८३	३८३	३८३	०	३८३	३४२	०	०
४	शहादा	३२७	०	३२७	३२७	३२७	०	३२७	२९८	०	०
५	नंदुरबार	२३२	०	२३२	२३२	२३२	०	२३२	२१३	०	०
६	नवापुर	१६५	०	१६५	१६५	१६५	०	१६५	१६५	०	०
एकूण जिल्हा		२२९६	०	२२९६	२२९६	२२५३	०	२२५३	२०३६	०	०
आधार :- १ प्रकल्प संचालक, जिल्हा ग्रामिण विकास यंत्रणा, जिल्हा परिषद, नंदुरबार											
२ जिल्हा समन्वय अधिकारी, महिला आर्थिक विकास महामंडळ, नंदुरबार											

संदर्भ वर्ष २०१६-१७ मध्ये जिल्हा ग्रामीण विकास यंत्रणांतर्गत संपूर्ण जिल्ह्यात ९९०६ बचत गटाची स्थापना झाली होती. त्यापैकी ७६२४ महिलांचे बचत गट होते. एकूण पैकी ९६९५ बचत गट प्रत्यक्षात कार्यरत आहे. या सर्व बचत गटातुन प्राथमिक क्षेत्रात व द्वितीय क्षेत्रात अनुक्रमे १०३ व १७ गट व्यवसाय करीत आहे.

तर महिला आर्थिक विकास महामंडळ अंतर्गत २०१६-१७ मध्ये २२९६ उद्योगांची स्थापना झालेली होती त्या पैकी संपुर्ण जिल्ह्यातुन सहा तालुक्यात २२९६ महिला बचत गट होते पैकी २२३३ बचतगट प्रत्यक्ष व्यवसायात आहे. त्यातुन २०३६ बचत गटाचे प्राथमिक क्षेत्रात व्यवसाय करित आहेत. व्दितीय व तृतीय क्षेत्रात कोणताही गट व्यवसाय करत नाही.

या सर्व बचत गटामुळे एकंदरीत आदिवासी महिला देखील व्यवसायामध्ये उतरले आहेत. त्याचा परिणाम म्हणुन आदिवासी महिलांचे कुटुंबे दारिद्र्याच्या दृष्ट्या समृद्ध होत आहे. परिणामी ग्रामीण विकास होत आहे.

ग्रामीण आदिवासी महिलांच्या समस्या :-

- कुटुंबात व समाजातील निर्णय प्रक्रीयेत आदिवासी महिलांचा सहभाग अल्प असतो.
- आदिवासी महिलांमध्ये साक्षरतेचे प्रमाण आजही इतर भागातील महिलांच्या तुलनेत बरेचसे कमी असल्याने त्यांच्या विकासात अडथळे निर्माण होत आहेत.
- आदिवासी समाजात स्त्री प्रधान संस्कृती असली तरी महिलांवर अनेक अलिखित नियमांचे नियंत्रणे लादलेली आहेत.
- आदिवासी महिलामध्ये अनेक पारंपारिक हस्त कौशल्याचे ज्ञान असुन देखील अल्पशिक्षितपणा, लाजरा स्वभाव, संधीची कमी, बाजारपेठेचे कौशल्य ज्ञान अवगत नसल्याने हस्तकलेला व्यवसायात रूपांतर करू शकले नाही.
- आदिवासी महिलांमध्ये साक्षरतेचे प्रमाण कमी व शासकीय योजना विषयी अज्ञानामुळे शासकीय सवलतीचा फायदा घेता येत नाही.
- लाज-या स्वभावामुळे उघडपणे व्यवहार करण्यात अडचणी निर्माण होत आहे. ब-याचदा शासकीय अधिका-यांशी प्रत्यक्ष संभाषण करावे लागते. लाज-या स्वभावामुळे यात अडचणी निर्माण होत आहेत.
- आदिवासी महिला घर, संसारात अडकवुन स्वतःला मर्यादा घालुन घेतल्या आहेत. स्वतःला यातुन मुक्त करण्याचा प्रयत्न करतांना दिसत नाही.

सारांश :-

नंदुरबार जिल्ह्याच्या विकासात आदिवासी महिलांच्या सहभागाला असाधारण महत्व आहे. बचत गटाच्या माध्यमातुन अनेक लहान-मोठे उद्योग स्थापन केले आहेत. परंतु आजही त्यांना दुयम स्थान दिले जाते. त्यांच्या विचाराला स्थान दिले जात नाही. जरी या आदिवासी महिला उच्च पदावर आरूढ असल्या तरी त्या पदाचा कारभार सर्व घरातील पुरुष मंडळीच्या हाती असतो. महिलांना स्वातंत्र्याने काम करण्यास मिळत नाही. हे वास्तव नाकारता येत नाही. तरी देखील आज ज्या महिला पुढे आलेत त्या ग्रामीण विकासात महत्त्वपूर्ण भूमिका बजावत आहेत.

संदर्भ :-

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- 2- ग्रामीण विकासात स्त्री कृषी श्रमिकांची भूमिका, रिसर्च पेपर — मंजुश्री बोबडे, पुणे
- 3- नंदुरबार जिल्ह्यातील आदिवासी समाजातील महिलांच्या सबलीकरणात बचत गटाचे योगदान प्रा,अर्जुन जोरदार पावरा, प्रा. हर्षवर्धन दामोदर जाधव, प्रताप कॉलेज, अमळनेर
- 4- जिल्हा सामाजिक व आर्थिक समालोचन — २०१७, जिल्हा नंदुरबार dsa_Nandurbar_2017

महिला शेतमजूर आणि ग्रामीण विकास

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गोशवारा

महिला शेतमजूर आणि ग्रामीण विकास हा शोधनिबंध एकूण पाच मुद्यात मांडलेला आहे. हा शोधनिबंध दुय्यम साधनसामग्रीवर आधारित असून वर्णनात्मक संशोधन पध्दतीचा अवलंब केलेला आहे. ग्रामीण विकास म्हणजे काय आणि ग्रामीण विकासातील महिला शेतमजूर या उद्दिष्ट्यांच्या आधारे विविध सरकारी अहवाल व निरीक्षण यांच्या साहाय्याने माहिती संकलित करून मांडण्यात आली आहे. त्यानुसार निष्कर्ष स्वरूपात महिलांचे शेतीतील स्थान, शेतमजूर म्हणून काम करण्यास भाग पडते. त्या कारणांचा तसेच काम करीत असताना येणाऱ्या समस्यांची मांडणी निष्कर्षात मांडलेली आहे. याशिवाय शेती कुटुंब, समाज विकासातील तिची भूमिका विविध उदाहरणाद्वारे मांडण्यात आली आहे. ग्रामीण विकासातील महिला शेतमजूरांचे महत्त्व लक्षात घेता सरकारने विविध शासकीय योजना व धोरणे यांची मांडणी करताना ग्रामीण महिलांना केंद्रस्थानी ठेवावे. त्यानुसार अंमलबजावणी करावी. महिलांनी केलेल्या कामाला उत्पादक स्वरूपाच्या कामात नोंदले जावे. पुरुष व महिला यांच्या वेतनातील तफावत कमी करून समान काम समान वेतन याशिवाय समाजातील तिचे स्थान याकरीता सरकारने प्रयत्न करावेत. कारण ग्रामीण महिला केवळ शेतीतील उत्पादक असतात. त्याचबरोबर कुटुंब, समाज व देशाचा विकास करण्यात अग्रेसर असतात. त्यामुळे ग्रामीण भागाचा विकास म्हणजे शेतीचा विकास. शेतीचा विकास म्हणजेच महिलांचा विकास या समानतेतूनच ग्रामीण महिला शेतमजूरंकडे पाहिले जावे. या दुर्लक्षित ग्रामीण महिलांचा खऱ्या अर्थाने देशाला प्रगतीकडे घेवून जातील.

भारत हा कृषीप्रधान देश आहे. भारतासारख्या विकसनशील देशाच्या आर्थिक विकासात कृषी क्षेत्राची भूमिका महत्त्वाची आहे. महात्मा गांधीजींनी खेड्याचा विकास झाला तर देशाचा विकास होईल या मांडलेल्या विचारसरणीतून आज ग्रामीण विकास भारतासाठी आता तातडीची आणि निव्वळ गरज आहे आणि भविष्यातही राहिल. आज जागतिक महासत्ता बनण्याचे स्वप्न पाहणाऱ्या भारत देशामध्ये कृषी क्षेत्राचा विकास होणे क्रमप्राप्त ठरते. कृषी क्षेत्राचा विकास झाल्यास पर्यायाने ग्रामीण क्षेत्राचा विकास होण्यास मदत होते. ज्याप्रमाणे ग्रामीण भागाचा विकास हा कृषी क्षेत्राच्या विकासावर अवलंबून आहे. त्याचप्रमाणे कृषी क्षेत्राचा विकासही अनेक घटकांवर अवलंबून आहे. त्यातीलच सर्वात महत्त्वाचा घटक म्हणजे शेतमजूर होय. प्रस्तुतच्या शोध निबंधात ग्रामीण विकासातील महिला शेतमजूर याचा अभ्यास करण्यात आला आहे.

उद्दिष्ट्ये :

1. ग्रामीण विकासाची संकल्पना अभ्यासणे.
2. ग्रामीण विकासातील महिला शेतमजूरांचा अभ्यास करणे.

संशोधन पध्दती :

प्रस्तुत शोधनिबंध वर्णनात्मक संशोधन पध्दतीवर आधारित आहे. शोध निबंधाच्या अभ्यासाकरीता प्राथमिक व दुय्यम स्वरूपाची माहिती विचारात घेतली आहे. यामध्ये वार्षिक अहवाल, मासिके, संदर्भग्रंथ, वेबसाईट इ. चा समावेश करण्यात आला आहे. याशिवाय महिला शेतमजूरांची कामाची परिस्थिती व त्याचे ग्रामीण विकासातील सहभाग याविषयी केलेल्या निरीक्षणावरून माहिती संकलित केलेली आहे.

ग्रामीण विकासाची संकल्पना :

प्राचीन काळापासून भारत ही ग्रामीण समुदायाची धरती होती, आहे आणि राहिल. कारण ग्रामीण भागात राहणाऱ्या मोठ्या प्रमाणावरील लोकसंख्येमध्ये भारताच्या राष्ट्रीय अर्थव्यवस्थेत प्रामुख्याने ग्रामीण

वैशिष्ट्य केंद्रीभूत होते. सन 2011 मध्ये 833 दशलक्षाहून अधिक लोक ग्रामीण भागात राहात आहेत आणि सन 2013-14 च्या चालू किंमतीनुसार वनीकरण व मत्सोत्पादनासह कृषीचा एकूण देशांतर्गत उत्पादनात 18 टक्के वाटा आहे. त्यामुळे ग्रामीण लोकांकडे व शेतीकडे दुर्लक्ष करून तयार केलेले कोणतेही सामाजिक व आर्थिक विकासाचे धोरण यशस्वी होऊ शकणार नाही. भारत महासत्ता बनेल ते ग्रामीण भागातील शेती उत्पादक, शेतमजूर, महिला शेतमजूर यांनी दिलेल्या योगदानातून. परंतु त्याकरीता गरज आहे ती त्यांच्याकडील उपलब्ध कार्यक्षमता ओळखणे व त्याचा योग्य कार्यासाठी वापर करून घेणे.

सुरवातीच्या कालखंडात ग्रामीण विकास म्हणजे फक्त कृषीचाच विकास समजले जात असे. मात्र काळानुरूप ग्रामीण विकासाच्या संकल्पनेत अमूलाग्र बदल झाला. त्यामध्ये फक्त कृषीच नसून अनेक घटक समाविष्ट झालेले दिसतात. यामध्ये शिक्षण, आरोग्य, नवरोजगार निर्मिती, वाहतूक सोय इ. सारख्या घटकांचा समावेश होतो.

विशिष्ट लोकांचा गट, गरीब, ग्रामीण स्त्रीया आणि पुरुषांना स्वतःला आणि त्यांच्या मुलांना जे हवे आहे, गरजेचे आहे, त्यासाठी सक्षम करण्याचे ग्रामीण विकास हे एक सामर्थ्य आहे. ग्रामीण विकासात महत्त्वपूर्ण भूमिका बजावणाऱ्या व त्यांच्या कामाची नोंद उत्पादकतेत न करता दुर्लक्षित केलेल्या स्त्री शेतमजूरांना त्यांच्याकडील उत्पादन क्षमतेची ओळख करून दिल्यास त्या उत्तम रितीने सक्षम बनतील या सक्षमतेची ओळख त्यांनी अनेक उदाहरणातून दाखवून दिली आहे. कृषीतज्ञ स्वामीनाथन यांच्या मते कृषी क्षेत्रातील शेती कशी करावी, उत्पादन करण्याकरीता बी कसे रूजवावे याचा उद्गाता म्हणून स्त्रीयांकडे पाहिले जाते.

महिला शेतमजूर व ग्रामीण विकास :

ग्रामीण विकासांत कृषी क्षेत्राला अनन्यसाधारण महत्त्व आहे. परंतु कृषी क्षेत्राच्या विकासात अनेक घटकांचे योगदान असते आणि त्या घटकामध्ये महत्त्वाचा घटक म्हणजे कृषी क्षेत्रातील श्रमिक होय. कृषी श्रमिकांचे स्थान राष्ट्रीय विकासात महत्त्वाचे ठरते.

द्वितीय कृषी श्रमिक चौकशी समितीच्या (1956-57) मध्ये पीक उत्पादनात गुंतलेल्या श्रमिकाबरोबर इतर शेतकी परिचलनात रोजंदारीवर काम करणाऱ्यांनाही कृषी समजण्यात येते. म्हणजेच फक्त शेतमालाचे उत्पादन करणाऱ्याच व्यक्ती नव्हे तर पशुपालन, दुग्ध व्यवसाय, कुक्कटपालन, मधुमक्षिका पालन इ. पूरक व्यवसायामध्ये काम करणाऱ्या व्यक्तींना कृषी श्रमिक म्हणतात.

शेतमजूर महिला :

शेतमजूरामध्ये पुरुष आणि स्त्रीया असे विभाजन केले जाते. यात पुरुष शेतमजूरापेक्षा स्त्री शेतमजूरांना घरची व बाहेरची अशी दोन्हीही परिस्थिती सांभाळावी लागते. त्यांना त्यांच्या कुटुंबाकडे लक्ष द्यावे लागते. घरात बऱ्याच वेळा अनेक समस्या असतात. या सर्व समस्यांना तोंड देवून त्यांना त्यांचा संसार सांभाळावा लागतो. काही वेळा शेतमजूर स्त्रियांच्या पतीचे निधन झालेले असते. अशा वेळेस त्यांना सर्व कुटुंबांना सोबत घेवून जगावे लागते. घरात कुटुंबाच्या उदरनिर्वाहाच्या, आरोग्याच्या, शैक्षणिक अशा अनेक समस्या असतात. या सर्व समस्यांना एकट्या स्त्रीला सामोरे जावून समस्या सोडवाव्या लागतात. शेतमजूर स्त्रीया अनेक कारणांनी शेतातील कामे करतात. यामध्ये गरिबी, महागाई, शिक्षणाचा अभाव, रोजगाराच्या संधी, संयुक्त कुटुंब घरातील सदस्य संख्येतील वाढ, इतर क्षेत्रातील रोजगार संधीचा अभाव, पतीचे व्यसन, पतीचा मृत्यू यासारख्या कारणाने त्या शेतमजूर म्हणून काम करताना दिसतात.

ज्यावेळी कृषी श्रमिकांच्या कृषी क्षेत्रातील योगदानाविषयी विचार केला जातो, त्यावेळी महिला शेतमजूरांची भूमिका ही अत्यंत महत्त्वाची आहे. कारण महिला ग्रामीण अर्थव्यवस्थेत सामाजिक, आर्थिक, तसेच कौटुंबिक पातळीवर महत्त्वपूर्ण भूमिका बजावतात. स्त्री शेतमजूर आपल्या कुटुंबात पर्यायी उत्पन्न मिळवून कुटुंबाचे राहणीमान उंचावण्याचा प्रयत्न करते. महिला शेतमजूर ज्या पध्दतीचे काम करतात, त्या काम करण्याच्या पध्दतीवरून त्यांचे वर्गीकरण केल्यास भूमिहीन कृषी श्रमिक, नैमित्तिक, नियम व संलग्न कृषी श्रमिक असे केले जाते. यापैकी जे श्रमिक स्वतःची जमीन नसते, परंतु इतरांच्या शेतात

काम करतात, त्यांचा समावेश भूमिहीन कृषी श्रमिक म्हणून केला जातो. ज्यांना कायमस्वरूपी काम मिळत नाही, त्यांना हंगामी कृषी श्रमिक म्हणतात.

कृषी क्षेत्रात समावेश असणाऱ्या श्रमिकांची पार्श्वभूमी ही उद्योग व सेवा क्षेत्रात काम करणाऱ्या श्रमिकांपेक्षा वेगळी असते. कृषी क्षेत्रातील श्रमिकात शिक्षणाचा अभाव, असंघटित असतात. त्यांना मिळत ते काम करावे लागते. त्यांच्या कामाची शाश्वती नसते. तसेच उद्योग व सेवा क्षेत्रात काम करणाऱ्या श्रमिकांपेक्षा त्यांना मिळणारे वेतन अल्प असते. कृषी क्षेत्रातील श्रमिकात इतर कौशल्यांचा अभाव असल्याने त्यांना इतर क्षेत्रात मिळणाऱ्या कामाची उपलब्धता कमी असते.

महिला शेतमजुराची ग्रामीण विकासातील भूमिका :

सन 2011 च्या जनगणनेनुसार भारताच्या एकूण लोकसंख्येपैकी 68.9 टक्के लोकसंख्या ग्रामीण भागात राहते. देशामध्ये पूर्वीपासूनच लोकसंख्येचे अवलंबित्व कृषी क्षेत्रावर अधिक आहे आणि त्यातच शेती क्षेत्राचे व्यावसायिकीकरण झाल्यामुळे आणि ग्रामीण भागातील लघु आणि कुटीर उद्योगाचा न्हास झाल्यामुळे शेतमजुरांच्या संख्येमध्ये वाढ झाली. स्वातंत्र्यप्राप्तीनंतर 1961 ते 2011 च्या जनगणनेनुसार शेतमजुरांच्या संख्येत वाढ झाल्याचे हे पुढील तक्त्याच्या आधारे स्पष्ट होते.

तक्ता क्र.1 भारतातील भोतमजुरांची वृद्धी

वर्ष	संख्या (मिलियनमध्ये) दशलक्षमध्ये
1951	28.0
1961	32.0
1971	48.0
1981	55.5
1991	74.7
2001	107.4
2011	144.3

संदर्भ – Census Report 1951&2011

यावरून देशामध्ये शेतमजुरांच्या संख्येमध्ये झपाट्याने वाढ होत असल्याचे दिसून येते.

तक्ता क्र.2 भारतातील भोतमजुरांची संख्या

अ.नं.	प्रकार	भारत					
		एकूण कृषी श्रमिक		पुरुष कृषी श्रमिक		महिला कृषी श्रमिक	
		२००१	२०११	२००१	२०११	२००१	२०११
१.	मुख्य शेतमजूर श्रमिक	५१.४७	५९.७०	३८.५१	३८.३८	२०.९६	२१.४१
२.	सीमांत शेतमजूर श्रमिक	४०.५३	४०.३०	१५.१८	१९.०४	२५.३५	२१.४५
	एकूण शेतमजूर श्रमिक	१००	१००	५३.६३	५९.३२	४६.३१	४२.६८

संदर्भ – Economic Survey 2006-2007 & 2013-2014

टीप : आकडेवारी टक्केवारीच्या स्वरूपातील आहे.

यावरून भारतात कृषी श्रमिकांच्या संख्येतील बदल लक्षात घेता, 2001 च्या तुलनेने 2011 मध्ये शेतमजुरांच्या संख्येत वाढ झाली आहे.

यामध्ये मुख्य कृषी श्रमिक, सीमांत कृषी श्रमिक असे विभाजन केले आहे. 183 दिवसांपेक्षा जास्त दिवस जे शेतीत काम करतात, त्यांना मुख्य कृषी श्रमिक म्हणतात व 183 दिवसांपेक्षा कमी दिवस ज्यांना शेतातील रोजगार मिळतो, त्यांचा समावेश सीमांत कृषी श्रमिक म्हणून करतात.

तक्ता क्र.3 महाराष्ट्रातील भोतमजुरांची संख्या

अ.नं.	प्रकार	महाराष्ट्र					
		एकूण कृषी श्रमिक		पुरुष कृषी श्रमिक		महिला कृषी श्रमिक	
		२००१	२०११	२००१	२०११	२००१	२०११
१.	मुख्य शेतमजूर श्रमिक	७०.५५	८२.०८	३६.४४	४३.३५	३४.२१	३८.७२

२.	सीमांत शेतमजूर श्रमिक	२१.३५	१७.९२	९.०७	६.८८	२०.९७	११.०४
	एकूण शेतमजूर श्रमिक	१००	१००	४५.२२	५०.२३	५४.४८	४९.७७

संदर्भ — Economic Survey 2006-2007 & 2013-2014

टीप : आकडेवारी टक्केवारीच्या स्वरूपातील आहे.

यावरून महाराष्ट्रात 2001 ते 2011 मध्ये एकूण शेतमजूरांची संख्या वाढलेली आहे. सीमांत महिला शेतमजूरांची संख्या पुरुष शेतमजूरांपेक्षा जास्त आहे. याचाच अर्थ महिला शेतमजूरांना मिळणाऱ्या कामात निश्चितता नसते.

महिला शेतमजूरांचा कृषी क्षेत्रात ज्या पध्दतीचा सहभाग असतो, त्यावरून कृषी क्षेत्रातील उत्पादन प्रक्रियेतील त्यांचा सहभाग व कृषी संलग्न व्यवसायामध्ये असणारा सहभाग या भागात वर्गीकरण करता येते. त्यानुसार कृषी उत्पादन प्रक्रियेतील महिला शेतमजूरांचा सहभाग अनेक बाबींवरून दिसून येतो. महिला शेतात पिकांचे उत्पादन घेण्यापासून धान्याची विक्री होईपर्यन्त असणाऱ्या विविध प्रकारच्या कामामध्ये स्त्रियांचा सहभाग महत्त्वाचा असतो. उदा. : शेतीत धान्य पेरणे, खुरपणे, पिकांची निगा राखणे, पिकांना पाणी देणे, खत घालणे, धान्याची कापणी करणे, त्याचबरोबर त्यांची साठवणूक करणे इ. कामे करतात.

याशिवाय ग्रामीण विकासात कृषी क्षेत्राचा वाटा महत्त्वाचा आहे. तेवढाच कृषी संलग्न व्यवसायही महत्त्वाचा आहे. यामध्ये पशुपालन, दुग्ध व्यवसाय, कुक्कुटपालन इ. चा समावेश होतो. या सर्व व्यवसायात स्त्रियांचा सहभाग महत्त्वाचा असतो. जनावरांची काळजी घेणे, चारा आणणे इ. महत्त्वपूर्ण कार्ये स्त्रीया करताना दिसतात.

ग्रामीण भागात महिलांच्या श्रमाला मोल नाहीच. पेरणी करण्यापासून शेतीच्या महत्त्वाच्या कामात त्यांचा सहभाग असतो. याशिवाय पूरक उद्योग सुरू करून आपले कुटुंबाचे उत्पन्न वाढवण्याचा प्रयत्न करतात. परंतु त्यांच्या कामाची नोंद अनुउत्पादक श्रमात केली जाते. मेहनतीच्या कामाबरोबर महिला शेतमजूरांचा आपल्या कुटुंबात गृहिणी व माता म्हणून भूमिका पूर्ण करावी लागते. घरातील कामातून मूल्य निर्मितीकरीता त्यांचे प्रत्यक्षपणे श्रम खर्ची पडतात.

अशाप्रकारे महिला या शेतीतील रोजगाराबरोबरच कुटुंबाचा आर्थिक हातभार लावणारी, देशाचे राष्ट्रीय उत्पन्नात वाढीस कारणीभूत ठरणारी व प्रत्यक्षपणे तिच्या कामाची नोंद उत्पादक स्वरूपाच्या कामात होत नसल्याने ग्रामीण विकासातील महत्त्वाचा सहभाग असणाऱ्या महिलांकडे दुर्लक्ष होत आहे. ती खऱ्या अर्थाने ग्रामीण विकासातील महत्त्वपूर्ण घटक आहे याची नोंद तिने घडवून आणलेल्या सकारात्मक चळवळीतून दिसून येते. यामध्ये त्यांनी केलेली दारुबंदी, स्वच्छता, आरोग्याचे प्रश्न इ. बाबत संघटनांच्या माध्यमातून केलेला बदल हाच बदल ग्रामीण विकासाबरोबर देशाचा विकास घडवून आणू शकतो.

महिला भोतमजूरांच्या समस्या :

महिला शेतमजूरांना ग्रामीण विकासात महत्त्वाचे स्थान असले तरी आजही त्यांना दुय्यम दर्जा दिला जातो. त्यामुळे त्यांना काही समस्यांना सामोरे जावे लागते. त्या समस्या पुढीलप्रमाणे —

1. शेतमजूर महिलांच्या घरातील कमावत्या लोकांची संख्या कमी दिसून येते. त्यामुळे घरातील बराचसा अर्थार्जनाचा भार त्यांच्यावर पडतो. त्यामुळे तिला घरातील सर्व बाबींकडे लक्ष द्यावे लागते. प्रसंगी बाहेर जावून इतर कामेही करावी लागतात.
2. पुरुषांच्या तुलनेत स्त्री मजूरांना मिळणारा मोबदला अल्प असतो.
3. महिलांना वर्षभरातील जास्तीत जास्त दिवस शेतात जावून काम करावे लागते. त्यातून त्या त्यांच्या गरजा भागवतात. त्यामुळे त्या स्वतःच्या आरोग्याकडे लक्ष देत नाहीत.
4. उत्पन्नाची इतर साधने नसल्याने त्यांना उदरनिर्वाहासाठी शेतावर काम करावे लागते. त्यामुळे त्यांना मुलांच्या शिक्षणाकडे लक्ष देता येत नाही.
5. आरोग्याच्या समस्यांना तोंड द्यावे लागते.

6. महिलांना ग्रामीण भागात व्यावसायिक प्रशिक्षण न मिळाल्याने त्यांना शेतमजुरीच्या उत्पन्नावर अवलंबून राहावे लागते.
7. बऱ्याच शेतमजूर महिलांना ग्रामसभेविषयी माहिती नाही. त्यामुळे एकूण परिस्थिती कशी आहे याविषयी शेतमजूर त्यांना कल्पना देत नाहीत.
8. घरातील किंवा समाजातील महत्त्वाच्या निर्णय प्रक्रियेत त्यांचा सहभाग अल्प असतो.
9. कृषी श्रमिकासाठी असणाऱ्या शासकीय योजनांची त्यांना माहिती नसते.
10. महिला शेतमजुरांची स्थिती सुधारण्यासाठी अनिश्चिततेला सामोरे जावे लागते.
11. महिलांमधील शिक्षणाचा अभाव असल्याने तंत्रज्ञानाद्वारे उपलब्ध होणारी माहिती मिळण्याबाबत अडचणी निर्माण होतात.
12. महिला शेतीत रोजगार करत असल्या तरी त्यांच्या नावावर जमिनी नाहीत. नैसर्गिक संसाधने पुरुषांच्या मालकीची असतात. त्यामुळे या महिलांना असुरक्षित वाटते.
13. शेतीत मोठ्या प्रमाणात बदल होत आहे आणि मोठ्या प्रमाणात ग्रामीण पुरुष कामासाठी मोठ्या शहरात जात आहेत. त्यामुळे घराची, कुटुंबांची जबाबदारी त्यांच्यावर पडते म्हणून महिलांच्यावर अतिरिक्त कामाचा भार पडतो. शेतात काम करून त्या उत्पन्न वाढवतात.
14. स्त्रिया जी कामे करतात त्यात बहुतांश वेळ त्यांना वाकून काम करावे लागते. त्यामुळे त्यांच्या पायात, मानेत, पाठीत दुखणे अतिकष्टाने त्यांना आरोग्याच्या समस्यांना सामोरे जावे लागते.
15. महत्त्वाच्या निर्णय प्रक्रियेत त्यांना सहभाग नसल्याने होणारी कुचंबना यामुळे देखील त्यांना मानसिक त्रासाला सामोरे जावे लागते.
16. शेतीत विनामूल्य योगदान देत असल्या तरी त्यांच्या कामाची अधिकृत दखल कुठेच घेतली जात नाही. शेती व शेतीच्या प्रश्नात त्यांच्या समस्यांची पुसटशी देखील चर्चा केली जात नाही.
17. गरिबी, निरक्षरता, निर्णय घेण्याची क्षमता नसणे, मर्यादित जमीन या व अशा कारणामुळे महिला त्यांच्या हक्कांपासून वंचित राहिल्या आहेत. त्यामुळे त्या आधुनिक तंत्र आणि बाजारविपणन व्यवस्था यापासून दूर करतात.
18. ग्रामीण भागातील महिला रोजगारासाठी शेती क्षेत्रावर अवलंबून आहेत. हा रोजगार महिलांच्या दृष्टीने हंगामी विखंडित व असुरक्षित अशा स्वरूपाचा आहे.

महिला शेतमजुरांची स्थिती सुधारण्याचे उपाय :

भारताचा आर्थिक विकास साध्य करताना ग्रामीण विकासाबरोबर ग्रामीण महिलांच्या विकासावर भर देणे गरजेचे आहे. कृषीप्रधान अर्थव्यवस्थेत शेती विकासाबरोबर महिला शेतमजुरांची स्थिती सुधारणे आवश्यक आहे. यासाठी सरकारने पुढील उपाययोजना करणे अपेक्षित आहे.

1. सरकारने शेतीविषयक धोरण ठरवताना स्त्री संवेदन क्षमता समाविष्ट करावी त्यासाठी शेती विकासातील त्यांची नितांत आवश्यकता व त्या करीत असलेली विविध कामे यांचे मापन करण्याच्या पध्दतीत सुधारणा होणे अपेक्षित आहे. यामुळे शेती कामातील त्यांचा सहभाग व योगदान वाढेल.
2. भारतात शेतीतून देशाचा विकास होतो. त्यामुळे शेतीतील महिलांचे योगदान समजून घेवून त्यांचा आदर केला पाहिजे. त्यांना सुधारणा आणि प्रगती करण्याची संधी दिली पाहिजे. त्यांची कौशल्ये विकसित करून सामुहिक प्रयत्नातून त्यांना प्रशिक्षण आणि क्षमता विकास यासाठी पुढाकार घेवून त्यांचा आत्मविश्वास वाढवला पाहिजे.
3. ग्रामीण भागात रोजगाराच्या संधी निर्माण कराव्यात यासाठी ग्रामीण भागात महिला श्रमप्रधान लघु व कुटीर उद्योगांच्या विकासावर भर द्यावा.
4. ग्रामीण भागात स्त्रियांसाठी विविध जोड व्यवसाय उपलब्ध होतील याकडे लक्ष देण्यात यावे.
5. ग्रामीण भागात आर्थिक साक्षरता निर्माण होईल याकडे शासनाने लक्ष देणे आवश्यक आहे.
6. ग्रामीण भागात शेतमजुरीचा निश्चित दर होणे अपेक्षित आहे. कारण जर निश्चित दर असेल तर शेतमालक त्यांना मजुरीच्या बाबतीत त्रास देणार नाही व महिलांना त्यांच्या कामाचा योग्य मोबदला मिळेल.

7. ग्रामीण भागात वेगवेगळ्या प्रकारचे गृहउद्योग सुरू करण्यासाठी कमी व्याज दराने कर्ज देण्याची सुविधा असावी. त्यांची माहिती त्यांना उपलब्ध करून दिली तर शेतीव्यतिरिक्त उत्पन्न मिळण्यास मदत होईल.
8. शेतमजूर महिलांना त्यांच्या हक्कांची जाणीव करण्यात यावी. त्यामुळे त्या आपल्या हक्कांसाठी लढतील व आपल्या अधिकाराचा उपयोग चांगल्या कामासाठी करतील.
9. शिक्षणाच्या सोयी ग्रामीण भागात होणे अपेक्षित आहे. परंतु शिक्षणाचे फायदे, ते का आवश्यक आहेत, स्त्रियांना त्याचा कसा फायदा होतो, याविषयी ग्रामीण स्तरावर जाणीव जागृती निर्माण केली जावी.
10. बचत गट हे एकमेव माध्यम आहे की जे अकुशल महिलांना एकत्र आणून त्यांच्याकडून उत्पादकतेची कामे केली जातील. त्यामुळे ग्रामीण भागात बचत गटातून महिलांचे सक्षमीकरण होणे अपेक्षित आहे.
11. पुरुष शेतमजूर व स्त्री शेतमजूर यांच्या वेतनात जी तफावत आढळते, ती दूर करण्यासाठी प्रयत्न होणे अपेक्षित आहे.
12. कृषी उत्पादनातील सहभागात महिलांचा समावेश आहे, पण त्यांनी समाजातील काही घटना त्यांच्या संघटनेच्या जोरावर विकसित केलेल्या आहेत. यामध्ये दारूबंदी, स्वच्छता, पाणीप्रश्न, आरोग्य समस्या इ. चा समावेश आहे. यामुळे महिला केवळ कृषी उत्पादन वाढवतात असे नाही तर समाज परिवर्तनातील त्यांचा सहभाग उल्लेखनीय आहे. त्यामुळे सरकारने योजनेच्या अंमलबजावणीस त्यांना सामावून घेणे.
13. ग्रामीण भागातील स्त्री साक्षरतेचा दर पाहिल्यास तो कमी आहे. म्हणून शिक्षणावर भर दिला गेला तर ग्रामीण स्त्रियांचा विकास होवू शकेल.

सारांश :

जर ग्रामीण विकास साधावयाचा असेल तर ग्रामीण महिला शेतमजूरांचा विकास महत्वाचा आहे. केवळ शेतमजूरांची संख्या वाढते, परंतु त्या प्रमाणात त्यांना रोजगार मिळत नाही. त्यामुळे अर्थव्यवस्थेत दारिद्र्य, बेकारी यांसारख्या समस्या निर्माण होतात. यासाठी उपाय म्हणून शासकीय पातळीवर नव्हे तर सामाजिक पातळीवर महिलांची परिस्थिती सुधारण्याकरीता उपाय करणे अपेक्षित आहे.

सर्वसामान्य लोकांना व महिलांना रोजगाराची उपलब्धता सुलभ करण्याचा मार्ग दर्शवणारी अधिक उत्पन्न प्राप्त करून देणारी कौशल्ये व सामाजिक सेवा आणि लोकांच्या मतांचा आदर करणारी व योग्य त्या व्यवस्था निर्माण करणारी धोरणे यांना प्रोत्साहन दिले तरच महिलांना उत्पन्नाची साधने उपलब्ध होतील व कौशल्याच्या साहाय्याने ग्रामीण विकासाबरोबर कुटुंबाचा व देशाचाही विकास उंचावतील.

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बाबुराव बागूल यांच्या कथेतील विद्रोह

प्रा. दिलीप रामचंद्रराव जाधव

मराठी विभागप्रमुख

कै.बापूसाहेब पाटील एकबेकर

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डॉ.बाबासाहेब आंबेडकरांच्या समाज जागृतीच्या कार्यामुळे दलित समाजाला आपल्या गुलामगिरीची जाणीव झाली. स्वाभिमान जागृत झाल्यामुळे त्यांच्या वेदनेला वाचा मिळाली. दलित साहित्याची निर्मिती 'नकार' आणि 'विद्रोह' हा त्यांच्या वेदनेतून जन्मलेला आहे. मी माणूस आहे आणि मला माणसाचे सर्व अधिकार मिळाले पाहिजेत या जाणिवेतून विद्रोहाचा जन्म झाला. दलित साहित्यामध्ये दलित कथांमधून वेदनेची आणि दुःखाची जाणीव मांडली आहे. डॉ.बाबासाहेब आंबेडकरांनी चालविलेल्या 'जनता' व 'प्रबुद्ध भारत' यासारख्या साप्ताहिकांमधून दलित कथा जन्मास आलेली दिसते.

डॉ.गंगाधर पाणतावणे म्हणतात, "दलित कथेमुळे मराठी कथेला समृद्धता आलेली आहे. तिचे वैभव वाढले आहे. दलित कथा ही आत्मकथनातून आत्मशोध घेते. त्याशिवाय वाट्याला आलेले दुःख, वेदना मुक्त होण्यासाठी मार्ग शोधते आणि म्हणूनच दलित कथा ही आत्मशोध करणारी कथा आहे. ती इतिहास जाणून घेते आणि वर्तमानाचे भान राखते. दलित साहित्य हे भारतीय संस्कृतीच्या तळाशी पेटलेले अग्निकुंड आहे. दलित कथा या अग्निकुंडातील एक ठिणगी आहे."

दलित कथांना ज्यांनी साहित्याच्या यशोशिखराकडे नेले अशा काही महत्त्वपूर्ण दलित कथाकारांना डॉ.भालचंद्र फडके यांनी 'दलित कथेचे शिल्पकार' असे संबोधले आहे. अण्णा भाऊ साठे, शंकरराव खरात, बाबुराव बागूल, ना.रा. शेंडे, दया पवार, वामन होवाळ, केशव मेश्राम, योगिराज वाघमारे, अर्जुन डांगळे, अमिताभ, योगेंद्र मेश्राम या कथा विश्वाच्या शिल्पकारांमध्ये बाबुराव बागूल यांच्या नावाचाही उल्लेख करावा लागेल.

दलित कथेची जडणघडण होत असताना तिला मानाचे स्थान मिळवून देणारे दलित कथेचे शिल्पकार म्हणजे बाबुराव बागूल. त्यांच्या कथालेखनाच्या प्रेरणा वेगळ्या आहेत आणि त्यांच्या कथेचे स्वरूपही अण्णा भाऊ साठे, शंकरराव खरात यांच्यापेक्षा खूपच वेगळे आहे. 'जेव्हा मी जात चोरली होती' (1963), 'मरण स्वस्त होत आहे' (1969) हे दोन कथासंग्रह प्रसिद्ध आहेत व 'सूड' (1970) ही दीर्घ कथा आहे. बाबुराव बागूल यांच्या कथेतील नायक अस्मिता जागृत झालेला आहे. त्याचा नायक आतून घुसमटणारा आहे. दलित म्हणून येणारा अनुभव गुढ आणि गुंतागुंतीचा असतो. या अशा अनुभवातून बाबुराव बागूल यांची कथा भडक आणि आक्रस्ताळी वाटते. परंतु बाबुराव बागूल यांच्या समोरील समाजवास्तव आहे तो अनुभव आपोआपच भडक होऊन जातो.

'विद्रोह' कथेत जय भंगी समाजात जन्मलेला परंतु शिक्षणामुळे आत्मभान जागृत झालेला एक युवक त्याच्या समाजातील पारंपरिक व्यवसायातून बाहेर पडू पाहतो. जयची आई भानी मुनसीपालटीत काम करीत असते. घरात चार माणसे खाणारे असतात म्हणून त्यांचे वडील प्रभू यांना सुद्धा भंग्याचे काम करावे लागते. जय हा त्यांचा मुलगा. त्याचे शिक्षण मॅट्रिकपर्यंत झालेले आहे. त्याचे लग्न झालेले असून त्याची बायको शांती तिचीसुद्धा इच्छा आहे नवऱ्याने शिक्षण सोडावे आणि नोकरी धरून संसार सांभाळावा. जय आपल्या बापावर वैतागतो, "मला भंगीच करावयाचे होते तर शिकविलेत कशाला? माझ्या मनात स्वाभिमानाचे, ज्ञानाचे, माणूसकीचे दीप पेटविले कशाला?" जयच्या मनात देशाविरुद्ध, जातीविरुद्ध भयानक विद्रोह आहे. हिंदू संस्कृतीची चीड तो व्यक्त करताना म्हणतो, "कसली ही संस्कृती ? जिथे मुलगा जन्मदात्या आईस ती भंगी काम करते म्हणून तुच्छ लेखतो, तिचा द्वेष करतो. तिच्या हातचे अन्न खायला किस्सतो. ह्या संस्कृतीने अस्पृश्यता निर्माण केली नसती तर मी स्वतः वृद्ध मातेला प्रचंड पीडा देणारा दैत्य नसतो." मॉ। वडिलांच्या सांगण्यावरून आईची क्षमा मागतो.

जयने एका ऑफिसमध्ये अर्ज केलेला असतो. त्याठिकाणी नोकरी मिळेल असे त्याला वाटते. परंतु त्याचा साहेब त्याला मैला उचलण्याचे काम देतो. जयच्या आईला शिकलेल्या मुलाला असे काम दिल्याबद्दल वाईट वाटते. त्याला काम करू नकोस म्हणून ती सांगते. परंतु तो ऐकत नाही. जयची अवस्था पाहून ती बेशुद्ध पडते. तिला सावरण्याच्या गडबडीत जयच्या हातून घाणीचा डब्बा सुटतो. त्याचे सर्वांग घाणीने भरलेले पाहून गाडीवान शिव्या देतो. जयने शिव्या देणाऱ्या गाडीवानाला अंगावर घेत मारत सुटतो. जयचे मन सान्या व्यवस्थेविरुद्ध पेटून उठते. भांडण चालू असताना जयच्या अंगाची घाण आपल्या अंगाला लागणार नाही याची काळजी जमलेली मंडळी घेत होती. जयला मानसिक धक्का बसल्यामुळे तो बेफाम झाला. जेव्हा गाडीवान प्रेतासारखा कोसळला, त्यावेळी जयच्या अंगातील राग ओसरला. आपला मुलगा वेडा झाला की काय या धसक्याने आईची दातखिळी बसली. माणसे उभीच होती परंतु अंतःकरणात भटकत असलेल्या विद्रोहाची प्रचिती कोणालाच येत नव्हती. कारण त्यांची मने मनुने मारून टाकली होती. जयचा विरोध गाडीवानाविरुद्ध नाही तर तमाम शोषणाविरुद्ध आहे. गाडीवान एक प्रतिक मात्र आहे.

‘जेव्हा मी जात चोरली’ या कथेच्या प्रारंभी ते लिहितात की, “या दुर्दैवी देशात माणसाने दलित जातीत जन्म घेवू नये. घेतल्यास असे दुःख, असा अपमान सहन करावा लागतो की, त्यातून मरण बरे वाटू लागले. विष प्यारे होते.” नोकरीसाठी जात चोरणाऱ्या ‘मी’ ला जातीभेदाच्या रानटी रुढीने रक्तबंबाळ व्हावे लागते. या कथेत आंबेडकरी वृत्ती आणि दुसरीकडे जात जाहीर झाल्याचे अपमानकारक जिणे, जगण्याची तयारी नसल्यामुळे या कथेत ‘मी’ आणि ‘काशीनाथ’ ही दोन पात्रे समोरासमोर येतात. ‘मी’ ला जात कळल्यावर तो भरपूर मार खातो. काशीनाथ हा स्वाभिमानी आहे. अस्पृश्य म्हणून त्याला सर्व छेडतात तेव्हा तो अस्पृश्यांविरुद्ध बंड करून उठतो आणि मास्तराला म्हणतो,

‘मास्तर, चला पोलिस स्टेशनवर’

‘नको.’

‘तुम्ही या मुर्खाचा मार सहन केला तरी कसा?’

‘त्याचा मार मी कुठे खाल्ला? मनुने मला मारले। चल काशीनाथ.’

अशा मनुप्रणित चातुर्वर्ण्याच्या कल्पनेवर आरोप ठेवतात. या मनुस्मृतीत हिंदूप्रणित ग्रंथातून शुद्र म्हणजे अगदी तळागाळातला.

‘बोव्हाडा’ या कथेत जन्मजात अस्पृश्यतेमुळे निर्माण झालेल्या दुःखाचे चित्रण आले आहे. समाजातील अनेक जाचक रुढीविरुद्ध, विषमतेविरुद्ध दलितांनी बंड पुकारल्याचे दिसते. ‘मला दामूला, तुमच्या गावच्या महाराला सोंग पाहिजे अन् तेबी नरसिवाचंच.’ दामू महार नरसिंहाचे सोंग गावच्या इर्ष्याला पेटून मागत असतो आणि त्याला मिळू नये म्हणून कारस्थान करतात. महाराला सोंग दिल्यामुळे धर्म बुडेल, देव बाटेल, नीतिमत्ता संपेल आणि महार वरचढ होतील त्यामुळे ही मंडळी संताप व्यक्त करतात. पण दामू इर्ष्यालाच पडलेला असतो. काही झाले तरी सोंग मिळवायचेच ठरवितो.

कर्मठ वृत्तीचे रघु अरिगळा, लक्षा पुजारी, शामराव जगन्नाथ, गणपतराव पाटील, शामराव देशमुख, करीम मामा ही सर्व मंडळी दामू महाराला सोंग मिळू नये म्हणून प्रयत्न करतात. त्यांच्या मनात जातियता इतकी भिनली आहे की, दामूचे नाव घेताच तिरस्कार करतात. दामूला याचे दुःख होते. पण आपणही माणूसच आहोत इर्ष्याला पेटून अखेर 600 रु. देऊन नरसिंहाचे सोंग विकत घेतो. दामूची नरसिंहाचे सोंग घेण्याची जिद्द आणि गावात महारांची जागृत झालेली अस्मिता दिसून येते. आंबेडकरी चळवळीचा परिणाम खोलावर बिंबल्यामुळे दामूची स्वाभिमान वृत्ती जागृत झाली.

‘बोव्हाडा’, ‘विद्रोह’, ‘जेव्हा मी जात चोरली होती’ या तीन कथांचा घाट वेगळा आहे. या कथातील नायकाच्या नसानसामध्ये आंबेडकरी विचार ठासून भरला आहे. दामू, जय, काशीनाथ हे कथानक सामाजिक अन्यायविरुद्ध पेटून उठतात. या कथांमध्ये दलित विरुद्ध दलितेतर असा संघर्ष उभा केला आहे. दामूचा अपवाद सोडला तर जय व काशीनाथ हे सुशिक्षित नायक आहेत.

वरील कथांतील नायक आंबेडकरी चळवळीतील दिसतात. त्यांना आंबेडकरी विचारांचा पराभव मान्य नसतो.

निष्कर्ष

- 1) दलित कथेचे प्रेरणास्थान डॉ.बाबासाहेब आंबेडकर आहेत.
- 2) दलित कथांतून जे भोगलं, अनुभवलं त्याचे वास्तव चित्रण दिसून येते.
- 3) दलित कथेला विद्रोहाची धार आहे.
- 4) दलित कथेतील माणसे पोटासाठी धडपड करताना दिसतात.
- 5) दलित कथेतून ग्रामीण जीवनाबरोबर शहरी जीवन साकार झाले आहे.
- 6) दलित कथेतील माणसे अन्यायाविरुद्ध पेटून उठतात.
- 7) दलित कथा चळवळीतून जन्माला आली आहे.

संदर्भ ग्रंथ

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भारतीय क्रीडा क्षेत्रामधील महिलांचे योगदान

प्रा. सुरेश मारुती जाधव

एम.ए., एम.पी.एड.

राजाराम कॉलेज, कोल्हापूर व महिला महाविद्यालय, कसबा बीड.

प्रास्ताविक :

पूर्वी भारतामध्ये पाहता महिलांना दुय्यम दर्जा दिला जात होता. महिलांनी फक्त चूल आणि मूल हया कल्पनेखाली वागणूक दिली जात होती. पण 21 व्या या युगात महिला या पुरुषांच्या खांदयाला खांदा लावून काम करत आहेत. समाजामध्ये, मानवतेमध्ये स्त्रियांचे महत्व दिवसेंदिवस वाढत चालले आहे. स्त्रिया प्रत्येक क्षेत्रामध्ये पुरुषांपेक्षा श्रेष्ठ ठरत आहेत. तशाच त्या क्रीडा क्षेत्रामध्ये देखील मागे नाहीत. आज खेळामध्ये स्त्रियांचा सहभाग जास्त आहे. त्यामुळे त्या स्त्रियांना समाजामध्ये चांगले स्थान मिळत आहे. त्या कोणत्याच खेळामध्ये मागे नाहीत. त्या क्रीडा क्षेत्रातही जिल्हा राज्यस्तरीय, राष्ट्रीय व आंतरराष्ट्रीय पदके मिळवून देत आहेत. त्या भारत देशाचे नाव रोशन करीत आहेत. मानवतेच्या दृष्टिकोनातून पाहता महिला हया सक्षम आहेत व त्यांनी आपली ताकद दाखवून दिली आहे? त्या आज क्रीडा क्षेत्रात चांगली भरारी घेत आहेत.

ऑलिम्पिक इतिहास :

ऑलिम्पिक स्पर्धा ही अनेक देश एकत्र येवून साजरी करतात. या स्पर्धा दर 4 वर्षातून एकदा घेतली जाते. पहिली ऑलिम्पिक स्पर्धा ही सन 1896 रोजी अथेन्समध्ये घेण्यात आली. या स्पर्धेमध्ये भारताचा सहभाग नव्हता व स्त्रियांचाही सहभाग नव्हता. असे मानले जात होते की, महिलांचा सहभाग हा बोअरींग व चुकीचा मानला जात होता. पण सन 1900 या साली चार वर्षांनी घेण्यात आलेल्या ऑलिम्पिक स्पर्धेमध्ये प्रथम महिलांचा सहभाग नोंदविण्यात आला. यामध्ये 11 महिलांनी सहभाग नोंदवला.

भारतीय महिला :

एखाद्या भारतीय महिला खेळाडूने पदक मिळविण्यासाठी भारताला तब्बल 100 वर्षे वाट पहावी लागली आहे. सिडनी येथे 2000 साली झालेल्या ऑलिम्पिकमध्ये भारताचा कर्नम मल्लेश्वरीने वेट लिफ्टिंगमध्ये कांस्यपदक जिंकले व तीच पहिली महिला ऑलिम्पिक पदकवीर ठरली आहे. त्यानंतर लंडन ऑलिम्पिक 2012 मध्ये साहिना नेहवाल व मेरी कोम यांनी कांस्यपदकाची कमाई केली.

ऑलिम्पिक आणि भारतीय महिला :

गेल्या काही काळापासून महिलांमध्ये खेळाविषयी जागृती होत असल्याचे पहायला मिळते आहे. सध्या प्रत्येक खेळात महिला पुरुषांच्या बरोबरीने आपला ठसा उमटवताना दिसत आहेत. यामध्ये कर्नम मल्लेश्वरी, साहिना नेहवाल, मेरी कोम, पी.व्ही. सिंधू, तेजस्विनी सावंत, राही सरनोबत, विनेश पोगट, साक्षी मल्लिक, दीपा कर्माकर अशा अनेक महिला खेळाडूंनी ऑलिम्पिक पदके मिळविली आहेत.

भारतीय महिला खेळाडूंचा वाढता सहभाग :

भारतीय महिला यापूर्वी खेळामध्ये सहभाग घेत नव्हत्या. कारण खेळ हा फक्त पुरुषांनी खेळावयाचा असे मानले जात होते. पण आता बघितले तर महिला हया भारतामध्ये जिल्हा, राज्य, राष्ट्रीय स्तरावर विविध खेळामध्ये सहभाग घेत आहेत व त्या ठिकाणी अनेक चांगल्याप्रकारे चांगली कामगिरी करीत आहेत. तसेच आंतरराष्ट्रीय स्तरावरही मुली/महिला हया अनेक खेळ प्रकारात पदके मिळवित आहेत. आज ऑलिम्पिकमध्ये महिलांचा सहभाग मोठया प्रमाणात आहे. तसेच त्या शालेय

स्तरापासून त्यांना खेळाचे धडे शिकवले जात आहेत. खेळाद्वारेच त्या महिला आपला विकास करीत आहेत. तसेच त्या नोकरीच्या ठिकाणीही रुजू आहेत. क्रीडा शिक्षिका म्हणून त्या काम पाहत आहेत तसेच कोच म्हणूनही अनेक महिला खेळाडू तयार करीत आहेत.

साहिना नेहवाल :

साहिना नेहवाल आंतरराष्ट्रीय स्तरावरील बहुतांश बॅडमिंटन स्पर्धा जिंकून भारतीयांसमोर एक सुवर्णमय इतिहास रचला आहे. तिने भारतीयांसमोर एक नवा आदर्श निर्माण केला. दिनांक 24 जून 2010 रोजी महिला बॅडमिंटनच्या जागतिक क्रमवारीत तिसरा क्रमांक प्राप्त केला. 15 जुलै 2010 रोजी बॅडमिंटनमध्ये (64791.24 गुण) प्राप्त करून दुसरा क्रमांक प्राप्त केला. ही तिची सर्वोच्च कामगिरी आहे.

राष्ट्रकुल - क्रीडा स्पर्धा :

सायना नेहवालने इंग्लंडतर्फे आयोजित केलेल्या विविध राष्ट्रकुल स्पर्धेमध्ये सहभागी होऊन पुढीलप्रमाणे सरस कामगिरी बजावली.

वर्ष	बॅडमिंटन स्पर्धा	क्रमांक	पदक
2004	कॉमन वेल्थ युथ गेम्स	द्वितीय	रौप्य
2006	कॉमन वेल्थ गेम्स	तृतीय	कांस्य
2008	कॉमन वेल्थ युथ गेम्स	प्रथम	सुवर्ण
2010	कॉमन वेल्थ गेम्स	प्रथम	सुवर्ण

आशियास्तरीय कामगिरी :

सायना नेहवालने आशिया स्तरावर आयोजित केलेल्या विविध बॅडमिंटन स्पर्धेमध्ये सहभागी होऊन पुढीलप्रमाणे कामगिरी बजावली.

वर्ष	बॅडमिंटन स्पर्धा	क्रमांक	पदक
2005	एशियन सॅटेलाईट बॅडमिंटन टूर्नामेंट	प्रथम	सुवर्णपदक
2006	एशियन सॅटेलाईट बॅडमिंटन टूर्नामेंट	प्रथम	सुवर्णपदक
2010	बॅडमिंटन आशिया चॅम्पियनशीप	तृतीय	कांस्यपदक

संदर्भ :- books.google.co.in. - fn- 28/8/2018

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महान मेरी, युवा आयकॉन असे अनेक प्रकारचे पुरस्कार मिळविले आहेत. हे योगदान भारतीयांसाठी खूप मोलाचे आहे.

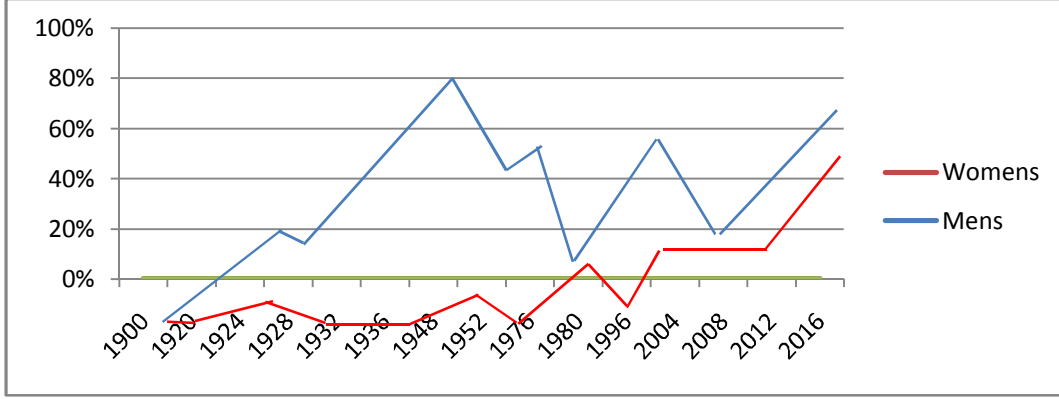
संदर्भ :- books.google.co.in. - fn- 28/8/2018

विनेश पोगट :

कुस्तीसारख्या ताकदीच्या खेळामध्ये व पुरुषांनी खेळल्या जाणाऱ्या कुस्ती खेळात महिला कुस्ती खेळून आपले व देशाचे नाव भारतीय इतिहासामध्ये सुवर्णअक्षरांत कोरले आहे. तिला अनेक संकटांना सामोरे जायला लागले होते. खूप कष्ट व मेहनत करून पहिल्या महिला कुस्तीपटू होण्याचे स्वप्न आज तिने पूर्ण केले आहे. आज कुस्तीक्षेत्रात मुलींचा शालेय स्तरापासून सहभाग वाढत आहे. हा खेळ एक साहसी खेळ म्हणून पहिला जातो.

यातील एशियन गेम्समध्ये महिलांचा पदक तालिकामध्ये भारतीय महिला हया आठव्या स्थानी होत्या. आता एशियन गेम्स 2018 मध्ये चालू निकालानुसार तिसऱ्या स्थानी सुवर्ण, रजत व कांस्य पदक मिळवून विराजमान झाल्या आहेत. हा भारतीय इतिहासामधील सुवर्णमय काळ महिलांच्या गटामध्ये तिसरे स्थान प्राप्त करून लिहिला आहे. तसेच राही सरनोबत हिने शुटींग प्रकारामध्ये सुवर्णवेध घेऊन भारताचे नांव इतिहासात कोरले आहे.

महिला खेळाडूंचा वाढता सहभाग आलेख



संदर्भ : विकीपिडीया

एशियन गेम्स महिला खेळाडू : 2018

एशियन गेम्समध्ये भारतीय महिला खेळाडू मोठ्या प्रमाणात सहभागी झाल्या आहेत. यामध्ये सुध्दा साहिना नेहवाल, विनेश पोगट, राही सरनोबत, दुती चंद, स्वप्ना बर्मन, पी.व्ही. सिंधू, हिमा दास यांनी सुवर्ण, रजत व कांस्य पदके मिळविली.

महिला खेळाडूंना प्रोत्साहन :

भारतीय महिला खेळाडूंना अनेक प्रकारच्या खेळाची माहिती नसते व त्या खेळाविषयी त्यांना योग्य प्रकारे शिक्षण मिळत नाही. जर महिला खेळाडूंना स्कूलमध्येच विविध खेळाची माहिती सांगून त्या खेळ प्रकारामध्ये महिला खेळाडूंचा सहभाग वाढवावा. त्यांना त्या खेळाविषयी संपूर्ण माहिती देण्यात यावी. महिला खेळाडूंना अनेक प्रकारच्या खेळामध्ये सहभागी करून विविध स्पर्धेमध्ये सहभागी करावे, असे केल्याने भारतीय महिला खेळाडू जास्त प्रमाणात घडतील व ऑलिम्पिक, आशिया अशा अनेक आंतरराष्ट्रीय खेळामध्ये पदके मिळवतील.

महिला खेळाडूंना सोयीसुविधा व उपाययोजना :

महिला हया खेळामध्ये चांगली कामगिरी करण्यासाठी त्यांना त्या खेळाच्या साहित्याचा पुरवठा केला पाहिजे. आज भारतात ज्या ठिकाणी महिला खेळाडू सराव करतात त्या ठिकाणी साहित्यही नसते व असलेले साहित्य निकृष्ट दर्जाचे असते. तसेच त्यांना कोच व ग्राऊंड ही योग्य प्रकारचे मिळत नाही. म्हणून सरकारने त्यांना सर्व सोयी उपलब्ध करून द्याव्यात. त्यामुळे अजूनही देशाचे नाव व महिला खेळाडू हया ऑलिम्पिक व एशियन गेम्समध्ये पदक मिळवून आणतील.

एकत्रित पाहता महिला हया पूर्णपणे आपल्या पायावर उभ्या राहून अनेक क्षेत्रामध्ये तसेच खेळामध्ये आपले योगदान देवून देशाचे नांव उंचावत आहेत.

सारांश :

एकत्रित पाहता भारत सरकारने महिलांसाठी मिळवून आणलेल्या सुवर्ण, रजत व रौप्य पदक पाहून भारतामध्ये खेळो इंडिया ही संकल्पना अंमलात आणली. प्रत्येक शाळेमध्ये मुलांनी खेळले पाहिजे. खेळाचा विकास झाला पाहिजे व महिला खेळाडूंची संख्या वाढली पाहिजे हे उद्दिष्ट ठेवले. क्रिडा क्षेत्रामध्ये पदक विजेत्या खेळाडूंना भारत सरकारने नोकरीमध्ये प्राधान्य दिले आहे. महिला खेळाडूंना 5 टक्के आरक्षण नोकरीमध्ये दिले आहे. यावरून असे लक्षात येते की, महिला या पुरुषापेक्षा सरस ठरत

आहे व त्यांनी आपले स्थान समाजामध्ये बदलले आहे. यावरून असे लक्षात येईल की, स्त्रियांना खेळामधील सहभाग हळूहळू वाढत जाऊन 2012 पासून 2016 पर्यंत मोठ्या प्रमाणात वाढत आहे. यावरून मानवतेमध्ये स्त्रियांचे स्थान लक्षात येत आहे.

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तुलनात्मक अभ्यासातील शासन आणि राजकारण**प्रा.डॉ. उत्तम हुसनाजी मानवते**

कै.बापूसाहेब पाटील एकंबेकर ग्रामीण कॉलेज, हनेगाव ता.देगलूर जि.नांदेड

प्रस्तावना :

सामाजिक शास्त्रात तुलनात्मक अभ्यास करण्याची मोठ्या प्रमाणात सुरुवात 1930 सालच्या जागतिक आर्थिक मंदी नंतर झालेली दिसून येते. त्याला थोडा फार हातभार लागला. तो दुसऱ्या जागतिक महायुद्धाचा मंदी आणि दुसऱ्या महायुद्धानंतर सर्वच देशातील शासनाच्या जबाबदाऱ्या मोठ्या प्रमाणात वाढल्या होत्या. कारण सर्वच देशातील परिस्थिती मध्ये आमुलाग्र परिवर्तन घडून आले होते. शासन संस्था पुढील सर्वात महत्वाचे कार्य म्हणजे राष्ट्र उभारणी आणि सामाजिक न्यायाची निर्मिती म्हणून राजकारणाला महत्व प्राप्त झाले. शासन हे सार्वजनिक क्षेत्रा बाबतीत निर्णय घेत असते. त्या निर्णयास काही बाबतीत हितसंबंधी गट हे अनुकूल किंवा विरोध करण्याचे धोरण अवलंबत असते. देशात गट सुद्धा वेगवेगळे असतात. त्यांच्यावर नियंत्रण ठेवण्याचे आणि त्यांच्या मध्ये समतोल साधण्याचे मोठे कार्य शासनाला करावे लागते. विविध देशातील राजकारण सुद्धा वेगवेगळे असते. कारण प्रत्येक देशातील सामाजिक, आर्थिक परिस्थिती सारखी असत नाही. काही प्रगत देश काही विकसीत तर काही अविकसीत देश असतात. त्यांच्या-त्यांच्या देशातील शासनाचे कार्य नागरीकांचे सहकार्य, त्या-त्या देशातील सांस्कृतिक, सामाजिक योगदान काय आहे. लोकशाही मुल्याविषयीची त्यांना किती जाणीव आहे. अशा अनेक घटकांच्या बाबतीत भिन्नता असते. त्याच बरोबर प्रत्येक राजकीय व्यवस्था ऐतिहासिक वारसा आणि भौगोलिक परिस्थिती यांच्या उदभवणाऱ्या पर्यावरण चौकटीत कार्य करत असते. त्याच बरोबर राजकीय व्यवस्थांची क्षमता किती ती कशा प्रकारचे कार्य करते. यावर देखील तुलना करणे शक्य ठरत असते. तसेच काही ठिकाणी लोकशाही शासन व्यवस्था काही ठिकाणी हुकूमशाही शासन व्यवस्था असतात. लोकशाही व्यवस्था ह्या मतदानाच्या माध्यमातून, राजकीय बदल आर्थिक आणि सामाजिक उद्दिष्टांची पूर्तता करताना दिसून येतात. त्यांची व्यक्ती स्वातंत्र्य आणि मानवाधिकार यावर श्रद्धा असते. या उलट हुकूमशाही शासन व्यवस्थे मध्ये व्यक्ती स्वातंत्र्याला महत्त्व न देता सामाजिक न्यायाला प्राधान्य देतो असे भासवतात आणि बळाच्या वापराचे समर्थन करतात. त्या दृष्टीकोनातून प्रस्तुत लिखनात सामाजिक शास्त्रामध्ये शासन आणि राजकारण कशा प्रकारे तुलना करता येईल याचा अभ्यास करण्याचा प्रयत्न केला आहे.

उद्देश -

1. तुलनात्मक शासन आणि राजकारणाचा अर्थ समजून घेणे.
2. तुलनात्मक शासन आणि राजकारण विषयाची व्याप्ती अभ्यासणे.
3. तुलनात्मक शासन आणि राजकारण संकल्पना अभ्यासणे.
4. तुलनात्मक शासन आणि राजकारणाचे महत्त्व जाणून घेणे.

अर्थ -

तुलनात्मक राजकारण म्हणजे काय? याचा ढोबळमानाने अर्थ असा सांगता येईल की, वेगवेगळ्या समाजाचा संपूर्ण राज्य व्यवहार आणि राजकीय वर्तन यांचा अभ्यास होय असे म्हणता येईल. तुलनात्मक राजकारण म्हणजे अनेक देशांच्या राजकारणाचा अनुभव घेणे, तुलनात्मक राजकारणामध्ये कोणत्या प्रकारचे साम्य आहे. फरक कोणता, फरक किती आहे हे शोधणे होय. जगामध्ये एकूण 225 च्या जवळपास राजकीय व्यवस्था आहेत. त्यांच्या सर्व शासन व्यवस्थांच्या घटकांचा अभ्यास आज वेगवेगळ्या तंत्राच्या सहाय्याने तथ्य गोळा करून, तर्काचा आधार घेऊन मोजमापाच्या द्वारे, तुलना केली जाते आणि अभ्यास केला जातो. तुलनात्मक राजकारणाचा शास्त्र शुद्ध अर्थ काही शास्त्रज्ञानी सांगितला आहे. तो अर्थ खालील प्रमाणे आहे.

1) हॅरी एक्स्टीन - हॅरी एक्स्टीनच्या मते तुलनात्मक राजकारण म्हणजे राजकीय व्यवस्थांचे विश्लेषण आहे. त्यामध्ये प्रकारांचे वर्गीकरण, विकासाचे प्रारूप आणि गतकाळातील व्यवस्थांचे प्रत्यक्ष स्वरूपातील अवलोकन करणे होय.

2) मॅक्रिडीस वॉर्डने - राजकीय व्यवस्थेत तीन घटकांचा समावेश केला आहे.

1) ऐतिहासिक परंपरा, भौगोलिक स्थिती, नैसर्गिक साधने, सामाजिक आर्थिक रचना, विचार प्रणाली, राजकीय मुल्य 2) शासनाच्या संचलन पध्दती शासनाच्या संरचना 3) राजकीय पक्ष, दबावगट, राजकीय नेत्रत्व या घटकांचा अभ्यास तुलनात्मक पध्दतीने करणे म्हणजे तुलनात्मक राजकारण होय असे म्हटले आहे.

सर्व साधारणपणे असे म्हणता येईल की, तुलनात्मक राजकारण म्हणजे वेगवेगळ्या देशाचे कार्यकारी मंडळ, कायदे मंडळ, न्यायमंडळ तसेच राजकीय व्यवस्थेमधील राजकीय प्रक्रिया, राजकीय वर्तणूक स्वयंसेवी संस्था मधील अनौपचारिक संबंध याचा अभ्यास होय.

तुलनात्मक अभ्यासाची निर्मिती -

तुलनात्मक राजकारणाच्या अभ्यासाची निर्मिती आधुनिक काळातील समजली जात असली तरी ती प्राचीन काळातीलच आहे असे म्हणता येईल. कारण अॅरिस्टॉटलने त्यावेळी 158 नगरराज्यातील शासन व्यवस्थांचा अभ्यास करून राज्याचे वर्गीकरण केले होते. तसेच सिसरो, रोमन विचारवंत मॉन्टेस्कुयू आणि आधुनिक राज्यशास्त्राचा जनक मॅकेव्हली यांनी सुद्धा आपापल्या सिध्दांताची मांडणी करताना इतर देशातील शासन संस्थांची तुलना केलेली दिसून येते. उदा. लॉर्ड ब्राईस आधुनिक लोकशाही आणि हेन्रीमेन हा अभ्यासक तुलनात्मक अभ्यासावर भर देताना दिसून येतो असे असले तरी ह्या अभ्यासकांची मांडणी हे परंपरागत पध्दतीवर आधारलेली होती. आधुनिक काळात या अभ्यासाला तुलनात्मक शासन असे म्हणतात. यात वेगवेगळ्या देशांच्या राज्यघटना कशा प्रकारच्या आहेत. शासन पध्दती कशा प्रकारच्या, कायदे मंडळ, न्याय मंडळे यांची तुलना केली जाते. या बरोबरच तुलनात्मक राजकारणाचा सुद्धा अभ्यास केला जातो. यात संस्थात्मक अभ्यासा सोबतच वेगवेगळ्या समाजाचे राज्यव्यवहार, राजकीय वर्तणूक राजकीय प्रक्रिया उदा. मतदान प्रक्रिया, राजकीय पक्ष, दबावगट याचा अभ्यास केला जाताना दिसून येतो.

तुलनात्मक अभ्यासाच्या संकल्पना -

तुलनात्मक राजकारण काही संकल्पनेवर आधारीत आहे. त्यामध्ये चार संकल्पना महत्वाच्या आहेत. त्यांची मांडणी खालील प्रमाणे केली आहे.

1) राजकीय संस्कृती - लोक राजकारणाकडे कशाप्रकारे बघतात त्यांच्या दृष्टीकोनास राजकीय संस्कृती असे म्हणतात. लोकांच्या या दृष्टीकोनावर समाजात ज्या रुढी, परंपरा भूतकाळातील घटना आणि ऐतिहासिक वारसा या घटकाचा प्रभाव पडलेला दिसतो. राजकीय संस्कृती म्हणजे काय? याचा विचार केल्यास असे म्हणता येईल की, "प्रत्येक समाजाचा एक राजकीय स्थायीभाव असतो. त्यांच्या गुणवैशिष्ट्यांना राजकीय संस्कृती असे म्हणतात. लुसीयन पायला असे वाटते की, प्रत्येक व्यक्ती ही तिच्या समाजातील लोकांचे राजकारण बाबतचे ज्ञान, भावना आणि ऐतिहासिक संदर्भ यातून शिक्षण घेत असते. सारांश मध्ये असे म्हणता येईल की, लोकांचा आपल्या राजकीय व्यवस्थेकडे पाहण्याचा भावनिक, मुल्यविषयक, परंपरागत श्रद्धा यातून जो दृष्टीकोन तयार होतो. त्याला राजकीय संस्कृती असे म्हणता येईल." राजकीय संस्कृती तीन प्रकारची असू शकते. 1) तुटक 2) प्रजाजन आणि 3) सहभागी संस्कृती

2) राजकीय विकास - जगात तीन प्रकारची राष्ट्रे आहेत. 1) विकसीत 2) विकसनशील आणि 3) अविकसीत ज्या राष्ट्रांनी विकास केला तो विकास कोणत्या दृष्टीकोनातून झाला आहे. त्याचा संदर्भ घेऊन तो विकसीत आणि अविकसीत राष्ट्रांसाठी लावला जातो. ही संकल्पना अर्थशास्त्र आणि समाजशास्त्रात प्रामुख्याने वापरता होती. आता ही संकल्पना राजकीय शास्त्रज्ञ सुद्धा वापरताना दिसून येतात. राजकीय विकास म्हणजे काय याचा अर्थ असा सांगता येईल की, राजकीय विकास म्हणजे जनआंदोलने आणि लोकांचा राजकीय सहभाग वाढवणे होय. या करीता मतदान अधिकार मोठ्या प्रमाणात वाढवणे, निर्णय प्रक्रिया खुली करणे, लोकांना लोकशाही मुल्य वाढवणे, यामुळे लोकशाही प्रक्रिया वृद्धीगंत होत असते. राजकीय विकास म्हणजे राजकीय स्थैर्य असे सुद्धा म्हणतात. लिपसेट आणि कार्ल ड्वाईस यांनी राजकीय विकास म्हणजे आधुनिकीकरण असे म्हटले आहे. याचा अभ्यास म्हणजे तुलनात्मक राजकारणाचाच भाग आहे असे म्हणता येईल.

3) राजकीय संसूचन - संसूचन म्हणजे संवाद साधने होय. संसूचन हे संदेश वहनाचे एक माध्यम आहे. एका भागातून दुसऱ्या भागात नेऊन विश्वाचे नियमन आणि नियंत्रण करत असते. लोकांच्या मागण्या एका भागातून दुसऱ्या भागात नेण्याचे कार्य संसूचना द्वारे केल्या जाते. राजकीय पक्ष आणि दबावगट सुद्धा आपल्या मागण्या राजकीय व्यवस्थेमार्फत पोहोचवताना संसूचनाचा वापर करताना दिसून येतात. वेगवेगळ्या व्यवस्था ह्या वेगवेगळ्या संसूचनाचा वापर करतात. यामध्ये छुपी, विस्तृत, नेमकी, अलिप्त, भावनिक असे संसूचनाचे प्रकार दिसून येतात.

4) राजकीय सामाजिकीकरण - राजकीय सामाजिकीकरण म्हणजे राजकीय व्यवस्थेत मान्य असणाऱ्या आणि ती व्यवस्था चांगली चालण्याच्या उद्देशाने असणारे मापदंड आणि वर्णनाचे प्रारूप ज्या प्रक्रियेद्वारे व्यक्ती आकलन करतात त्यांना राजकीय सामाजिकीकरण असे म्हणतात. राजकीय सामाजिकीकरणामुळे कोणते कार्य करावे कोणते करू नये. हे समजण्यास मदत होते. ही प्रक्रिया मुद्दाम किंवा जाणीवपूर्वक घडणे तसेच अजानतेपणी सुद्धा घडत असते यात काही घटक कारणीभूत ठरत असतात. राजकीय

सामाजिकीकरणातून आपणास राष्ट्रध्वज, राष्ट्रगीत आणि देश व राज्याची ओळख होत असते. राजकीय सामाजिकीकरणात व्यक्तीचा विकास करून त्यांना राजकीय समाजात चांगली भूमिका बजावण्यासाठी उद्युक्त करणे हा चांगला उद्देश दिसून येतो.

तुलनात्मक राजकारणाचे महत्त्व -

पूर्वीच्या काळी एकूण जगच अविकसीत होते त्यामुळे सर्व राष्ट्रांनाच परस्परांची माहिती होत नव्हती. परंतु आधुनिक सर्वच क्षेत्रातील क्रांतीने जग खूप जवळ आले आहे असे म्हणता येईल. त्यामुळे तुलनात्मक राजकारणाचे महत्त्व सुध्दा वाढले आहे. ते खालील प्रमाणे सांगता येईल.

1. राजकीय प्रश्न समस्या सोडविण्यासाठी
2. राजकीय व्यवस्थेत सतर्कता आणण्यासाठी
3. सरंचनांची जाणीव होण्यासाठी
4. भ्रष्टाचारास आळा घालण्यासाठी
5. सनदी सेवांच्या समस्यांची सोडवणूक करण्यासाठी
6. लोकशाहीतील मर्मस्थळे शोधून उचीत सुधारणा घडवून आणण्यासाठी
7. इतर देशातील साम्य आणि भेद शोधण्यासाठी

सारांश -

आधुनिक काळात तुलनात्मक अभ्यासाच्या पध्दतीवर अभ्यास करताना असे दिसून आले की, या अभ्यासाचा विकास मोठ्या प्रमाणात झाला आहे. ते या क्षेत्रात असलेल्या विचारवंतांच्या संख्येवरून आणि विचारवंता वरून दिसून येते. या क्षेत्रात डेव्हिड इस्टन ग्रॅबिअल अल्मंड, जेम्स कोलमन, कार्ल ड्वाईस, जी.बी. पॉवेल, हेरॉल्ड लॉस्वेल, रॉबर्ट ढाल, एडवर्ड शील्स, हॅरी एक्सटीन, डेव्हिड अँप्टर, लुसीयन पाय, सिडने व्हर्बा आणि मायरन वायनर या सारखे नामचीन विचारवंत असल्यामुळे या विषयाला मोठ्या प्रमाणात महत्त्व प्राप्त झाले आहे.

संदर्भ :

1. तुलनात्मक राजकीय व्यवस्था - प्रा.घुंगरेकर चिं.घ.
2. तुलनात्मक शासन आणि राजकारण, डॉ.रमेश ढोबळे
3. शासन और राजनिती तुलनात्मक अध्ययन, तायल बी.बी.
4. चीन व जपानचा राजकीय इतिहास, डॉ.गुजर यादव

स्त्री उद्योजकासमोरील आव्हाने

कृ. सुलक्षणा भारत पाटील
संशोधक

श्री हावगीस्वामी महाविद्यालय, उदगीर जि.लातूर

भारत हा कृषिप्रधान देश आहे असे आपण म्हणतो आणि या कृषी अर्थव्यवस्था युक्त समाजाचा 48 टक्के श्रमपुरवठा हा स्त्रियांच्या माध्यमातून होतो. कृषीची सुरुवातच मूळात स्त्रियांकडून झाल्याचे इतिहास सांगतो. असे असले तरी प्रत्येक कालखंडात स्त्री ही उपेक्षितच राहिली. अगदी उत्तर वैदिक काळापासून ते आजपर्यंत स्त्रियांची स्थिती दयनीय होती. त्यांच्यापासून मूलभूत अधिकारसुद्धा काढून घेण्यात आले होते. केवळ 'चूल आणि मूल' इतकीच त्यांची सीमा निश्चित करण्यात आली होती. परंतु भारतात ब्रिटिशांच्या आगमनानंतर अनेक सामाजिक सुधारणा घडून आल्या व स्त्रीविषयक वाईट चालीरिती, रुढी परंपरा यांना कायद्याने व समाजाने प्रतिबंध घातला आणि हळूहळू स्त्री शिक्षणाची वाटचाल सुरु झाली. यातून स्त्रियांना स्वतःच्या हक्क आणि कर्तव्याची जाणीव होऊन अनेक स्त्रियांनी आपल्या होणाऱ्या अत्याचाराविरुद्ध आवाज उठवण्याचा प्रयत्न केला. यातूनच स्त्रीविषयक समाजजागृती घडवण्याचा प्रयत्न झाला आणि त्यात यशही प्राप्त झाले असले तरी स्त्रियांचे प्रश्न संपले असे नाही. आज स्त्रिया वेगवेगळ्या क्षेत्रात काम करतात पण कामाच्या प्रत्येक ठिकाणी स्त्रियांवर अन्याय होताना दिसतो. जागतिकीकरणाच्या प्रक्रियेत प्रसिद्धी माध्यमामुळे समाजात आज आमूलाग्र बदल होत आहेत. हे बदल सामाजिक आणि आर्थिक क्षेत्रात प्रामुख्याने होताना दिसतात. जागतिकीकरणाच्या प्रभावामुळे भारतातील उद्योग क्षेत्रात आमूलाग्र बदल घडून येताना दिसतात. आंतरराष्ट्रीय बाजाराचा भारतीय समाजातील उद्योगक्षेत्रात सकारात्मक व नकारात्मक परिणाम दिसतात व मुख्य गोष्ट म्हणजे भारतातील आंतरराष्ट्रीय गुंतवणूकीत मोठी वाढ झाल्याचे आपण सांगू शकतो. शिक्षणाच्या प्रमाणात मग ती स्त्री असेल किंवा पुरुष यांच्यात मोठी वाढ झाल्याचे दिसून येते आणि याचाच परिणाम म्हणून आज स्त्री प्रत्येक क्षेत्रात वाटचाल करताना दिसते. आज मोठ्या प्रमाणात कुटीर, लघू आणि मोठ्या उद्योगात स्त्रियांची संख्या वाढताना दिसते. भारतात स्वातंत्र्य प्राप्तीनंतरचा कालखंड पाहिला तर असे दिसून येते की, 1981 मध्ये नोकरी व्यवसायातील स्त्रियांची संख्या 1967 होती. 1991 मध्ये ही संख्या 22.27 टक्के इतकी वाढली. सन 2001 मध्ये काम करणाऱ्या सर्वच क्षेत्रातील महिलांची संख्या यापेक्षा दुप्पटीने वाढल्याचे दिसून आले.¹ आज प्रत्येक क्षेत्रात स्त्री कार्यरत आहे. असे असले तरी त्यांच्या समस्या संपल्या आहेत हे आपण निश्चितपणे सांगू शकत नाही. प्रस्तुत शोधनिबंधात उद्योगक्षेत्रात काम करणाऱ्या स्त्रियांच्या समस्यांची सर्वसाधारण चर्चा करण्याचा प्रयत्न करण्यात येणार आहे.

संशोधनाची उद्दिष्टे :

- 1) महिलांच्या उद्योगक्षेत्रातील आर्थिक स्थितीचा सर्वसाधारण आढावा घेणे.
- 2) स्त्री उद्योजकासमोर निर्माण होणाऱ्या समस्यांचा आढावा घेणे.

गृहितके :

- 1) महिलांची उद्योग क्षेत्रातील कामगिरी उल्लेखनीय असली तरी स्त्री उद्योजकासमोर अनेक प्रश्न आणि समस्या निर्माण होताना दिसून येतात.
- 2) स्त्री उद्योजकासमोर आर्थिक आणि सामाजिक समस्यांचे प्रमाण सर्वाधिक दिसून येते.

संशोधन पद्धती :

प्रस्तुत संशोधनामध्ये द्वितीयक संशोधन पद्धतीच्या आधारे संशोधन करण्यात येणार असून यासाठी संदर्भ ग्रंथ, मासिक, संपादकीय लेख, वर्तमानपत्र, यांचा आधार घेण्यात आला आहे.

उद्योजक ही खऱ्या अर्थाने अर्थशास्त्रीय संकल्पना आहे. उद्योजक हा शब्द फ्रेंच भाषेतला असून 16 व्या शतकात लष्कराचे प्रतिनिधित्व करणाऱ्या धाडसी व्यक्तीला उद्योजक म्हटले जायचे.² नंतर उद्योजक संकल्पना व्यावसायिक व प्रत्यक्ष उत्पादकांच्या संदर्भात वापरण्यात आली. थोडक्यात काय तर उद्योजक म्हणजे एखादे धाडसी काम करणारी, धोका पत्करणारी व्यक्ती असा अर्थ 18 व्या शतकापासून रुढ झाला. उद्योग म्हणजे विशिष्ट तंत्रज्ञानाचा वापर करून, भांडवल गुंतवणूक, जास्तीचा उपयोग यावर आधारित एखादी वस्तू निर्माण करणे किंवा वस्तूचे पुनःउत्पादन करून त्यातून नफा मिळविण्याची क्रिया म्हणजे उद्योग होय.

स्त्री उद्योजकता :

महिला उद्योजक म्हणजे अशी स्त्री जी एखाद्या उद्योगाची स्थापना करते. उद्योगाचे संचलन करते व उद्योग यशस्वी करण्यासाठी आवश्यक त्या भूमिका समर्थपणे पार पाडण्याची क्रिया होय.³

‘उद्योजकता’ हा शब्दच मूळात पुरुषप्रधान आहे परंतु आधुनिक काळातील स्त्रियांनी पुरुषांच्या ठिकाणी स्वतः सक्रियरित्या काम करताना दिसतात. असे असले तरी स्त्री उद्योजकांना उद्योग क्षेत्रामध्ये सक्रिय सहभागी होवून यश प्राप्त करण्यासाठी संघर्ष हा करावा लागतो आणि तो संघर्ष कुटुंबापासूनच सुरु होताना दिसतो. पारंपरिक समाज स्त्रियांना मूळात अशा क्षेत्रात काम करण्यास नकार देतो. अशा वेळी स्त्रीने घराबाहेर काम करणे हा गुन्हा समजला जातो. घराबाहेर पडल्यानंतर ही अनेक समस्यांना स्त्री समोर जावे लागते, त्याचा आढावा पुढीलप्रमाणे घेता येईल.

स्त्री उद्योजकासमोर निर्माण होणाऱ्या प्रमुख समस्या :

- 1) महिलांना एका विशिष्ट मर्यादेतच काम करावे लागते. प्रगती करण्याची क्षमता असूनही महिलांना सीमित क्षेत्रात राहूनच काम करावे लागते.
- 2) आर्थिक समस्या – स्त्री उद्योजकासमोर दूसरी सर्वात मोठी समस्या म्हणजे भांडवलाची भारतात पुरुषप्रधान संस्कृतीमुळे वारसा व मालमत्तेचे हक्क पुरुषांना प्राप्त होतात. त्यामुळे स्त्री दुय्यम समजली जाते आणि त्यामुळेच उद्योग उभारणीसाठी प्रमाण भांडवल उभा करण्यात तिला कुटुंबातून सहकार्य मिळेलच असे सांगता येत नाही. मूळ भांडवलासोबत खेळते भांडवल, बँक कर्ज घेणे व परतफेड या सर्वांबद्दलची परिपूर्ण माहिती व वापर करण्यासंबंधीच्या समस्या स्त्री उद्योजकासमोर दिसतात.
- 3) कौटुंबिक जबाबदारी – विवाहित व अविवाहित स्त्रियांमध्ये कौटुंबिक जबाबदारी ही पुरुषांपेक्षा पारंपारिक समाजात अधिक असतात. सर्वच कौटुंबिक स्तरावर स्त्रियांचा सहभाग आणि जबाबदारी पुरुषांच्या तुलनेत अधिक असते. काही स्त्रिया जेव्हा उद्योग आणि कौटुंबिक अशा दुहेरी भूमिकेत जेव्हा वापरतात तेव्हा या दोन्ही भूमिका यशस्वीरित्या राबवणे शक्य होणे कठीण असते. कारण दोन्ही तितक्याच महत्त्वाच्या बाबी असतात काही वेळेला तर असेही दिसून येते की, उद्योगक्षेत्रातील महिलांचे यश स्वतः कुटुंबियांना आवडत नाही किंवा उद्योगाच्या स्थापनेपासूनच विरोध होताना दिसतो.
- 4) समाजाकडून होणारा विरोध – कौटुंबिक संघर्षासोबतच स्त्री उद्योजकांना सामाजिक संघर्षालाही सामोरे जावे लागते. आजही स्त्रीने घराबाहेर पडून अर्थार्जन करावे ही भूमिका पुरुषप्रधान समाजव्यवस्थेला फारसी रुचत नाही. त्यामुळे उद्योगक्षेत्रातील स्त्री यापासून वेगळी आहे असे आपण म्हणून शकत नाही. स्त्रियांनी स्वतः उद्योजक बनून इतरांना रोजगार देण्याची भूमिका स्वीकारणे लोकांना आवडेलच असे नाही. स्त्रियांना सर्वच क्षेत्रात सहकार्य मिळेलच असे नसते. स्त्रियांना होणारा विरोध हा कधी स्पष्ट तर कधी दुय्यम स्वरूपाचा असू शकतो.
- 5) जास्तीचा उत्पादन खर्च – ही समस्या केवळ स्त्री उद्योजकांना भेडसावेत असे नाही तर पुरुष उद्योजकासमोरही असते. एखादी उत्पादित वस्तूची मार्केट किंमत ठरवली जाते तेव्हा त्या वस्तूच्या उत्पादनावरील खर्च व होणारा फायदा लक्षात घेवून ती ठरवली जाते. वस्तूच्या उत्पादनासाठी प्राथमिक खर्च कमी असेल तर वस्तूची किंमत कमी होते आणि याउलट सुद्धा स्थिती निर्माण होऊ शकते.

उत्पादनासंबंधित कच्चा माल मुबलक प्राप्त करण्याची तसेच खेळत्या भांडवलाच्या कमतरतेमुळे स्त्री उद्योजकासमोरील हा प्रश्न अधिक गंभीर बनतो.

7)जोखीम स्वीकारण्याच्या क्षमतेचा अभाव – उद्योजकता आणि जोखीम ही एका नाण्याच्या दोन बाजू आहेत असे असले तरी हा गुण सर्वांमध्ये असेल असे सांगता येत नाही. ही समस्या स्त्री उद्योजकामध्ये प्रामुख्याने दिसते. भारतातील स्त्रियांमध्ये ही क्षमता फार कमी प्रमाणात दिसून येते. कारण स्त्रीला पुरुषप्रधान समाजव्यवस्थेत अशी जबाबदारी दिली जातेच असे नसते त्यामुळे स्त्रियांमध्ये अशी जाणीव खूप कमी प्रमाणात दिसून येते. यामुळे स्त्रिया उद्योजकतेचे आव्हान स्वीकारण्यास अपात्र ठरतात.

8)स्त्रियांसमोर उद्योगातील उत्पादित मालाला योग्य बाजारपेठ मिळवून देण्याची समस्या निर्माण होते. योग्य वेळेला वस्तू मार्केटमध्ये पोहचून विक्री केली नाही तर तोटा होऊ शकतो.

9)उत्पादित मालातून फक्त फायदाच मिळतो असे नाही तर उद्योगावर शासनाचे नियंत्रण असते. वेळेवेळी शासनाला कराच्या स्वरूपात उद्योगातील वाटा द्यावा लागतो असे झाले नाही तर उद्योग अडचणीत येतात.

10)स्त्री उद्योजकांना भांडवलाच्या कमतरतेमुळे कर्जपुरवठा मिळवून देण्यास बँकाकडून सहकार्य मिळण्यास उशीर लागतो.

11)स्त्री उद्योजकांची संख्या पुरुषांच्या तुलनेत कमी असल्यामुळे त्यांच्यात संघटना निर्माण होत नाहीत. त्यामुळे काही वेळेला होणाऱ्या अन्यायाविरुद्ध आवाज उठवण्यात अडचणी निर्माण होतात.

12)स्वतः स्त्री उद्योजकांना कोणतेही उद्योजकीय ज्ञान किंवा प्रशिक्षण असेलच असे नसते. ही समस्या पुरुषांमध्ये ही दिसून येते आणि उद्योजक प्रशिक्षक असला तरी त्याला आवश्यक असणारा कामगार वर्ग प्रशिक्षित असेलच असे नसते. त्यामुळे उद्योजकासमोर ही पण मोठी समस्या आहे.

निष्कर्ष :

- 1) स्त्रियांना कौटुंबिक स्तरावरील सर्वाधिक समस्या निर्माण होतात.
- 2) स्त्री उद्योजकापुढील सर्वात महत्त्वाच्या समस्यांपैकी आर्थिक आणि सामाजिक स्तरावरील समस्या महत्त्वाच्या आहेत.
- 3) उद्योग क्षेत्रात काम करताना बँकाकडून मिळणारे कर्ज आणि भांडवल या समस्याही उद्भवताना दिसतात.
- 4) उद्योगातून उत्पादित माल बाजारपेठेपर्यंत पोहचवणे याबरोबरच प्रशिक्षित कामगाराची समस्या सुद्धा भेडसावते.
- 5) श्रम, वेळ, पैसा यांचे नियोजन आखण्यात प्रत्येकाचे सहकार्य स्त्री उद्योजकांना प्राप्त होण्यात अडचणी निर्माण होतात.

समारोप :

अशा पद्धतीने उद्योग क्षेत्रात काम करणाऱ्या स्त्रियांसमोर अनेक आव्हाने असल्याचे स्पष्ट होते असे असले तरी यावर मात करून अनेक स्त्रियांनी उद्योग क्षेत्रात क्षेत्रीय, राज्य पातळी व आंतरराष्ट्रीय पातळीवर यश संपादन केल्याची उदाहरणे आपल्या समोर आहेतच.

संदर्भ

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जागतिकीकरणानंतरच्या भारतीय महिलांच्या समस्या**प्रा. गोविंद मारुती अंबी**

समाजशास्त्र विभाग,

श्री संत गाडगेबाबा महाविद्यालय, कापशी, ता. शाहूवाडी, जि. कोल्हापूर.

गोषवारा :-

जागतिकीकरणाच्या संकल्पनेचा उपयोग अलिकडील चर्चेत वापरल्या जाणाऱ्या वस्तू, पैसा, गुंतवणूक, श्रम, तंत्रज्ञान, कल्पना, विचार, स्थलांतरीत आणि संस्कृतीच्या इतर घटकांच्या बहुराष्ट्रीय विनिमय संदर्भात केला जात आहे. जागतिकीकरण म्हणजे आर्थिक, सामाजिक आणि सांस्कृतिक सीमांचे विलोपन, मोकळेपण आजवर उभ्या केलेल्या अडथळ्यांचे विसर्जन होय. विज्ञानामुळे तंत्रज्ञानाची प्रगती आणि विस्तार यामुळे अशा एकात्मतेला गती मिळाली असून दळणवळण आणि माहिती तंत्रज्ञानात झालेल्या क्रांतीकारक बदलामुळे जग जवळ आले आहे. आपण आपले विचार, भावना एका क्षणात दुसऱ्या पर्यंत पोहोचवू शकतो, संवाद साधू शकतो. काळाच्या ओघात अनेक संकल्पना मागे पडून त्या जागी नवीन संकल्पनांनी त्याची जागा घेतलेली आहे. यातून मानवी जीवनाचे प्रत्येक क्षेत्र बदलत चालले आहे. जागतिक पातळीवर सामाजिक, आर्थिक आणि राजकीय दृष्ट्या तसेच सांस्कृतिक दृष्टिकोन बदलण्यासाठी जागतिकीकरण एक प्रमुख शक्ती म्हणून परिभाषित आहे. अशा या परिभाषित शक्तीचा म्हणजेच जागतिकीकरणाचा पडलेला परिणाम हा भारतीय महिलांच्या जीवनावर विशेषतः त्यांच्या परिणामस्वरूप समस्येवर विचारमंथन व्हावे या उद्देशातून प्रस्तुत शोधनिबंध लिहीण्याचा एक अल्पसा प्रयत्न केला आहे.

संशोधनाची उद्दिष्ट्ये :-

जागतिकीकरणानंतर भारतीय महिलांच्या समस्यांचा अभ्यास करणे.

संशोधन पध्दती :-

प्रस्तुत संशोधन दुय्यम माहिती स्रोतावर आधारलेले असून यामध्ये पुस्तके, नियतकालिके, वृत्तपत्रे, इंटरनेट इत्यादींच्या माध्यमातून माहिती संकलित करून योग्य मांडणी केली आहे.

प्रस्तावना :-

जागतिकीकरणाच्या युगामध्ये भारतामधील महिलांची भूमिका बदलत आहे. त्या भूतकाळापासून मुक्त होऊन स्वतंत्रतेच्या नव्या युगामध्ये उदयास येत आहे. स्वतःची ओळख निर्माण करीत आहेत. आपले अस्तित्व जगाला दाखवून देत आहेत. असे असले तरी जागतिकीकरणामुळे भारतीय महिलांच्या जीवनामध्ये चांगले व वाईट परिणाम झालेले आपणांस दिसून येतात. जागतिकीकरणामुळे महिलांची समाजामधील भूमिका बदलत चालली आहे. त्यांच्यासमोर अनेक संधी निर्माण झाल्या असल्यातरी तितक्याच प्रमाणता अडचणी, समस्याही निर्माण झाल्या आहेत. या समस्या केवळ महिलांच्याबाबती पुरताच मर्यादित न राहता त्या भारतातील उदयोन्मुख विकासाच्या प्रक्रियेमधील केंद्रबिंदू आहेत. तेव्हा जागतिकीकरणानंतर भारतातील महिलांच्या समस्या कोणत्या आहेत यांचा अभ्यास प्रस्तुत लेखात केला आहे.

भारतामधील महिला :-

हे सत्य आहे की, आपण महिलांच्या इतिहासात एक महान क्रांती करीत आहोत. आपण वेगवेगळ्या माध्यमातून वाचतो, ऐकतो, पाहतो की ग्रामपंचायतीपासून ते संसदेपर्यंत, रस्त्यापासून ते न्यायालयापर्यंत महिलांचा आवाज वाढला आहे. त्यांच्यामध्ये 'स्व'ची जाणीव निर्माण झाली आहे. आपल्यावर अन्याय होत आहे असे कळताच त्या पेटून उठत आहेत. आज जगातल्या काही देशांपैकी भारत हा असा एक देश आहे की तिथे स्त्री स्वातंत्र्याला महत्त्व दिले गेले आहे. आज पाश्चात्य

देशातील महिलांना आपल्या मुलभूत स्वातंत्र्याकरिता अधिक काळ लढा द्यावा लागतो आहे. प्रत्येक वेळी त्यांना रस्त्यावर उतरावे लागते आहे. जसे की मतदान करण्याच्या मुलभूत हक्कासाठी तिला आंदोलने करावी लागतात परंतु भारतामध्ये भारतीय राज्यघटनेने सुरुवातीपासून पुरुषाबरोबर महिलांनाही मतदान करण्याचा समान अधिकार दिला गेला आहे.

भारत आज असा एक देश आहे की, जेथे प्रत्येक क्षेत्रामध्ये महिला अधिकाधिक प्रमुख होत आहेत. याचे उत्तम उदाहरण म्हणजे जागतिक पातळीवर विचार केला तर जागतिक पहिली अंतराळवीर महिला म्हणून कल्पना चावला, तर राष्ट्रीय पातळीवर पहिली महिला पंतप्रधान म्हणून इंदिरा गांधी हीचे नाव घेतले जाते. ऐश्वर्या रॉय, सुश्मिता सेन यासारख्या महिलांनी जागतिक पातळीवर सौंदर्यवती म्हणून बहुमान पटकाविला आहे. तर मदर तेरेसा ही भारतातील अनाथ मुलांची माता म्हणून ओळखली जाते. यासारख्या असंख्य महिला आज प्रत्येक क्षेत्रामध्ये महत्त्वाची भूमिका वढविताना दिसतात. अशा महिलांच्या संख्येमध्ये दिवसेंदिवस वाढ होत आहे. यावरून भारतीय महिलांची सद्य परिस्थिती इतर देशांच्या तुलनेत समाधानकारक आहे असे दिसून येते. असे असले तरी भारतीय महिलांना अजूनही सामाजिक प्रवृत्तीचे पालन करण्यासाठी प्रचंड अडचणींचा सामना करावा लागत आहे. अजूनही भारतीय महिलांच्या बदलचा दृष्टिकोन पूर्णपणे बदललेला नाही. आजही महिलांच्यावर होणाऱ्या अन्याय, अत्याचारांचे प्रमाण कमी झालेले नाही. आजही भारतीय महिलांसमोर बलात्कार, विनयभंग, लैंगिक अत्याचार, अपहरण, घटस्फोट, मारहाण, हुंडाबळी यासारख्या गंभीर स्वरूपाच्या समस्या आ वासून उभ्या आहेत. अशातच जागतिकीकरणाच्या प्रक्रीयेमुळे दिवसेंदिवस प्रत्येक देश, राज्य वा व्यक्तीसमोर जीवघेणी स्पर्धा वाढत चालली आहे.

जागतिकीकरणानंतर भारतीय महिलांच्या समस्या :-

जुलै 1991 रोजी भारताने खाजगीकरण, जागतिकीकरण व उदारीकरणाचा स्वीकार केला कारण 1991 मध्ये देशात अभूतपूर्व आर्थिक आरिष्ट्य आले आणि देशातील परकीय गंगाजळीचा साठा जवळजवळ संपला. या संकटातून बाहेर येण्यासाठी या नव्या आर्थिक धोरणाचा स्वीकार केला. प्रत्यक्षात या धोरणाचा आर्थिक घटकाशी संबंध येत असला तरी अप्रत्यक्षरित्या याचा संबंध सामाजिक घटकांशी येतो. याचा परिणाम भारतीय समाज व समाजांतर्गत येणाऱ्या सर्व घटकांवर पडलेला दिसून येतो. जागतिकीकरणामुळे कुटूंबांतर्गत पारंपारिक भूमिकेबरोबरच आधुनिक भूमिकामध्ये समन्वय साधताना महिलांना ज्या अनेक समस्यांना सामोरे जावे लागत आहे त्या समस्या खालीलप्रमाणे दिसून येतात.

1. जागतिकीकरणामुळे महिलांना रोजगाराच्या अनेक संधी निर्माण झाल्या परंतु त्यांची कौटुंबिक जबाबदारीतून अद्याप सुटका झाली नाही. उलट त्यांची दुहेरी जबाबदारी वाढलेली आहे. याचा परिणाम त्यांच्या भूमिका संघर्षामध्ये वाढ झालेली दिसून येते. विकसनशील देशातील महिलांना कार्पोरेट साम्राज्याच्या या विस्तारामध्ये प्रचंड प्रमाणात त्रास सहन करावा लागत आहे.
2. कार्पोरेट भांडवलशाही आणि पाश्चात्य संस्कृतीचे मॉडेल यांच्या प्रभावामुळे कौटुंबिक हिंसा, बलात्कार, घटस्फोट आणि कौटुंबिक विघटनाच्या उच्च दरामुळे कौटुंबिक आणि सामाजिक नियंत्रणाचे विचलन होत आहे.
3. भारतातील काम करणाऱ्या महिलांचे एक मोठे गट ग्रामीण आणि असंघटित क्षेत्रात आहे. सामाजिक दृष्ट्या बहुतेक भारतीय स्त्रीयांना अजूनही परंपरेची बंधने जखडलेली आहेत. त्या एक प्रतिकूल परिस्थितीत आहेत.
4. जागतिकीकरणामुळे स्त्रियांना कमी पगारांची, अर्धवेळांची आणि शोषणात्मक नोकऱ्यांच्या संख्यांच्या प्रमाणात वाढ झाली आहे.
5. खुल्या अर्थव्यवस्थेच्या मागणीमुळे आणि भाववाढीमुळे स्त्रियांच्या राहणीमानात बदल झाले आहेत. वाढत्या विभक्त कुटूंबाबरोबर वृद्ध महिलांचे जीवन दयनीय झाले आहे. याचा परिणाम असा होत आहे की, त्यांच्या जीवनातले अंतिम दिवस हे वृद्धाश्रम आणि अलगाव मध्ये व्यतीत होत आहे.

6. ग्रामीण भागातून शहरी भागातील लोक स्थलांतराने महिलांच्या बाबतीतील शारिरीक, मानसिक समस्या दिवसेंदिवस वाढत चालल्या आहेत. त्याचबरोबर आर्थिक कारणास्तव महिलांच्या स्थलांतरामुळे लैंगिक शोषण आणि तस्करीसह होणारे शोषण वाढले आहेत. महिलांना ग्रामीण भागात देखील शेती आणि रोजगाराच्या संधीचा तिप्पट भार सहन करावा लागत आहे.
7. जागतिकीकरणामुळे महिलांचे कुटूंबे, शेती, पशुधन, पशुपालन, हस्तकला, हातमाग, मत्स्यपालन इत्यादी सारख्या उद्योगामधील पारंपारिक भूमिकेला आळा घातला जात आहे. कारण बाजारपेठ आधारे अर्थव्यवस्थेमध्ये मशीनीकरण आणि ऑटोमेशन प्रचलित होत आहे. त्याचा गावआधारित पारंपारिक अर्थव्यवस्था आणि समाजव्यवस्थेवर विपरीत परिणाम होत आहे.
8. जागतिकीकरणाचा महिलांच्या हक्कावर मिश्रीत परिणाम झाला आहे. एकीकडे कल्याणकारी राज्यापासून दूर राहणे, गरीब महिलांचे निराकरण, धार्मिक मूलतत्त्ववाद आणि लष्कर शक्तीचे नवीन प्रकार यामुळे मोठ्या प्रमाणावर महिलांच्या राजकीय सामाजिक आणि सांस्कृतिक अधिकारांचे वाढते उल्लंघन वाढले आहे.
9. सामाजिक जबाबदारीतून शासनाची उदासीन भूमिकेमुळे महिलांचे आरोग्य व जीवनमान यावर त्याचा गंभीर स्वरूपाचा परिणाम पडत असलेचा दिसून येत आहे.

सारांश :-

आज जागतिकीकरण ही संकल्पना विशुद्ध रूपातील आर्थिक संज्ञा बनली असून भारताच्या बाबतीत विचार करताना भारतीय अर्थव्यवस्थेत, भारतीय बाजारावर आणि भारतीय विपणन व्यवस्थेवर सशक्त बहुराष्ट्रीय कंपन्यांनी उदारीकरणाच्या धोरणाचा आधार घेत त्यावर ताबा मिळविला आणि भारताची बाजारपेठ ही संपूर्ण जगासाठी मुक्त करून दिली. म्हणजेच आपले एक प्रकारे जागतिकीकरण झाले. जागतिकीकरणाच्या या प्रक्रियेचे सामाजिक आणि सांस्कृतिक परिणाम मात्र भयावह होऊ लागले आहेत. या प्रक्रियेत विषमता, शोषण, स्पर्धा व नफेखोरीला महत्त्व प्राप्त होते. या महत्वाच्या बाबी पूर्वापार अस्तित्वात आहेत. त्याचे अस्तित्व जागतिकीकरणाने वेगाने ठळक केले आहे. जागतिकीकरणाचा भारतीय समाजावर जसा सकारात्मक परिणाम होत आहे तसा नकारात्मकसुद्धा होत आहे. याचाच परिणामाचा एक भाग म्हणजे जागतिकीकरणानंतर भारतीय महिलांच्या समस्येमध्ये होणारी वाढ होय. जागतिकीकरणाद्वारे निर्मित नवीन परिस्थिती विविधतापूर्ण आहे. ती देशातील सर्व महिलांना व्यापते. जागतिकीकरणामुळे भारतीय महिलांची भूमिका बदलत आहे. वेगवेगळ्या क्षेत्रात आपला ठसा उमटवत आहेत. जागतिकीकरणातील पैलूमुळे महिलांना त्यांच्या अधिकारांची मागणी करण्यासाठी क्षेत्रीय, राष्ट्रीय आणि आंतरराष्ट्रीय स्तरावर एकता वाढविण्याची संधी मिळाली आहे. एका बाजूला त्यांना अनेक संधी उपलब्ध होऊ लागल्या आहेत परंतु दुसऱ्या बाजूला तितक्याच अडचणीही वाढत आहेत, अनेक समस्यांचा सामना त्यांना करावा लागत आहे. तेव्हा महिलांच्या या अडचणी वा समस्या लक्षात घेऊन समाजाने वा शासनाने त्यांच्यासाठी उपाययोजना राबविणे गरजेचे आहे. महिलांसाठी आतापर्यंत राबविलेल्या तरतूदी किंवा उपाययोजनेतील कमकुवत बाजूंचा विचार करून त्यावर योग्य अशा दुरुस्त्या सुचविल्या पाहिजेत. जागतिकीकरणामुळे भारतीय अर्थव्यवस्था ही एकाएकी अतिशय उच्च गतीने अग्रेसर होत आहे त्यामुळे आवश्यक सुरक्षा आणि सुरक्षिततेसाठी आवश्यक आर्थिक आणि सामाजिक धोरणाशिवाय महिलांना पारंपारिक पध्दतीने उत्पादनाशी निगडित असणाऱ्या अनेक समस्या सोडविण्याची आज गरज आहे.

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भारतीय समाजात स्त्रियांना अतिशय गौण स्थान होते. त्यांना कोणत्याही पातळीवर समानतेचा अधिकार नव्हता. 'अस्पृश्य पशु और नारी ये सब ताडन के अधिकारी' या मनुस्मृतिच्या जाचक निर्बंधामुळे स्त्रियांचे शोषण होत होते. या सर्व गोष्टींना येथील कर्मठ सनातन हिंदू धर्मशास्त्राचे तत्वज्ञान कारणीभूत होते. सजीवाला व्यक्त होऊ न देणे अमानवी आहे. भारतातील समस्त स्त्री वर्गाची मुस्कटदाबी होत होती. महात्मा जोतीराव फुले आणि सावित्रीबाई फुले यांनी सर्वप्रथम या अन्यायी रूढी प्रथांविरुद्ध आवाज उठविला. 'जिच्या हाती पाळण्याची दोरी ती जगाते उद्धरी' हे ओळखून फुले दाम्पत्याने 9 जानेवारी 1947 रोजी पुणे येथील भिडे वाड्यात भारतातील पहिली मुलींची शाळा सुरु करून अखिल स्त्रीयांवरील अन्यायी साखळदंड तोडून टाकले. याच सत्यशोधकी परंपरेतून पुढे 'स्त्री - पुरुष तुलना' हा ताराबाई शिंदे यांचा ग्रंथ अस्तित्वात आला आणि हीच पुढील काळातील स्त्री लेखिकांच्या लेखणीची नांदी ठरली.

प्रस्तुत शोधनिबंधासाठी आंबेडकरी साहित्यिक ज्योती लांजेवार यांचे मराठी साहित्यातील योगदान असा विषय निवडण्यात आला आहे.

डॉ.ज्योती लांजेवार या मराठी वाङ्मय प्रेमींना व पुरोगामी चळवळीतील कार्यकर्त्यांना सुपरिचित आहेत. त्यांचे 'दिशा', 'शब्दातील आभाळ', 'अजून वादळ उठले नाही', 'एका झाडाचे आक्रन्दन' हे कविता संग्रह आणि 'आजची सावित्री', 'पक्षीण' आणि 'चक्रव्युह' हे कथासंग्रह प्रकाशित झाले आहेत. समकालीन साहित्य प्रवृत्ती आणि प्रवाह, फुले, आंबेडकर आणि स्त्री-मुक्ती चळवळ, भारतीय समाज आणि स्त्री, डॉ. बाबासाहेब आंबेडकरांचे राष्ट्रीय कार्य आणि शौरींचा गोंधळ, दलित साहित्य चळवळ व दिशा, साहित्यातील स्त्रीवाद आदी वैचारिक समीक्षा संपादने तसेच 'माझा जर्मनीचा प्रवास' हे प्रवासवर्णन इ. साहित्य संपदा प्रकाशित झालेली आहे. त्यांच्या लेखनाची इंग्रजी, जर्मन, स्वीडिश, ऑस्ट्रेलियन, सिहली, नेपाळी आदी भाषांमध्ये भाषांतरे झालेली आहेत.

ज्योती लांजेवार यांचा साहित्याला फुले-आंबेडकर यांचा विचारांचे वैचारिक अधिष्ठान असल्याचे आपणास दिसून येते. नागपूरचा बिंझानीनगर महाविद्यालयात त्या मराठी विभागाचा प्रमुख होत्या. लिखाणांतून वैचारिक क्रांती सुरु असतानाच त्यांचा कौटुंबिक पडझडीचे पडसाद त्यांच्या साहित्यातून व्यक्त होतात. एका झाडाचे आक्रन्दन या काव्यसंग्रहामध्ये त्यांच्या तरुण मुलाच्या निधनाचे मानसिक आंदोलन पाहावयास मिळते. मुलाचा विरहाने व्यथित झालेली आई यातून आपल्याला सामोरी येते. चळवळीतील योदानासाठी व लिखाणासाठी त्यांनी खूप मोठे वैचारिक मंथन केले आहे.

अधुनिक विचारसरणीचा प्रभाव -

ज्योती लांजेवार या पुरोगामी विचारसरणीच्या लेखिका, विचारवंत आहेत. त्यांच्या लेखनावर डॉ. बाबासाहेब आंबेडकर यांच्या विचारांचा प्रभाव आणि पगडा आहे. दलित स्त्री आणि चळवळीतील स्त्रीला केंद्रस्थानी घेऊन त्यांनी केलेले लिखाण पुरोगामी चळवळीला दिशादर्शक असल्याचे आपणास मान्य करावे लागेल. त्याच बरोबर आंबेडकरी चळवळ आणि समीक्षापर अनेक पुस्तके त्यांनी लिहिली आहेत. कथा, कविता संग्रह याबरोबरच ज्योती लांजेवार यांनी अनेक वैचारिक समीक्षापर लेखन आणि संपादन केलेले असल्याचे दिसून येते. त्यात प्रमुखाने समकालीन साहित्य प्रवृत्ती आणि प्रवाह, फुले, आंबेडकर आणि स्त्रीमुक्ती चळवळ, दलित कादंबरीतील स्त्री चित्रण, भारतीय समाज आणि स्त्री, दलित साहित्य चळवळ व दिशा यांचा समावेश आहे.

आपल्या साहित्यिक जडणघडणीबद्दल सांगताना त्या म्हणतात, शमला शाळेत रोज येणारे अनुभव यावर जस सुचायचे तस मी लिहून ठेवायचे. कॉलेजच्या मॅगझिनमध्ये लिहिणं चालू ठेवलं. त्यांचा काही नाट्य छटा नागपूरचा आकाशवाणी केंद्रावरून प्रक्षेपित झाल्या आहेत.

मराठी साहित्यात मग ते काव्यवाचन, कथा, कादंबरी असो या सर्व प्रकारात भाषेचे खूप महत्व आहे. असे सांगताना त्याच्या लेखनाची प्रगल्भता स्पष्टपणे व्यक्त होते.

ज्योती लांजेवार यांच्या साहित्यात स्त्रीत्वाच्या जाणिवेची अन दलितांच्या व्यथा वेदनांचा पट उलगडताना प्रस्थापित विचार आणि रूढी नियम यांविरुद्ध आग ओकणारा विद्रोह जागोजागी दिसून येतो. त्यांच्या साहित्यातील हि तगमगता, हा आक्रोश, बैचेनी, चीड कोटून आली याचा जेव्हा आपण विचार करतो तेव्हा असे लक्षात येते कि आपण भोगलेली दुःख, वेदना जेव्हा इतरत्र शोधतो तेव्हा आपल्यातील व्यथेचा समान धागा कुठे तरी त्या व्यक्तीच्या जवळ घेऊन जातो. ज्योती लांजेवार यांचंही काहीस असच आहे. त्यांनी त्यांच्या आयुष्यात भोगलेली दुःख, वेदना आणि उपेक्षा इतरांच्या वाट्याला आली तेंव्हा त्यांच्यातील कवयित्रीने त्यांना शब्दबद्ध केले आणि एक अस्सल धगधते काव्य जन्माला आले.

आई अशी निःशब्द साद येताच

कावरी बावरी होते

भोवतालच्या चेहर्यात तुझा

शोध घेते ...

हि कविता वाचताना आपण हळवे होऊन जातो. पण ज्योती लांजेवार यांचे काव्यसामर्थ इथे पणाला लागल्याचे दिसते. विद्रोह आणि आशय यांची कास त्यांनी कधीही सोडली नाही. आपली अभिव्यक्ती व अभिरुची त्यांनी वास्तवतेच्या कक्षेत राहून मांडली. साहित्य अन स्वतःच्या विचाराशी प्रतारणा न करण्याचा त्यांच्या प्रांजलपणामुळेच श्दलित कवयित्रीचा शिक्का मारून त्यांची साहित्यिक चौकट कधीच मोडीत काडली होती.

मिल मजदूर चळवळीत भाग घेणार्या स्त्रियांचे अनुभव त्यांनी दिशा या काव्यसंग्रहात मांडले आहेत. *माझा जर्मनीचा प्रवास* ह्या प्रवासवर्णनपर पुस्तकाची पार्श्वभूमी साहित्यिक क्षेत्राशी निगडित आहे. पुस्तक महोत्सवासाठी दीड महिना त्या जर्मनीमध्ये वास्तवाला होत्या. त्या काळात आलेले अनुभव त्यांनी यामध्ये व्यक्त केले आहेत.

ज्योती लांजेवार यांच्या साहित्याची समीक्षा करताना डॉ. पुष्पा भावे म्हणतात कि "आंबेडकरी विचारांची पोत जपत जाती निर्मुलनाची चळवळ राबविण्याचे काम ज्योती ताईंनी केले. आंबेडकरी चळवळीतील आपले कार्य आणि सामाजिक जाणिवेच्या सापेक्षतेने केलेले लेखन यातून सामाजिक परिवर्तन व्हावे, हा उद्देश डोळ्यासमोर त्यांनी आपली लेखणी झिजवली."

ज्योती लांजेवार यांना बा.सी.मर्ढेकर पुरस्कार, म.फुले राष्ट्रीय अस्मितादर्शक पुरस्कार, पद्मश्री दया पवार पुरस्कार, चुनी कोटियाल बांगला पुरस्कार, पुण्यश्लोक अहिल्यादेवी पुरस्कार, डॉ.बाबासाहेब आंबेडकर पुरस्कार यासारख्या अनेक पुरस्कारांनी सन्मानित करण्यात आले. तसेच जर्मनी, ऑस्ट्रिया, व्हिएन्ना, झुरीय, इ. देशामधील विद्यापीठात त्यांना आमंत्रित करण्यात आले.

नव्या व्यवस्थेची मांडणी करणारी कविता

ज्योती लांजेवार यांच्या कविता नव्या क्रान्तिकारी विचारांच्या मांडणी करणार्या आहेत. *वादळ उठणार आहे* या काव्यसंग्रहातील त्यांच्या कविता वाचताना आपणास याचा प्रत्यय येतो. आज जगामध्ये विवेकशून्य जाणीव आणि संवेदनशून्य विकृतीकरणाकडे लोक खेचले जात आहेत. जिथं हिंसा आणि राजकारण एकजीव होतात तिथे फक्त रक्तपात, हत्या यांची निर्मिती होत असते आणि त्या ठिकाणची न्यायव्यवस्था हि काल्पनिकच बाब होऊन जाते. अशा सगळ्या अन्यायकारक व्यवस्थेला डॉ.ज्योती लांजेवार यांच्या साहित्याने सुरंग लावल्याचे दिसते. त्यांचे साहित्य नवीन क्रांतिकारक राष्ट्राची संकल्पना मांडते. ज्योती लांजेवार यांच्या साहित्यामध्ये नवसमाज निर्मितीची ताकद आहे. त्यांनी आपला मूळ वैचारिक गाभा सांभाळून कुठल्याही वर्गीकरणाच्या संकुचितपणामध्ये, मर्यादेमध्ये न अडकता स्वातंत्र्य, समता व बंधुता या तत्त्वत्रयी सोबत समंतावादी विचार बाळगणारे प्रवाह आणि माणसं याना आपलंस केलं व स्वतःची अविस्मरणीय अशी छाप प्रत्येक मनावर सोडली.

वादळ उठणार आहे या काव्यसंग्रहाचे संपादन— संकलन त्यांची मुलगी अर्पणा लांजेवार—बोस यांनी केले आहे. (लोकवाङ्मय गृह मुंबई) यातील मनोगतामध्ये त्या म्हणतात कि ज्योती लांजेवार एक वादळ होत्या, आई या नात्यापलीकडे एक बौद्धिक बाळ देणारी सखी, सर्जनशील सोबती होती.

समकालीन वाङ्मय आणि एकूणच मराठी सहित्य प्रवाहामध्ये कवितेचे व समीक्षेचे एक महत्वाचे नाव म्हणजे ज्योती लांजेवार होय.

त्या म्हणतात –

My poetry is about humanity and its seemingly endless struggles for survival for change for justice and sometimes humanity happens to be the oppressed marginalized... it's a wonderful process of all these voices coming out of me.

एकंदरीत डॉ. ज्योती लांजेवार यांचे मराठी साहित्यातील योगदान अनन्यसाधारण आहे. कवयित्री, साहित्यिक, समीक्षक, आंबेडकरी चळवळीच्या दिशादर्शक, अशो सर्वच पातळीवर डॉ.ज्योती लांजेवार यांनी वैचारिक लेखन करून प्रगल्भ साहित्य निर्माण केले आहे.

ज्योती लांजेवार यांच्यातील नेतृत्वगुणांमुळे त्या आंबेडकरी चळवळीच्या दिशादर्शक, मार्गदर्शक बनल्या. आपल्या समाजाचे व रिपब्लिकन पक्षाचे ऐक्य व्हावे यासाठी नेहमी झटत राहिल्या. ऐक्य होऊन चळवळ वाढीस लागवी यासाठी त्यांनी नेतृत्व केले. त्यांच्याकडे रिपब्लिक पक्षाचे महिला राष्ट्रीय अध्यक्षपद सोपविण्यात आले होते.

निष्कर्ष

प्रस्तुतच्या शोध निबंधातून पुढील निष्कर्ष निघतात—

1. ज्योती लांजेवार यांच्या साहित्यातून एकंदरीत सर्वच समाजातील महिलांना आत्मभान आले. सामाजिक स्तरातील सर्वच स्त्रियांची दुःखे त्यांनी साहित्यात मांडली.
2. ज्योती लांजेवार यांच्या साहित्यामध्ये स्त्रीत्वाची जाणीव आणि पददलितांच्या व्यथा आणि वेदनांना मोकळा श्वास मिळाला .
3. ज्योती लांजेवार यांच्या साहित्यावर म. फुले , डॉ.बाबासाहेब आंबेडकर यांच्या विचारांचा प्रभाव होता. त्याचे पडसाद त्यांच्या साहित्यातून उमटलेले पाहावयास मिळतात.
4. ज्योती लांजेवार यांच्या साहित्यामध्ये सामान धागा पाहावयास मिळतो. आपली दुःखे व वेदना आणि उपेक्षा या त्यांनी शब्दबद्ध केले.
5. साहित्य क्षेत्राबरोबरच राजकीय क्षेत्राला डॉ.ज्योती लांजेवार यांनी मार्गदर्शन केल्याचे आपणास दिसून येते.

संदर्भ सूची

1. ज्योती लांजेवार – मराठी दलित कादंबरीतील स्त्री चित्रण, सुगावा प्रकाशन पुणे.
2. अर्पणा लांजेवार – वादळ उठणार आहे, संकलन—संपादन, लोकवाङ्मय गृह मुंबई.
3. मंगला वरखेडे – स्त्रियांचे कथालेखन, साकेत प्रकाशन, औरंगाबाद.

दलित आत्मकथनातील स्त्री जीवनाचा शोध

प्रा. सुनिता शंकरराव कांबळे

मराठी विभाग

कै. बापूसाहेब पाटील एकंबेकर ग्रामीण महाविद्यालय,
हाणेगाव ता. देगलूर जि. नांदेड

प्रस्तावना :-

स्वातंत्र्योत्तर काळात लोकशी आणि शिक्षणाचा प्रसार झाला. शिक्षण प्रसाराने अनेक चळवळी सुरु झाल्या. आपल्या समस्या सोडवण्यासाठी उपेक्षित घटक आपले प्रश्न साहित्यातून मांडू लागले. साहित्य हे केवळ मनोरंजनाचे साधन न राहता ते सामाजिक प्रश्नाचे व्यासपीठ बनले पाहिजे या भूमिकेतून लेखक-लेखिकांनी लेखन करून आपले वास्तव जीणे साहित्यातून मांडू लागले. साहित्य हे समाजाचा आरसा म्हटले जाते. म्हणून स्त्री लेखिकांनी आपल्यावर होणाऱ्या अन्याय-अत्याचाराला वाचा फोडण्यासाठी साहित्याची निर्मिती केली. कथा, कादंबरी कविता व आत्मकथनाच्या माध्यमातून आपले वास्तव जीणे समाजापुढे उघडपणे मांडू लागले. यातूनच त्यांच्या वेदना, दुःखांना वाचा फुटली आणि स्त्रीवादी साहित्याची निर्मिती केली. मराठी साहित्यातील स्त्रियांची आत्मकथने ही वैशिष्ट्यपूर्ण आहेत. स्त्री म्हटले की ती कुठल्याही वर्णातील असो तिच्या दुःख, वेदना कोणालाच चुकलेल्या नाहीत. पण 'दगडपेक्षा विट मऊ' या नात्याने दलित स्त्रियांना दारिद्र्य, उपासमार, कष्ट, गरिबी अन्याय-अत्याचार यांचा अधिक त्रास झाला. अन्न, वस्त्र, निवारा या मूलभूत गरजाही स्त्रियांच्या पूर्ण होत नाही. त्यामुळे त्यांचा या सर्व भोगवट्याचे प्रतिबिंब त्यांच्या आत्मकथनात पहावयास मिळते.

दलित स्त्रीचं जीवन वेदनेने आणि करुणेने भरलेले आहे. जातिव्यवस्थेचे चटके सहन करीत ती सतत कष्ट उपसते. केलेल्या कष्टाला किंमत नसल्याने ती दुःखी कष्टी होते. आपल्या दुःखाच्या जाणिवे कुणीतरी ऐकले पाहिजे असे तिला वाटू लागले म्हणूनच त्यांनी दलित आत्मकथनाची निवड केली. दलित स्त्रियांच्या आत्मकथनातून त्याची दुःखे वाचायला मिळतात. कुमुद पावडे यांचे 'अंतःस्फोट, शांताबाई कांबळेचं 'माज्या जल्माची चित्तरकथा' विमल मोरे यांचे 'तिन दगडाची चूल' ह्या आत्मचरित्रातून स्त्री लेखिकांनी आपल्या व्यथा व्यक्त केलेल्या दिसतात.

उर्मिला पवार यांचे 'आयदान' आत्मकथन असून ते दलित स्त्री आत्मकथनातून उठून दिसणारे आहे. दलित आणि स्त्री म्हणून वाटयाला आलेल्या दुःख भागाचे चित्र दिसते. कोकणातल्या एका खेड्यात जन्मलेली उर्मिला पवार परिस्थिती आणि परिवाराचा अनुभव घेत त्यांच्या बालपणीचा विस्तृत कायापायाट उभी करते. बी.ए., एम.ए. होवून तीन मुलांची आई होते. पण तिला जीवघेणे चटके सहन करावे लागते. माहेरच्या व सासरच्या छोट्या-मोठ्या कुरबुरीचं घटना-प्रसंगाचं मोकळेपणाने ती मांडते. म्हणून "ज्या डॉ. बाबासाहेब आंबेडकरांनी स्त्रीला व्यक्ति म्हणून मूल्य दिलं त्या आंबेडकरी अनुयायांना त्यांच्या स्त्रीवादी विचारांचा परिचय नाही तर तो मनुवादी दृष्टिकोनातूनच स्त्रीकडे पाहतो आहे. याचं भान समाजमनाला याच म्हणून लेखिका आपला अनुभव मांडते नव्हे तेच तिच्या लेखनाचं प्रयोजन आहे."¹ उर्मिला पवाराच्या आत्मकथनातून कोकणातील प्रादेशिकता, धर्मातराचे समाजपरिवर्तन, सुशिक्षित नवबौद्धाची परिस्थिती या सर्वांचे चित्रण लेखिका करते. या आत्मकथनातून स्वतःकडे बघण्याचा दृष्टिकोन एकंदरीत स्त्रियांच्या जीवनात दुःख निमाण करण्यास कौटुंबिक आणि सामाजिक स्थिती कारणीभूत आहे याचे यथार्थ चित्रण 'आयदान' करते. हे आत्मकथन आंबेडकरी विचाराची शिदोरी घेऊन उर्मिला पवार या प्रत्यक्ष चळवळीत कार्य करत कृतीशील कार्यकत्या बनलेल्या आहेत असे समजते.

'अंतःस्फोट' मधून कुमुद पावडे यांनी चिकित्सक दृष्टीने विविध रुढी परंपरावर विचारमंथन केले आहे. सदसद्विवेकबुद्धीने रुढी-परंपराना नकार देऊन फुले, आंबेडकर व सावित्रीबाईंच्या विचारांची कास धरून लेखन करतात. यासंदर्भात श्यामला गरुड म्हणतात."प्रा. कुमुद पावडे यांनी वास्तव दृष्टिकोनातून

तसेच चिंतनशील विचारातून दलित जीवन व स्त्रीजीवन या प्रश्नाच्या दोन्ही बाजू विचारात घेऊन त्यांना आत्मपरिक्षणाची जोड परिवर्तनाच्या दिशेने समाजाला विचारप्रवृत्त करण्याचा प्रयत्न कला आहे.”²

‘मला उद्ध्वस्त व्हायचं’ हे मलिका अमरशेख यांचे आत्मकथन असून त्यातील आक्रमक शैलीमुळे चर्चेचा विषय ठरला आहे. नामदेव ढसाळ या दलित पॅथरच्या कार्यकर्त्यांसह विवाहबद्ध होऊन मलिकाचा उपेक्षाभंग होतो. दोघांच्या सांस्कृतिक विश्वातील तफावतीमुळे उभयतांमध्ये सतत कलहाचे प्रसंग होतात. म्हणून यावरून स्पष्ट जाणवते की “स्त्रीच्या समस्येची मुळे समाजरचनेत आहेत. याची जाणीव य आत्मचरित्रात दिसते. पुरुषप्रधान संस्कृती विरुद्ध बंड करण्याची भाषा प्रत्यक्ष अप्रत्यक्षपणे या आत्मचरित्रात उच्चारली गेली आहे.”³

‘हिरा पवार’ ‘सांगायची गोष्ट म्हणजे’ अनाथ वसतिगृहातील त्यांचे बालपण, दया पवारसहचे वैवाहिक जीवन, सार्वजनिक क्षेत्रातील कार्य या सर्वांचे चित्रण केले आहे. दया पवारासारखा प्रथितयश लेखकाची पत्नी असूनही त्यांच्या मोठेपणाखाली झोकाळून न जाता त्यांनी स्वतःचे तेज कार्य कर्तृत्व अबाधित ठेवले. दया पवारांच्या सहवासाने त्यांच्यातील व्यक्तिमत्त्व विकासाची कक्षा रुंदावून स्वहितापलीकडे पहायला त्या शिकतात. स्वाभिमानी, रागीट, करारी, जिद्दी, कणखर असणारी हिरा सौम्य, मवाळ, शांत दया पवारांच्या सहवासाने हळूहळू बदलत जाते.

‘मरणकळा’ हे जनाबाई कचरु गिऱ्हे या भटक्या गोपाळ समाजाचे असणाऱ्या लेखकाच्या पत्नीचे आत्मकथन आहे. यात गोपाळ समाजात मुलींना शिकण्याची बंदी असते. पण जनाबाई ह्या शिक्षण घेतात. तेव्हा या समाजातील जातबांधवांनी जातपंचायतीचा विरोध व बहिष्कार करतात. तेव्हा त्यांना होणाऱ्या समस्यांना सामोरे जाऊन दुःख सहन करावे लागते. जनाबाई व त्यांचे वडील आणि त्यांचे पती कचरु गिऱ्हे हे जात बांधवांच्या विरोधाला न जुमानता शिक्षण व नोकरी यांना पाठिंबा देतात. जनाबाई हे विचार व वर्तन समाजापुढे आदर्श ठेवणारे उदाहरण आहे.

‘तीन दगडाची चूल’ हे ‘गबाळ’ आत्मकथनकार दादासाहेब मोरे यांच्या पत्नी विमल मोरे यांचे आत्मकथन असून त्यात त्यांच्या समाजातील चालीरितीचे वर्णन आले आहे. ‘गबाळ’ म्हणजे आपले बिऱ्हाड घेऊन गोंधळाचा धंदा चालविणे. ही जमात भटकी असल्याने त्यांच्या भटक्या जमातीचे चित्रण यात आले आहे. भटकी प्रवृत्ती, जीवन, दारिद्र्य, व्यसनाधिनता, स्त्रियांच्या समस्या आदींची माहिती ‘तीन दगडाची चूल’ यातून मिळते. “पतीची साथ, त्याचा पाठिंबा आणि त्याचा आधुनिक दृष्टिकोन पत्नीला कसे बळ देतो यादृष्टीने या आत्मकथनातील घटनांकडे पहाता येते. परपुरुषाशी बोलल्यानंतर संशय घेणाऱ्या कार्यकर्त्यांशी मिळून-मिसळून वागण्याचा सल्ला देणारा नवरा इथे आहे.”⁴ माहेरी पुरुषाशी बोलले तरी भावांना आवडत नसे. हे स्त्रीला संकुचितपणाने राहण्यासाठी परावृत्त करणारे आत्मकथन आहे असे समजते.

‘हिरकणीचं बिऱ्हाड’ मध्ये स्वतःच्या मुलीला जीवे मारण्याचा प्रयत्न करणारा सुनीता अरळीकराचा बाप माणुसकीला काळिमा फासणारा आहे. जातीने चांभार असलेल्या सुनिताचे आईच्या वडिलांनी पालनपोषण करून शिक्षण देतो. परंतु दिलीप अरळीकरांशी आंतरजातीय प्रेमविवाह करणे व विवाहोत्तर होणे, सहजीवनातून ‘युक्रांद’च्या माध्यमातून समाजकार्य करणे, राजकारणात प्रवेश अशा विविध बाबींतून त्यांच्या व्यक्तिमत्त्वाचा विकास दिसतो.

यावरून असे दिसते की, जात आणि पुरुषप्रधानता यांच्यामध्ये भरडल्या जाणाऱ्या दलित स्त्रियांचे दुःख व्यापक आहे. “जीवन जगताना सुख-दुःखाची प्रचिती येते म्हणतात. पण आत्मकथनातील स्त्रियांच्या वाट्याला नुसते दुःखच आले आहे.”⁵

दलित आत्मकथनातील स्त्री ही स्त्री-पुरुष संबंध पती-पत्नी नात्याभोवतीच न घुटमळता त्यापलीकडे जाते. प्रारंभीच्या काळातील आत्मकथनांतून वैयक्तिक खासगी जीवनातील तपशील नाहीत परंतु आंबेडकरांनी बदललेल्या जाणिवेतूनच दलित आत्मकथनातील स्त्री प्रत्येक घटनेकडे पाहते. या स्त्रिया बंडखोरी न करता सहनशीलतेने जीवन जगणाऱ्या स्त्रिया दिसतात. दलित स्त्री प्रसंगी, कठोर, कणखर व ठाम भूमिका घेते. दुसरा विवाह करणाऱ्या शांताबाईंचे पती कृष्णाजी कांबळेंना ठामपणे विरोध

करतात. शिक्षणाचा आग्रह धरणाऱ्या जनाबाई गिऱ्हे रुढी परंपरेचे विवेचन करतात. या सर्व स्त्रियांवर होणाऱ्या अन्यायाने त्यांची मानसिकता बदलते.

या लेखिकांनी स्वतःबरोबर स्वतःच्या समाजातील इतर स्त्रियांचेही जीवन चित्रित केले आहे. त्यातून अन्न, वस्त्र, निवारा या मूलभूत गरजांसाठीचा संघर्ष प्रत्येक स्त्रीच्या वाट्याला आले आहे. सतत कष्ट करून संसारास हातभार लावूनही पिदाड्या नवऱ्याची मारहाण सहन करणे यातून तिचे शोषण केले जाते. रुढी परंपरा, अज्ञान यामुळे प्रचंड हाल होताना दिसतात. ह्या समस्या स्त्रियांसाठीच आलेल्या आहेत का? तसेच जातपंचायतीचे कायदे—कानून याने दलित स्त्रियांच्या समस्यात भर पडताना दिसते.

वर्ग, जात, लिंग या स्तरावरून होणाऱ्या शोषणात दलित स्त्री अडकलेली दिसते. डॉ.बाबासाहेब आंबेडकरांच्या चळवळीमुळे व शिक्षणामुळे दलित स्त्रियांच्या जीवनात आमूलाग्र परिवर्तन व विकास हळूहळू व्हायला लागले आहे.

दलित स्त्री ही प्रतिकूल परिस्थितीत आलेल्या दुःखाला कुरवाळत न बसता स्वतः खंबीरपणे उभी राहते. पण स्त्रियांच्या मनात जे सांगावयाचे आहे. ते खुणगाठ बांधतात. तरीही काळानुसार लेखिकेची सत्य सांगण्याची भूमिका वाढत चालली आहे. काही लेखिकांच्या वाट्याला इतका वाईट आला ते लाजिरवाणे पण आजच्या काळात स्त्रियांच्या वाट्याला येणारे दुःख त्या सहन करण्यास प्रतिविरोध करत आहेत.

आजची स्त्री डॉ.बाबासाहेब आंबेडकरांनी दाखवलेल्या मार्गाने जात आहे. त्यांनी केलेल्या वाटचालीमुळे स्त्रियांना आत्मभान आले आहे. म्हणून ती संघर्ष करीत आहे. संघर्ष हे दलित स्त्रियांच्या प्रगतीसाठी कारणीभूत आहे, याचे आदर्श प्रेरणादायी उदाहरण आत्मकथन लेखिका आहेत. त्यामुळे दलित स्त्रियांची आत्मकथने बदलत्या समाजजीवनाची व स्त्रीजीवनातील परिवर्तनाची साक्ष देताना दिसतात.

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स्त्री समाजाचा एक महत्वपूर्ण ठसा उमटवत आहे. एकेकाळी स्त्रीची भूमिका ही 'चुल आणि मूल' इथपर्यंतच मर्यादीत होती. महीलांना शारिरीक, सामाजिक आर्थिक व मानसीक स्वरूपात सशक्त बनविणे ही समाजाची जबाबदारी आहे. स्त्री सशक्तीकरण म्हणजे पुरुषांना हिनवणे किंवा त्यापेक्षा श्रेष्ठता सिद्ध करणे असे नव्हे. तर फक्त महीलांना त्यांच्या नैसर्गिक गुणधर्म, क्षमता, परंपरा, यांच्यासह समानतेने वागविणे होय. हाच विचार समाजात प्रस्थापित झाला तर खऱ्या अर्थाने महीलांचे सबलीकरण होईल.

सेवासदन अशा शाळा फक्त मुलींसाठी सुरू करून महीलांना सक्षम करण्याच्या दृष्टीने पहीले पाऊल उचलले गेले. अण्णासाहेब कर्वे यांनी पुर्नविवाहाची मुहूर्तमेढ रोवली व स्वतः एका विधवेशी विवाह करून लोकांपुढे एक उदाहरण ठेवले, राजाराममोहन राय यांनी सतीची प्रथा बंद केली, परदेशात जाऊन डॉक्टरकीच शिक्षण पुर्ण करून भारतातील पहीली डॉक्टर होण्याचा मान डॉ. आनंदीबाई जोशी यांनी मिळवला. मुळातच भारतातील स्त्री हि कधी अबला नव्हतीच. भारत हा नवदुर्गेची पूजा करणाऱ्या संस्कृतीतील स्त्रीशक्तीचा देश आहे. प्रत्येक यशस्वी पुरुषाच्या मागे एका स्त्रीचा सहभाग असतो. असे म्हटले जाते. किंबहुना या समाजात घडलेले अनेक महापुरुष स्त्रीमुळेच घडले. राजमाता जिजाऊ, राणी लक्ष्मीबाई, अहील्याबाई होळकर, सावित्रीबाई फुले, रमाबाई आंबेडकर, मदर टेरेसा, सरोजिनी नायडू, इंदीरा गांधी, कल्पना चावला, अनेक कर्तुत्ववान महीलांनी देशाचा नावलौलीक वाढविला आहे.

आज स्त्री हि सुशिक्षित आहे. स्वतःच्या पायावर अभी आहे. आज स्त्री कोणतेही क्षेत्र असो शैक्षणिक, आर्थिक, राजकीय दृष्ट्याही सक्षम आहे. पण त्याच बरोबर ती वैचारीक दृष्ट्याही तितकीच सक्षम असायला हवी नुसत पुस्तकी शिक्षण घेऊन पदवी मिळवून गलेलट्ट पगार मिळवला म्हणजे स्त्री सक्षम झाली किंवा सशक्त झाली असे नाही. त्याला विचारांची, संस्काराची, जोड असणे तितकेच गरजेचे आहे. नाहीतर मग वास्को शहरात नुकत्याच घडलेल्या घटनेसारख्या घटना घडतच राहतील. सुशिक्षित स्त्रीने आपल्याच घरातील सासु व जावेचा खुन केला. एका लहानग्या जीवाला निराधार केले. म्हणून आता या सशक्तीकरणाला नकारात्मक सशक्तीकरण असच म्हणावे लागेल. म्हणून वैचारिक सशक्तीकरण किंवा सक्षमीकरण होणे हे अत्यंत महत्वाचे आहे. आजची स्त्री सक्षम आहे. पुरुषांच्या खांदयाला खांदा लावून वावरते. कारण पुरुष आणि स्त्री एकाच रथाची दोन चाके आहेत. आणि ती सक्षम असायलाच हवी. स्त्रीचे सक्षमीकरण किंवा सबलीकरण करायच असेल तर प्रथम स्त्रीमधील निद्रीस्त असलेल्या आत्मविश्वाला जागे करण्याची गरज आहे. भलेही ती शिक्षित असेल किंवा नसेलही परंतु तिच्यामध्ये असलेल्या ताकतीची तिला जाणीव असणे महत्वाचे आहे. कर्नाटकातल्या एका गावात त्या गावातील महीलांनी एकजुट केली आणि गावातील दारुभट्टया बंद करायला लावल्या तसेच अमुल (दुग्ध व्यवसायाचे नावाजलेले नाव) केवळ ३ स्त्रियांनी मिळून या व्यवसायाची सुरुवात केली. आज अमुल चे नाव भारतात प्रथम क्रमांकावर आहे. या स्त्रीया शिक्षित नव्हत्या पण त्या सशक्त होत्या त्यांच्यात एकाजुट होती.

बऱ्याच सुशिक्षित घरात दोन्ही मुली असून सुद्धा शिकून त्यांना स्वतःच्या पायावर उभे राहण्याची संधी दिली जाते. आज मुली उच्च शिक्षण घेऊन अनेक क्षेत्रात उंच भरारी घेत आहेत. हि खरोखरच अंभिमानाची गोष्ट आहे. स्त्रीयांची बुद्धीमत्ता हि निसर्गता असते. अस खुद महाकवी कालीदास यांनी म्हटल आहे. आज जे स्त्रियांचे जे सक्षमीकरण होत असलेले आपल्याला दिसून येत आहे. त्याचे एक महत्वपूर्ण कारण म्हणजे आजची शिक्षणपद्धती या शिक्षणामुळे स्त्रियांना स्वतःचा विकास करून घेण्याची आणि स्वतःचे विचार मांडण्याची ताकद मिळाली. आजची स्त्री ही देशाच्या सीमेवर शत्रुला लढा देताना अंगावर गोळी घेण्याच सामर्थ्य ठेवते. आजच्या आधुनीक व तांत्रिक जगात ती कोणत्याच क्षेत्रात पुरुषापेक्षा मागे नाही. हे सत्य आहे.

मग ते बुद्धीने चालविले राजकारण असो वा जगाच्या पातळीवर खेळली जाणारी कुस्ती असो देवढेच नाही तर एकेकाळी केवळ घरकाम करणारी आणि 'चुल व मुल' या मर्यादीत क्षेत्रात काम करणारी स्त्री आज संपुर्ण देशाचे संरक्षण

करण्यास समर्थ आहे. याच महत्वपूर्ण असं उदाहरण म्हणजे भारताच्या संरक्षण मंत्री निर्मला सितारमण या संपुर्ण भारतीय समाजातील स्त्रीयांसाठी एक प्रेरणामूर्ती आहे.

आज २१ व्या शतकात स्त्री सक्षम बनत असली तरीही प्रत्येक नाण्याच्या दोन बाजू असतात. एक वाईट आणि दुसरी चांगली एक समाज तिला तिचा विकास करण्यास प्रोत्साहित करतो. तर एक समाज तिला अजुनही अशक्त, अबला मानतो. एकेकाळी मातृसत्ताक पद्धतीमध्ये स्त्री ही प्रमुख व महत्वाची होती. काळ बदलत गेला काळाबरोबर स्त्रीची प्रतिमा बदलत गेली व पुढे पितृसत्ताक प्रतिमा रूढ होती गेली पुर्ण भारत देश आपली संस्कृती, परंपरा, अध्यात्म, भौगोलिक विविधता यामुळे ओळखला जातो. हि नाण्याची एक बाजू पण हाच देश आज जगभर पुरुषप्रधान संस्कृतीसाठीही प्रसिद्ध आहे. आज स्त्री सक्षम बनत असली तरी २१ व्या शतकात तिच्या स्वातंत्र्याविषयी कळकळ व्यक्त केली जात आहे. आधुनिक काळात घडलेला निर्मया कांड किवा कोपर्डीसारख्या अमानुष अत्याचाराच्या घटना या स्त्रीयांच्या स्वातंत्र्यावर प्रश्न निर्माण करणाऱ्या घटना आहेत. याच वेळी समाजाला प्रश्न विचारावासा वाटतो की, खरंच आजची स्त्री ही खरोखरच या समाजात सुरक्षित आहे ? खरंच महीलांचे सबलीकरण पुर्णपणे झाले का ?

भारतीय राज्यघटनेत स्त्री - पुरुष समानतेचे तत्व नमुद केलेले आहे. भारतीय समाजात स्त्रीला देवी मानुन तिची पुजा करतात. स्त्रीभ्रुणहत्या हा तर आजच्या सुहशिक्षित संस्कृतीमध्ये मोठा कलंक आहे. २०११ च्या जणगणनेनुसार स्त्रीयांची संख्या हजार पुरुषामागे ९४० एवढी आहे. २१ व्या शतकात हि मुलगी जन्माला आली की कुटूंबात निराशा दिसुन येते. सध्या महाराष्ट्रात बीड, कोल्हापुर, आणि सांगली जिल्हयातील स्त्री भ्रुण हत्येची प्रकरणे राज्यभरात गाजत आहे. स्त्रीभ्रुण हत्या प्रकरणी यापूर्वीच राज्य व केंद्र सरकारांनी कायदे केले आहेत. मात्र आता सद्दयास्थिती बधता त्यांनी आपली कारवाईची मोहीम आणखी तीव्र केली आहे. आज लोभी डॉक्टर आपले कोणीही वाकडे करीत नाही. अश्या अर्विभावात स्त्री भ्रुण हत्या करण्याचे पाप करीत आहे.

मागच्या दशकात सुमारे १२ लाख स्त्रीभ्रुणहत्येची प्रकरणे घडली आहेत. स्त्रीभ्रुण हत्या करण्याचे प्रमाण पुढे असेच सुरु राहिले तर अनेक समस्यांना, अराजकतेला, तोंड द्यावे लागणार आहे. एक वेळ अशी येईल की, स्त्रीयांची द्वैपदीसारखे स्वयंवरे भरवावी लागतील आजच्या परिस्थितीचा विचार केला तर स्त्रियांचे कर्तुत्य मोठे असल्याचे दिसत आहे. असे कोणतेही क्षेत्र राहिलेल नाही अगदी दहावी बारावीच्या परिक्षांमधेही मुलीच आघाडीवर आहे असे असतांना मुली नको म्हणणारे आपल्याच पायावर धोंडा मारुन घेत आहे. याची जाणीव त्यांना आलेलीच नाही.

परवा गुरुपौर्णिमेच्या निमित्ताने शिर्डी देवस्थानाला तब्बल चार कोटी पेक्षा अधिक संपत्ती लोकांनी अर्पण केली. अशीच मोठी संपत्ती देशभरातल्या देवस्थानाकडे आहे. हि संपत्ती देशाची आर्थिक दैना संपवुन टाकु शकते. या पैशातुन बऱ्याच गोष्टी होवू शकतात. अशा संस्थांनीही मुलींच्या समप्रमाणासाठी पावले उचलण्याची गरज आहे. शिवाय जी मंडळी मोठमोठया प्रमाणात देवस्थाना देणगी देतात. याच पैशातुन अनेक गरिब मुलींचा उदनिवाह आणि शिक्षणाच्या सोयी होऊ शकतात. मानवी सेवा हिच ईश्वरसेवा आहे. देशसेवा हिच ईश्वरसेवा आहे. अशी वाक्ये केवळ पुस्तकातच राहिली आहेत. ती उपाययोजनेत यायला हवी.

जगभरातल्या अत्याचारांच्या घटनांचा अभ्यास केल्यास असे लक्षात येईल की, सगळ्यात जास्त अत्याचार स्त्रियांवर झाले आहेत. हुंडाबळीचे प्रकरण असो अथवा कौटुंबिक हिंसाचार, बलात्कार, एकतर्फी प्रेमातुन होणारे लैंगिक छळ किंवा खुन, विलनयभंग. कामाच्या ठिकाणी होणारा लैंगिक छळ किंवा अशा प्रकारचे अनेक अत्याचार स्त्रींवरच झाले आहेत. यात आणखीण भर म्हणुन सायबर अत्याचारांचे नवे भुत स्त्रियांच्या पाठीशी लागले आहे. सायबर अत्याचारातही स्त्रीच 'टोरगेट' बनली आहे. या गुन्ह्यांना मोठया प्रमाणात स्त्रिया बळी पडत आहे.

अशीच एक मनाला हादरवुन सोडणारी घटना नवी दिल्लीत घडली. दक्षिण दिल्लीत धावत्या बसमध्ये एका तरुणीवर सामुहीक बलात्कार झाला. याचे संपूर्ण पडसाद देशभर उमटले दिल्लीचा कायदा आणि सुव्यवस्थीती थेट केंद्रीय गृह मंत्रालयाच्या नियंत्रणाखाली असुनही बलत्काराच्या घटना वारंवार घडत आहे. स्त्रियांवरील अत्याचार ही विकृती आहे. ती कायदया ऐवजी समाज मानसीकतेने नष्ट करणे गरजेचे आहे. कितीही कायदे केलेत तरी अशा घटना रोखता येणार नाहीत यासाठी समाजानेच असे प्रकार रोखले पाहिजे. परिवर्तन हा सृष्टीचा नियम आहे. त्यासाठी समाजात परिवर्तन होणे गरजेचे आहे. दिल्लीसारख्या शहरांमधील उपलब्ध आकडेवारीवरुन सायबर अत्याचार करणारे ४० ते ६० टक्के लोक कामाच्या ठिकाणचे असल्याचे आढळुन आले आहे.

प्रत्येक स्त्रीकडे मग ती ग्रामीण असो वा शहरी, तिच्यात एक सुप्त अशी शक्ती असते की कोणत्याही येणाऱ्या संकटाशी ती दोन हात करू शकेल निसर्गानेच तीला हि शक्ती दिली आहे. आज स्त्रीला असेच स्वातंत्र्य हवे आहे. समाजाने सुद्धा तिची साथ दिली पाहिजे कारण जेव्हा स्त्री जन्माला येईल. तेव्हाच तिच्या गर्भातून समाज जन्म घेईल !

माझ्या मते, महीलांचे खरोखरच सशक्तीकरण, सक्षमीकरण, सबलीकरण करायचे असेल तर त्यांना शिक्षण दिलेच पाहिजे. आर्थिकदृष्ट्या त्यांना स्वावलंबी करण्याची खरोखरच गरज आहे. श्रद्धा, अंधश्रद्धा यातील फरक त्यांना समजायला हवा वर्णभेद, जातीभेद मिटवायला हवेत.

केवळ ८ मार्च हा महीलादीन साजरा न करता आम्ही महीलांनीच महीलांना स्वतःमधली शक्ती जागृत करायला शिकवले पाहिजे. त्यांच्यात आत्मविश्वास निर्माण केला पाहिजे तरच नारीशक्ती नारीच्या मागे भक्कमपणे उभी राहिल आणि अत्याचाराला येणाऱ्या प्रत्येक संकटाला स्त्रिया समर्थपणे तोंड देतील प्रतिकार, करतील आणि त्यात त्या यशस्वीही होतील. यासाठी समाजातील सर्व घटकांनी सुद्धा असे प्रयत्न केले पाहिजेत. कारण स्त्री सशक्त होणे, सक्षम होणे म्हणजे पुरुषांशी वैर धरणे किंवा संघर्ष करणे नाही तर एकमेकांच्या बरोबरीने समर्थपणे उभे राहणे होय. आणि नंतर जगाच्या खऱ्या विकासाची सुरुवात होण्यास प्रारंभ होईल.

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एकोणिसाव्या शतकाच्या उत्तरार्धात महाराष्ट्रात स्त्रियांच्या विशेषतः परित्यक्त्या, पतिता व विधवांच्या सर्वांगीण उध्दारासाठी कार्यरत राहिलेल्या महाराष्ट्रातील थोर विदुषी म्हणजे पंडिता रमाबाई होय. त्यांनी स्वीकारलेल्या कार्यात अनंत अडचणी आल्या, अनेकांनी कठोर टिका केली. तरीदेखील आपल्या कार्याशी त्या एकनिष्ठ राहिल्या. त्यामुळेच महाराष्ट्रात एक विद्वान व कर्तबगार स्त्री समाजसुधारक म्हणून त्या ओळखल्या जातात. पंडिता रमाबाईंनी ख्रिस्ती धर्म स्वीकारला तरी भारतीयत्वापासून, हिंदू धर्मातील उच्च तत्वज्ञानापासून त्यांनी फारकत घेतली नव्हती. त्यामुळेच त्यांनी जे सामाजिक व शैक्षणिक कार्य केले त्याचा पाया भारतीयत्व हाच राहिला. स्त्री स्वातंत्र्याचा उध्दार व विचार महाराष्ट्रामध्ये रमाबाईंनी त्या काळात समाजात पोहोचविला म्हणूनच प्रस्तुत शोध निबंधात पंडिता रमाबाई स्त्री स्वातंत्र्याचा अविष्कार हा विषय मांडण्याचा प्रयत्न केला आहे.

पंडिता रमाबाई यांचा जन्म विद्वान ब्राह्मण कुटुंबात अनंतशास्त्री व अंबाबाई यांच्या पोटी झाला. संस्कृतवर प्रभूत्व मिळवून त्यांनी पुराणे व व्याख्याने सांगून 'पंडिता' व 'सरस्वती' ही विशेषणे प्राप्त केली. अनेक मानपत्रे त्यांनी मिळवून हिंदुस्थानचे लक्ष वेधून घेतले. १८८० साली बाबू विपीन बिहारीदास या शूद्र समाजातील वकिलाशी विवाह करून आंतरजातीय, आंतरप्रांतीय, प्रतिलोम पध्दतीने व नोंदणी पध्दतीने विवाह केला.^१

स्त्रियांच्या प्रश्नांसंबंधी जाहीरपणे रमाबाई भाषणे करित असत. आपल्या विचाराला सामाजिक कार्याची तसेच प्रबोधनाची जोड असावी असे त्यांना वाटे. म्हणून इंदुप्रकाश मध्ये त्या लिहतात, "केवळ पुराण-श्रवणाने बायकांस नीतीचा किंवा धर्माचा चांगला बोध होत नाही. त्या केवळ कथारसात निमग्न असतात. त्यांना योग्य बोध होण्यासाठी अनूसयाबाईंनी वक्तृत्व करून धर्मानुसार नीतीने, कोणता मार्ग धरल्यास उन्नती व सुख मिळेल तो मार्ग रूचण्याचा उपदेश करावा म्हणजे स्त्रियांची दशा सुधारेल असे लिहितात."^२ ढाक्याच्या सभेपासूनच रमाबाईंनी आपल्या स्त्री स्वातंत्र्याच्या कार्याला सुरुवात केली होती. म्हणूनच त्या सभेत त्या म्हणतात, 'माझ्या शरीरात रक्ताचा एक बिंदूमात्र आहे, तेथपर्यंत स्त्रीजातीचे कल्याण करण्याचा कामात मी पराडःमुख होणार नाही' असा निर्धार त्यांनी केला होता.

रमाबाईंच्या पुराण, इतिहास, साहित्य, विविध भाषातील विचार वाचणामुळे समकालीन सुधारक व विरोधकांच्या घडामोडीतही त्या स्त्रियांच्या बरोबर राहिल्या. ब्रिटीश सरकारलाही खडसावयासही प्रसंगी त्या कचरत नसत. रमाबाई सावे प्रकरणात जेव्हा ब्रिटिश जज्जने 'नवव्याकडे राहण्यास गेले पाहिजे' असे सुनावले, त्यावेळी रमाबाईंनी ब्रिटीश नीतीचा धक्कार करित म्हटले, 'आमच्या हिंदी बांधवांपेक्षा हे सरकार जुलमी आहे. एकीकडे ते स्त्रियांना शिक्षण व स्वातंत्र्य द्यायला शिकविते आणि स्वातंत्र्य स्त्री नावडीच्या पतीची गुलामगीरी नाकारू लागली तर तिला बंधनात बांधायला सांगत होते. ब्रिटीश सरकार भारतातील सारे पुरुष आणि स्वर्गातील तेहतीस कोटी देव यांच्याविरुद्ध आवाज उठवणाऱ्या रमाबाईंचे अभिन्नंदन रमाबाई करतात.'^३ रमाबाई एका पत्रात भारतीय स्त्रीच्या शालीनतेचे वर्णन करून स्त्री डॉक्टर नसतील तर सरकारी डॉक्टर्सनी स्त्रियांची वैद्यकीय तपासणी करताना त्यांचा योग्य तो आदर ठेवून वागणूक द्यावी अशा त्या म्हणाल्या होत्या.

पंडिता रमाबाईंचा देशाभिमान किती जाज्वल्य होता, हे त्यांच्या अनेक उद्गारावरून दिसून येते. स्वदेशाभिमान कसा असावा व आपल्या हृदयातील धगधगणारा स्वदेशाभिमान दाखविताना त्या म्हणतात, 'विलायतेहून आलेला चहा घेतल्याने, व तिकडील कपडे वापरल्याने माझ्या देशी उद्योगधंद्यास धक्का पोहचत आहे. म्हणून मी तसला चहा मुळीच पिणार नाही व विलायती कपडेही नेसणार नाही. मोठे छोटे देशी कपडे मिळेल तसेच नेसेन.'^४ तसेच आमची जीवनप्रणाली चुकल्यामुळे आपल्याच पायावर धोंडा पडला आहे याबद्दल त्या चीड व्यक्त करतात. स्वदेशी वस्तूंचा वापर, खादीच्या वस्त्रांचा वापर व स्व-भाषेबद्दलचे रमाबाईंचे हे विचार भारत देशाविषयी त्यांना असलेला अभिमान व देशनिष्ठा

सूचित करणारे आहेत. पंडिता रमाबाईंचे कार्य काशीबाई कानीटकर आणि रमाबाई रानडे यांनाही प्रेरणादायी ठरले होते.
५

रमाबाईंनी महाराष्ट्रभर स्त्री शिक्षणासाठी लोकजागृतीचे काम सुरू केले. त्यांच्याविषयी टिळक चरित्रकार केळकर म्हणतात, 'बाई धीट, दुसऱ्यावर छाप टाकणारी व हजरजबाबी असल्याने कोणी तिच्याशी प्रत्यक्ष भेटून वाद किंवा विरोध केला नाही. स्त्री समाजाच्या उन्नतीसाठी एप्रिल, १८८२ मध्ये पुण्यात व नोव्हेंबर, १८८२ मध्ये मुंबईत आर्य महिला समाज स्थापन केला. त्याचप्रमाणे अहमदनगर, सोलापूर, पंढरपूर, बार्शी येथे आर्य महिला समाज स्थापनेत त्या यशस्वीही झाल्या, तरीही महाराष्ट्रातील स्त्रियांनी त्यांना म्हणावा तसा पाठिंबा दिला नाही.'^६

हंटर कमीशनपुढे साक्ष देताना त्यांनी भारतातील किती स्त्रिया साक्षर आहेत याचे प्रमाण दाखवून दिले होते. भारतीय शिक्षण पध्दतीतील दोष दाखवून ते दूर करण्यासाठी सूचना केल्या. मराठी इंग्रजीचे ज्ञान असणाऱ्या शिक्षिका असल्या पाहिजेत. वसतिगृहे उपकरणांनी युक्त असावीत व मुलींच्या शाळा तपासणीचे काम स्त्री अधिकाऱ्यांनी करावे असे त्यांनी सुचविले होते. भारतीय स्त्रीया लाजाळू असल्याने पुरुष डॉक्टरकडे आपल्या रोगाविषयी सांगण्यापेक्षा त्या मरण पत्करतात. यास्तव स्त्रियांना वैद्यकीय शिक्षण देण्यात यावे अशी त्यांनी विनंती केली होती.^७ हंटर यांच्यावर या साक्षीचा खूपच परिणाम होऊन त्यांनी ती साक्ष इंग्रजीत भाषांतरीत करून घेतली. त्यातील रमाबाईंची स्त्रियांविषयी कळकळ पाहून त्यांनी 'रमाबाई व त्यांची कामगिरी' या विषयावर व्याख्यान दिले. पुढे ते व्याख्यान व्हिक्टोरिया राणीच्या वाचनात आल्याने त्यांनी भारतीय स्त्रियांच्या वैद्यकीय शिक्षणास चालना दिली.^८ त्यामुळेच भारतीय स्त्रियांच्या शिक्षणाचा प्रारंभ व प्रसार करण्यात पंडिता रमाबाईंचा मोलाचा वाटा आहे हे मान्यच केले पाहिजे.

इंग्लंडमध्ये असतानाच स्त्री शिक्षण, पतित स्त्रियांची समाजाची अनुकंपा याचा त्यांनी बारकाईने अभ्यास केला होता. त्यांच्या स्त्री शिक्षणाच्या कार्याची किर्ती इंग्लंड, अमेरिकेत जाऊन पोहचली होती. १८५६ चा विधवा पुनर्विवाहाचा कायदा म्हणजे विधवांच्या उन्नतीचा कळस होता. त्यावेळेपर्यंत विधवा शिक्षणाच्या कार्याकडे कोणाचेही लक्ष गेले नव्हते. म्हणूनच डॉ. के. कर्वेच्या मते विधवा शिक्षणाच्या इमारतीचा पाया घालण्याचे अत्यंत श्रेष्ठ काम हे पंडिता रमाबाईंनी केले आहे.^९ परदेशात आपल्या कार्यासाठी अलोट पैसा व भक्कम पाठबळ मिळाल्यानंतर बालविधवांच्या उन्नतीसाठी मुंबईत त्यांनी शारदा सदनची (१८८९) स्थापना केली. परंतु सुरुवातीस ज्यांच्यासाठी हे सदन सुरू केले, त्यासाठी एकही मुलगी पुढे येईना. सदनची पहिली खरीखुरी विधवा विद्यार्थिनी झाली ती म्हणजे आण्णासाहेब कर्वे यांची भावी पत्नी आनंदीबाई कर्वे होय.^{१०} शारदा सदनाने येणाऱ्या स्त्रिया वेगवेगळे संस्कार, अनुभव व हालअपेष्टातून येत असत. काही छळाला बळी पडून, काही परिस्थितीने वार्डट मार्गाला लागलेल्या तर काही पुरुषी अत्याचाराला बळी पडलेल्या बालविधवा व स्त्रिया आश्रमात होत्या. रमाबाईंनी या शोषित व पिडीत बालविधवांना केवळ आश्रयच दिला नाही, तर त्यांचे बौद्धिक, अध्यात्मिक शिक्षण, रक्षण, आजारपणात घ्यावयाची काळजी व नैतिकदृष्ट्या उत्तम स्त्रिया बनवले इ. जबाबदाऱ्या त्यांनी धैर्याने पार पाडल्या. परिस्थितीने पातकी पुरुषांच्या बळजबरीस बळी पडलेल्या स्त्रियांना सन्मार्गावर आणण्यासाठी त्यांनी मिस एडमंड यांच्या साहाय्याने उध्दार गुहाची स्थापना केली.^{११}

पंडिता रमाबाईंच्या स्त्री उध्दाराच्या कार्याचा प्रभाव भारतापुरता मर्यादित न राहता परदेशातही मोठ्या प्रमाणात झाला. रमाबाईंनी केलेल्या कार्यामुळेच १० वर्षांच्या काळात १४ उच्चवर्णिय स्त्रियांना शिक्षक म्हणून काम मिळाले. ९ जर्नीना उत्तम नोकऱ्या मिळाल्या. काहींनी स्वतःच्या संस्था काढल्या. ८ परिचारिका झाल्या व १० जणी सुखाने संसार करतात.^{१२} रमाबाईंच्या कार्याचा प्रभाव कार्टिनी या इंडोनेशियाच्या राजकन्येवर होवून तिच्या प्रयत्नाने तेथे स्त्री शिक्षणस सुरुवात झाली.

निष्कर्ष :

पंडिता रमाबाईंच्या कार्यापासून प्रेरणा घेवून अनेक लोकांनी स्त्री सुधारणा वादी दृष्टी स्वीकारल्याचे दिसून येते. रमाबाईंच्या कार्यापासून प्रेरणा व स्फूर्ती घेवूनच आपण पुण्याजवळ हिंगणे येथे स्त्रियांसाठी संस्था काढू शकलो असे स्पष्ट मत आनंदीबाई व डॉ. के. कर्वे यांनी आपल्या चरित्र ग्रंथात म्हटले आहे. त्यांच्या विधवा शिक्षणाच्या कार्याविषयी कर्वे

म्हणतात, या कार्याबद्दल हिंदी समाजाने विशेषतः दक्षिणी समाजाने नेहमी कृतज्ञ राहिले पाहिजे. पंडिता रमाबाई खऱ्या अर्थाने एक लोकोत्तर स्त्री होती. स्त्रियांच्या संदर्भातील जाचक रूढी, परंपरावर एका उच्चवर्णिय हिंदू विधवेने केलेले कार्य अनमोल आहे. केवळ ख्रिस्ती धर्म स्वीकारल्यानेच त्यांचे कार्य उपेक्षित राहिले आहे.

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थोर समाजसेविका सिंधुताई सपकाळ यांचे सामाजिक चळवळीतील योगदान

प्रा. डॉ. सुरेश माखुती चव्हाण

प्रमुख इतिहास विभाग

कला, वाणिज्य आणि विज्ञान महाविद्यालय

गडहिंग्लज - जि.कोल्हापूर महाराष्ट्र

प्रस्तावना :

जगाच्या इतिहासात आपल्या देशाला सामाजिक सुधारणा चळवळीच्या अनुषंगाने समृद्ध ऐतिहासिक वारसा लाभलेला आहे. प्राचीन भारताचा समृद्ध वारसा लाभलेल्या भारतात पुढील काळात अनेक चढ-उतार झाले. अनेक राजवटींच्या सत्ता आल्या व गेल्या पण या संक्रमनाच्या काळातही पारतंत्र्याचे चटके सहन करणाऱ्या भारतात शिकलेल्या व उत्साही व्यक्तींनी समानतेवर आधारलेल्या समाज निर्मितीसाठी विविध सुधारणा चळवळी सुरू करण्याचा प्रयत्न केला. असे प्रयत्न हे व्यक्तीगत व सामुहिक अशा दोन्हीही पातळीवर झाल्याचे दिसून येतात. जसे की, ब्राम्होसमाज, आर्यसमाज, सत्यशोधक, समाज, थिऑसॉपीकल सोसायटी, प्रार्थना समाज, रामकृष्ण परमहंस, राजर्षी शाहू महाराज, कर्मवीर भाऊराव पाटील, महर्षी धोंडो केशव कर्वे यांची शैक्षणिक सुधारणा चळवळ, स्त्रीसुधारणा चळवळ, अस्पृश्य निवारण, विद्यार्थी विकास चळवळ, कामगार विकास चळवळ, अशा असंख्य चळवळी या सामाजिक सुधारणा चळवळींची बोलकी उदाहरणे आहेत. गेली दोन - तीन दशकामध्ये ज्या समाजसुधारणा चळवळींनी सामाजिककार्याचा महान आदर्श घालून दिला. त्यामध्ये थोर समाजसेविका सौ.सिंधुताई सपकाळ यांच्या सामाजिक चळवळीतील कार्याचा विशेष उल्लेख करावा लागतो. वैयक्तिक जीवनामध्ये अनाथपणाने असंख्य चटके सहन कराव्या लागलेल्या सिंधुताईंनी अनाथना आश्रय देण्यासाठी अनाथाश्रमांच्या माध्यमातून मानवतेवर आधारलेली एक आव्हानात्मक चळवळ उभी केली आहे. प्रस्तुत शोध निबंधामध्ये त्यांच्या सामाजिक कार्यावर प्रकाश टाकण्याचा प्रयत्न केला आहे.

सिंधुताई सपकाळ यांचा संघर्षमय जीवनप्रवास :

ताईचा जन्म १४ नोव्हेंबर १९४७ रोजी विदर्भातल्या वर्धा जिल्ह्यातील नवरगांव या गावी झाला. त्यांचे वडील गुरे वळण्याचे काम करत असत. गाव अतिशय लहान व मागासलेले असल्याने सुधारणांपासून दूरच होते. माईच्या शिक्षणास वडीलांचा पाठिंबा तर आईचा विरोध असल्याने त्यांना केवळ इयता चौथी पर्यंतच शिक्षता आले. वयाच्या ९ व्या वर्षी म्हणजेच बालवयातच त्यांचा विवाह २० वर्षीनी मोठे असणाऱ्या श्रीहारी सपकाळ यांच्याशी झाला. १८ व्या वर्षी पर्यंत त्यांची तीन बाळंतपणे झाली. पण चौथे बाळंतपण त्यांच्या जीवनालाच कलाटणी देणारे ठरले. दरम्यानच्या काळातच त्यांनी शेणवाल्या मजूरांना न्याय मिळावा म्हणून शेणाचं आंदोलन केले व त्यात यशही मिळवले. पण या घटनेमध्ये दमडाजी असतकर हा जमिनदार दुखावला गेला. आणि त्याचा व्हायचा तोच परिणाम झाला. नाराज जमिनदाराने माईच्या पोटातील मुल आपलचं असल्याचा अपप्रचार सुरू करून तिच्या चारित्र्याचे धिंडवडे काढले. परिणामी नवऱ्याच्या मनात शंका आल्याने त्याने सिंधुताईस बेदम मारहाण करून घराच्या बाहेर काढले. त्यांना माहेरच्यांनीही मदत नाकारल्याने शेवटी भीक मागून जगण्याची दुर्दैवी वेळ त्यांच्यावर आली. अशा बिकट अवस्थेत त्या म्हणायच्या

“ ये ऊन किती कडक तापते ग बाई

अंगाची फुटते लाही.

दोन दिसाचा शिळा तुकडा वाढा पण

दार नका लावु ,पुन्हा येणार नाही.”

या काळात वाट मिळेल तिकडे त्या चालत राहिल्या. शेवटी त्यांना स्मशानाचाही आश्रय घ्यावा लागला. एका भंयकर रात्री त्या स्मशानात पडून होत्या भुकेचा आगडोब उसळला होता. एक मृतदेह आला. अत्यंत संस्काराच मडक फोडून जमाव निघून गेला. खिन्न काळोख दाटला होता. चित्ता धगधगत होती. मृत माणूस जळत होता. सिंधुताईच्या पोटातील भूख इतकी पेटली होती की लोकांनी हातावर दिलेले पीठ मडक्यातल्या पाण्यात कालवून चित्तेवर भाजलेली भाकरी तशीच

खाल्ली. त्यातून त्या पुढे चिखलदऱ्यास आल्यावर मजूरांच्या समवेत त्यांच्या मुलांचा सांभाळ करू लागल्या. असेच फिरत-फिरत पुण्यास आल्या. रस्त्यावर दिपक नावाचा मुलागा रडत बसला होता. काय करणार बिचारा अनाथ होता. सिंधुताईनी त्याच्यासाठी अपार प्रयत्न केले. पण मदतीसाठी कुणीच पुढे येईना तेंव्हा माईनी त्याला आपल्याच पदराखाली घेवून समाजकार्याचा प्रारंभ केला. आणि केवळ पाच दशकात त्या अख्ख्या महाराष्ट्राच्याच माई बनल्या.

सिंधुताई सपकाळ यांचे समाजिक चळवळीतील योगदान -

राष्ट्रबांधणीच्या निमित्ताने ज्या समाजसुधारणा चळवळींनी मोठे योगदान दिले त्यात सिंधुताई सपकाळ यांच्या कार्याचे योगदान महत्त्वपूर्ण आहे. आपल्या वाट्यास आलेलं दैदेवी जीवन इतरांच्या वाट्याला येवू नये म्हणूनच त्यांनी मिळेल त्याला आधार देवून समाजकार्याचा वसा घेतला. पुण्यामध्ये रस्त्यावर रडणाऱ्या अवस्थेत सापडलेला दिपक हाच त्यांचा पहिला वारस पुत्र ठरला. अशा असंख्य वारसपुत्रांना सिंधुताई मायेंच प्रेम देताना दिसतात. जगातील सर्वात पहिल्या आनाथाश्रमाची स्थापना अमेरिकेत झाल्याचा उल्लेख मिळतो. त्यास ऑर्फनोथ्रोफिया संबोधले आहे. तर आधुनिक काळात ही अमेरिकेतच १९४० मध्ये जॉर्ज व्हाईटफिल्ड यांनी बेथिस्दा ऑर्फनेजची स्थापना केल्याचे दिसून येते. भारताचा विचार करता डिप्रेस्ड क्लास मिशन, नॅशनल सोशल कॉन्फरन्स, ब्राह्मो समाज, आर्य समाज, प्रार्थना समाज यांनी अनाथांच्या स्वाभिमान रक्षणासाठी भरघोस कार्य केल्याचे दिसते. त्याच धर्तीवर गेल्या पाच दशकात सिंधुताईनी आनाथाश्रमाच्या माध्यातून समाजसेवेला वाहून घेतलेले दिसते. त्यांच्या अथक परिश्रमातून आज त्यांच्या आनाथाश्रमांमध्ये असंख्य आनाथ बालके जीवनाचा आनंद घेत आहेत. सिंधुताईंच्या अपार समाजसेवेची चालती बोलती उदाहरणे म्हणजेच त्यांनी स्थापन केलेल्या संस्था होय. यामध्ये प्रामुख्याने सन्मती बालनिकेतन संस्था हडपसर पुणे, अभिमान बाल भवन माळेगाव वर्धा, गंगाधर बाळ छात्रालय, गुहा अहमदनगर, ममता बालसदन कुंभारवळण, पुणे, गोपिका वनौषधी प्रकल्प वाढोणा वर्धा, गोपिका गायरक्षण केंद्र माळेगाव जि. वर्धा यांचा समावेश होतो.

सौ.सिंधुताईंच्या या सर्व संस्था त्या महाराष्ट्रात, देशभर व देशाबाहेर दिलेल्या भाषणातून मिळणारे मानधन, शासनाची तूटपूजी मदत यातूनच समर्थपणे चालवल्या जातात. त्यासाठी माई नेहमीच भीक मागतात, पदर पसरतात, आवाहान करतात. पण हे सर्व स्वतः साठी नसून सर्वसामान्यांच्या स्वावलंबनासाठी असते हे विशेष होय. अनाथ मुलांच्या दोन घासासाठी दिवसरात्र पायाला चाके बांधून वणवण फिरणारी स्त्री म्हणून सध्यातरी सिंधुताईंचाच उल्लेख करावा लागतो. त्यांच्या आनाथाश्रमातील प्रत्येक व्यक्ती त्यांचा मुलगा किंवा मुलगी म्हणूनच जीवन जगताना दिसतात. आज सिंधुताईंना १५०० मुले आहेत. १०० मुली आहेत यात दोन दिवसाच्या मुलांपासून ७२ वर्षांच्या वृद्धापयंत सर्वांचा समावेश होतो. याशिवाय ४०० सुना व २०० जावई आहेत. आज यातील बरिचशी मुलं शिकून सवरून स्वतःच्या पायावर उभी आहेत. कोण डॉक्टर आहे, कोण इंजिनिअर आहे, तर कोण वकील हे सांगताना माईना भरभरून येते.

सिंधुताई सपकाळ यांनी केलेल्या कार्याची पोहच पावती म्हणून त्यांना देश विदेशातील सुमारे ५०० पुरस्कारांनी सन्मानित केलेले आहे. त्यांना मिळालेल्या पुरस्कारांची सर्व रक्कम त्या आनाथाश्रमासाठीच वापरतात. खरं तर अलीकडे वैयक्तिक फायदायासाठी समाजकार्याचा वापर करणाऱ्या या स्वार्थी काळात वैयक्तिक फायदाही समाज कार्यासाठी वापरणाऱ्या थोर समाजसेविका मध्ये सिंधुताईंचा विशेष उल्लेख करावा लागतो. याशिवाय त्यांच्या जीवनावर 'मी सिंधुताई सपकाळ' हा मराठी चित्रपट ही प्रदर्शित झाला आहे. विविध वाहिण्यांनी घेतलेल्या ग्रेट मुलाखतीतून त्यांचा यशस्वी जीवनपट समाजासमोर आणण्यासाठी सदैव झुंबड उडालेली असते. देशभरातील विविध स्तरातून त्यांच्या कार्याचा गौरव होताना दिसतो. हे सर्व त्यांच्या अंतःकरणातून निरपेक्ष भावनेनं केलेल्या उदात्त समाजकार्याचं फलित आहे. त्यामुळे आज अनाथांच्या संदर्भातील समाजसुधारणा चळवळीचा अभ्यास करताना सिंधुताईंच्या कार्याचा आढावा घेतल्याशिवाय अनाथा आश्रम ही संकल्पनाच समजून घेता येणार नाही

सारांश

निसर्गात घडणाऱ्या वेगवेगळ्या कारणांनी अनाथ निराश्रीत, व्याधीग्रस्त, वंचित अशा घटकांचा मानूस म्हणून जीवन जगण्याचा हक्क हिरावून घेतलेला दिसतो तोच हक्क त्यांना परत मिळवून देण्यासाठी, माणूस म्हणून जीवन जगता यावे म्हणून त्यांच्यावर अनाथाश्रमाच्या माध्यमातून मायेची पाखर घालण्याचे कार्य सिंधुताई सपकाळ यांनी केले आहे. सर्व काही उध्वस्थ झालेले आसतानाही दुदैवाच्या भोवऱ्यात सापडलेल्या सिंधुताईंनी समाजकार्यात स्वतःला झोकून देवून मारलेली

उत्तुंग भरारी नवी प्रेरणा देणारी आहे. त्यांच्या या कार्यामुळेच त्या अखंड महाराष्ट्रातील अनाथांच्या आई तथा महाराष्ट्राची माई म्हणूनच परिचित आहेत. गाईला माय माननाच्या सिंधुताईंनी मानसांना तर मानसासारख वागवलं पण जनावरांनाही माणसात आणण्याचं उदात्त कार्य केले. आपल्या आनाथाश्रमातील मुलं स्वतःच्या पायावर उभी राहिल्याचे सांगतांना त्यांच्या डोळ्यात पाण्याच्या धारा येतात. पण त्या धारा दुःखाच्या नसून आनंदाच्या आहेत हेही सांगायला त्या विसरत नाहीत वैयक्तिक फायदायासाठी समाजकार्याचा वापर करणाऱ्या स्वार्थी जगात वैयक्तिक मिळालेल्या सुमारे ५०० पुरस्कारांची लाखो-करोडो रूपयांची संपत्ती त्यांनी अनाथांसाठीच वापरलेली आहे. यावरून त्यांच्या सामाजिक चळवळीतील योगदानाची उंची लक्षात येते.

संदर्भसूची :

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मध्ययुगीन भारतातील महान राज्यकर्ती : राणी रुद्रमा देवी

प्रा. संदिप भैरू जाधव
विठ्ठलराव पाटील महाविद्यालय,
कळे, ता. पन्हाळा, जि. कोल्हापूर.

गोषवारा :-

प्रामुख्याने भूतकाळाचा इतिहास हा बऱ्याचवेळा पुरुषी दृष्टीकोनातून पहिला जातो. सामान्यतः सर्व ऐतिहासिक लिखाणामध्ये स्त्रियांना गौण स्थानावर ठेवलेले दिसून येते. कारण स्त्री ही परावलंबी असते म्हणून तिच्याकडे पहिले गेले. त्यामुळे पुरुषांच्या कार्याला उजाळा दिला जातो व स्त्रियांच्या कार्याकडे दुर्लक्ष केले जाते. स्त्रियांच्या प्रशासकीय क्षमता इतिहासाच्या पानावर सामान्यपणे नसतात. पण थोडसे आपण इतिहासाकडे बारकाईने पाहिल्यास आपल्या लक्षात येते कि, कित्तूरची राणी चेन्नम्मा, गोंडवानाची राणी दुर्गावती, काकतीय राणी रुद्रमादेवी, महाराष्ट्रातील ताराबाई, झाशीची राणी लक्ष्मीबाई, रझिया सुलताना, चांदबीबी यासारख्या अनेक स्त्री सत्ताधीशांनी अत्यंत कठीण परिस्थितीतही आपल्या कार्याचा ठसा इतिहासाच्या पानापानावर उमठविला आहे. यापैकीच एक वारंगळच्या काकतीय राज्याची राणी रुद्रमादेवीच्या कार्यावर आपण प्रस्तुत शोधनिबंधामध्ये प्रकाश टाकणार आहोत. राणी रुद्रमादेवी दक्षिणेतील काकतीय राजवंशातील प्रमुख शासकांमधील एक होती, जिने अत्यंत बिकट परिस्थितीत काकतीय राज्याचे प्राणपणाने रक्षण करून काकतीय राज्याला वैभवशाली दिवस आणले.

प्रस्तावना:-

अनेक शतकापासून आपण भारतातील महान पुरुष योद्ध्यांच्या विजयाच्या गाथा वाचत असतो. त्यामध्ये ते उत्कृष्ट तलवारबाजी होते, घोडेबाजीमध्ये तरबेज होते आणि असेच काही. पण यामध्ये काही स्त्रियादेखील होत्या. आपण इतिहाकडे बारकाईने पाहिल्यास आपल्या लक्षात येते कि, अनेक स्त्री भारतीय सत्ताधीशांनी कठीण परिस्थितीतही आपल्या कार्याचा ठसा भारतीय इतिहासामध्ये उठविला. यामध्ये कित्तूरची राणी चेन्नम्मा, गोंडवानाची राणी दुर्गावती, महाराष्ट्रातील ताराबाई, झाशीची राणी लक्ष्मीबाई, रझिया सुलताना, चांदबीबी, काकतीय राज्याची राणी रुद्रमा देवी या सर्व स्त्रिया लढाई लढल्या, त्यांनी सैन्यांचे नेतृत्व केले आणि महान सत्ताधीश बनल्या.

मध्ययुगीन भारतीय इतिहासामध्ये ज्या काही स्त्री सत्ताधीश वारसाहक्काने सिंहासनावर आल्या, त्यापैकी सध्याच्या आंध्र प्रदेश व तेलंगणाच्या भागातील काकतीय या स्वतंत्र सार्वभौम राज्याची राणी रुद्रमादेवी ही एक होती. जिने इ. स. १२६२ ते इ.स. १२८९ या काळात राज्य केले. दक्षिण भारतातील मध्ययुगीन इतिहासातील ती एकमेव यशस्वी राज्यकर्ती होती. शेजारील आक्रमक राज्यांचे हल्ले परतावून लावून तिने काकतीय राज्याचे रक्षण केले. काकतीय राज्याच्या अंतर्गत धोरणात धोरणात्मक बदल करून काकतीय राज्याला एक समृद्ध परंपरा दिली. त्यामुळे दक्षिण भारतीय लोकांनी तिच्या स्मृती जपून ठेवलेल्या दिसून येतात.

उद्दिष्टे:-

१. एक स्त्री राज्यकर्ती म्हणून राणी रुद्रमादेवीचा अभ्यास करणे.
२. राणी रुद्रमादेवीच्या कार्याचा अभ्यास करणे.
३. राणी रुद्रमादेवीच्या इतिहासातील योगदानाचा अभ्यास करणे.

Methodology संशोधन पद्धती :-

या शोधनिबंधामध्ये ऐतिहासिक संशोधन पद्धतीचा अवलंब केलेला आहे. यासाठी प्राथमिक व दुय्यम साधनांचा वापर केलेला आहे. त्यामध्ये पुस्तके, वर्तमानपत्रे संशोधन पत्रिका, लेख, मासिके यांचा साधन म्हणून वापर केला आहे.

सध्याच्या तेलंगाना व आंध्रप्रदेशावर राज्य करणाऱ्या वारंगळचा काकतीय राजवंश हा दक्षिण भारतातील एक महत्वाचा राजवंश असून त्याने भारतीय इतिहास व संस्कृतीला आकार दिला. काकतीय साम्राज्याची पायाभरणी गोदावरी व कृष्णा नदीच्या परिसरात आठव्या, नवव्या शतकात झाली. आरगळू Argallu आताचे नाव वारंगळ ही त्याची राजधानी होती.^१

१३ व्या शतकातील वारंगळचा काकतीय राज्याचा सम्राट गणपतीदेव यास रुद्रम्बा म्हणजे रुद्रमादेवी व जनपमादेवी या दोन मुली होत्या. राजा गणपतीदेवाला मुलगा नसल्यामुळे त्याने आपली मुलगी रुद्रम्बाचा औपचारिकपणे मुलगा म्हणून प्राचीन काळापासून चालत आलेला पुत्रिका समारंभ केला व तिचे रुद्रदेव असे पुरुषवचणी नाव ठेवले. प्रत्येक राजकुमाराला जसे राजनिती, युद्धकला व प्रशासकीय नितीचे शिक्षण दिले जाते तसेच शिक्षण रुद्रमादेवीलाही लहानपणीच दिले गेले होते. रुद्रमादेवीचा विवाह पूर्विय चालुक्यवंशीय निदडवेलू Nidadavolu या राजवंशातील वीरभद्र या राजकुमाराशी झाला होता.^२ हा विवाह भविष्यातील राजकीय दृष्टीकोनातून राजा गणपतीदेवाने घडवून आणला होता. वीरभद्रने विवाहानंतर रुद्रम्मादेवीच्या प्रशासनात भाग घेतल्याचा उल्लेख कोठेही मिळत नाही. या दाम्पत्याला दोन मुली झाल्या.

राजा गणपती देवाने त्याच्या उत्तरार्धात काकतीय राज्याचा विख्यात प्रधानमंत्री शिवदेव याचा सल्ला घेऊन वारसदार म्हणून रुद्रमादेवीचे नामांकन केले. जेव्हा रुद्रमादेवी १४ वर्षांची होती तेव्हा ती वडिलांचा वारसदार म्हणून काम पाहू लागली. पहिल्या दोन तीन वर्षांमध्ये रुद्रमादेवीने वडिलांच्याबरोबर संयुक्तपणे राज्यकारभार केला. जेव्हा दक्षिणेतील पांड्य राजा जातवर्मा सुंदर पांड्य याने काकतीय राज्यावर आक्रमण केले आणि काकतीय राज्याचा त्यांच्या सहयोगी राज्यासह नेल्लोरजवळील मुत्तुकुर Muttukur च्या रणक्षेत्रात अपमानकारक पराभव केला.^३ काकतीय राजा गणपती देव शेवटी हे आक्रमण परतावून लावण्यात यशस्वी झाला असला तरी त्याने आपला काही प्रदेश व प्रतिष्ठा गमावली. त्यामुळे त्याचे जहागीरदारांवरचे वर्चस्व कमी झाले आणि वरिष्ठ अधिकारी (Nobels) डळमळीत झाले . त्यामुळे काकतीय राज्यात गोंधळ व अराजकता माजली. या

सर्व परिस्थितीमुळे राजा गणपतीदेव सक्रिय राजकारणातून निवृत्त झाला. त्यामुळे खरी सत्ता ही रुद्रमादेवीच्या हातात आली. त्यामुळे तिने प्रशासनात आपले लक्ष देण्यास सुरुवात केली.



राणी रुद्रमादेवी

वडील गणपतीदेव व पती वीरभद्र यांचा अल्पावधीतच मृत्यू झाल्याने रुद्रमादेवीला याचा मोठा धक्का बसला आणि या दुःखातून सावरणे तिला अशक्य बनले. ती पूर्णपणे उध्वस्त झाली आणि यातून तिने मरण्याचे ठरवले. परंतु राज्याच्या वरिष्ठ अधिकाऱ्यांनी (Nobels) व मंत्र्यांनी राज्याची देखभाल घेण्याबाबत तिचे मन वळवून तिला तिचा निर्णय बदलावयास भाग पाडले. शेवटी राणी

रुद्रमादेवीने इ. स. १२६९ ला राज्याभिषेक केला.^४

एका स्त्रीने राजा म्हणून राजगादीवर बसणे आणि राज्यकारभार चालवणे हे काही वरिष्ठ अधिकारी व तिच्या जवळच्या नातलगांना सहन न होणे स्वाभाविक होते. त्यामुळे हरिहरा देव (Harihara Deva) व मुरारी देव (Murari Deva) या तिच्या चुलतभावानी काही अधिकाऱ्यांच्या सहाय्याने एक स्त्री राज्यकर्ती म्हणून रुद्रमादेवीविरोधी बंड केले. पण रुद्रमादेवीने अतिशय चाणाक्षपणे जगनीदेव (Jaganideva) व गोना गणा रेड्डी (Gona Ganna Reddy) यासारख्या कार्यक्षम वरिष्ठ अधिकाऱ्यांच्या सहाय्याने हे बंड मोडून काढले.^५

राजा गणपती देवाने कलिंगच्या राज्याचा पराभव केला होता. काकतीय राज्यात निर्माण झालेल्या अंतर्गत परिस्थितीचा फायदा घेऊन आपल्या पराभवाचा बदला घेण्यासाठी व गेलेला प्रदेश परत मिळवण्यासाठी कलिंग राजा नरसिंहम पहिला (Narasimha-I) याने गोदावरी मुखाजवळील त्रिभुज प्रदेशात सर्वशक्तीनिशी हल्ला केला व तो प्रदेश जिंकून घेतला. पण काही काळानंतर नरसिंहम पहिला याचा पुत्र व उत्तराधिकारी कलिंग राजा वीरभानूदेव पहिला (Vira Bhanudeva-I) व त्याचा साथीदार अर्जुनदेव यांचा पराभव पोती नायक (Poti Nayak) व प्रोली नायक (Proli Nayak) या रुद्रमादेवीच्या सेनापतींनी केला.^६ अशाप्रकारे आंध्र किनारपट्टीवर काकतीय राज्याची सत्ता पुनर्स्थापित झाली.

राणी रुद्रमादेवीच्या काळात काकतीय राज्याला सर्वात मोठा धोका देवगिरीच्या यादावांकडून निर्माण झाला. एक स्त्री राज्यकर्ती म्हणून काकतीय राज्यामध्ये जी अंतर्गत अशांतता निर्माण झाली होती. त्या परिस्थितीचा फायदा घेण्यासाठी देवगिरीच्या यादवांचा राजा महादेव याने काकतीय राज्याची राजधानी वारंगळवर आक्रमण केले. पण राणी रुद्रमादेवीने सर्वशक्तीनिशी राजा महादेवाचा पराभव करून त्याचा पाठलाग केला.^७ राणीने यादवांच्या राज्यात प्रवेश केला आणि प्रचंड खंडणी घेऊन शांततेचा तह केला. खंडणीतून मिळालेली संपत्ती राणीने उदारपणे सर्व सैनिकांमध्ये त्यांच्या कल्याणासाठी वितरीत केली.

दक्षिणेतील नेल्लोर (Nellore) राज्यावर पांड्यानी वर्चस्व प्रस्थापित केले. पण कायस्थ नायक जनीगदेवने नेल्लोर राज्याची पांड्यांच्या वर्चस्वातून मुक्तता केली. जनीगदेव व त्रिपुरारीदेव यांनी रुद्रमादेवीचे अधिकारी (Vasals) म्हणून प्रामाणिकपणे सेवा केली. पण त्यांच्यानंतर कायस्थ प्रमुख झालेला त्यांचा लहान भाऊ अंबादास (Ambadas) व राणी रुद्रमादेवीचे संबंध इ.स. १२७२ पासून दुरावले. अंबादास महत्वाकांक्षी व शक्तिशाली होता. त्याने आपल्या कुटुंबाचे भाग्य उजळवले आणि स्वतःचे स्वतंत्र राज्य स्थापन केले. त्यासाठी त्याने त्याच्या ३२ वर्षांच्या काळात शेजारील राज्यांशी सतत युद्धे करून शेजारील भूप्रदेश कायस्थ राज्याला जोडला.^८ मजबूत, व्यापक व स्वतंत्र कायस्थ राज्याची स्थापना दक्षिण भागात झाल्याने काकतीय राज्याच्या प्रभावाला धक्का बसला.

यावेळेपर्यंत राणी रुद्रमादेवीचा नातू प्रतापरुद्र हा प्रशासकीय जबाबदारी घेण्याइतपत मोठा झाला होता. तो पराक्रमी व युद्धनितीमध्ये विलक्षण असामान्य होता. त्याने तीन आघाड्यांवरून अंबादेववर हल्ला करण्याचे नियोजन केले. त्यापैकी पहिल्या आघाडीचे नेतृत्व वृद्ध राणी रुद्रमादेवी व सरदार मल्लिकार्जुनकडे होते. वृद्ध अवस्थेतही ती काकतीय सेनेला आदेश देत होती, नेतृत्व करत होती, लढत होती. अलीकडे चंदूपटला (Chandupatla) या ठिकाणी सापडलेल्या शिलालेखावरून मल्लिकार्जुन नायकाबरोबरच या युद्धामध्ये इ.स. १२८९ ला रुद्रमादेवी मृत्यू पावली. तर काही साधनांवरून समजते कि, राणी रुद्रमादेवी इ.स. १८९५ पर्यंत जिवंत होती.^९

राणी रुद्रमादेवीने वारंगळ किल्याचे बांधकाम पूर्ण केले आणि तिने अनेक किल्ले ताब्यात घेतले. त्याचबरोबर सिंचनासाठी तेलंगानामध्ये तलावप्रणाली निर्माण केली. त्याशिवाय जनतेसाठी औषधपाण्याची सोयही केली. धार्मिक मुल्यांवर तिची नितांत श्रद्धा होती. ती अनेक देवींची उपासना करित होती.^{१०}

तिने कला व संगीत यांचा फारसा विकास केला नसला तरी तिने पेरिनी शिव तांडवम (Perini Shiv Tandavam) या नृत्यकलेचा विकास सैनिकांना प्रशिक्षित करून त्यांना युद्धासाठी सज्ज करण्यासाठी केला.^{११}

रुद्रमादेवीने काकतीय राज्याच्या राजकीय धोरणात महत्वपूर्ण बदल करून खानदानी, अभिजात नसलेल्या अनेक योद्ध्यांना आपल्या सेवेत भरती केले आणि त्यांच्या

आर्थिक सहाय्यासाठी बक्षीस म्हणून काही जमिनींचा महसूल लावून दिला.^{१२} हेच धोरण पुढे प्रतापरुद्र याने काकतीय राज्याचा विस्तार करण्यासाठी तसेच चालू ठेवले. तसेच नंतरच्या काळात प्रसिद्ध विजयनगरच्या सम्राटांनी हेच धोरण स्विकारले.

सारांश :-

प्राचीन काळापासून भारतातील राजकीय पद्धतीत राजघराण्यांमध्ये पुरुषांनाच राजगादीचा वारसदार म्हणून पसंती दिली जात असे आणि स्त्रिया या राजगादीच्या वारसदार म्हणून समर्थ नाहीत, किंबहुना त्यांना दुर्लक्षित केले जात असे. कारण राजगादीवर जर पुरुष असेल तर तो समर्थपणे राज्यकारभार पाहू शकतो अशी एक परंपरागत विचारसरणी होती. राणी रुद्रमादेवीने या विचारसरणीला छेद देऊन एक विधवा स्त्री देखिल सक्षम व समर्थपणे राज्यकारभार पाहू शकते ही समृद्ध परंपरा मध्ययुगीन समाजाला दिली.

राणी रुद्रमादेवी ही भारतीय इतिहासातील काही प्रभावी साम्राज्ञीपैकी एक होती. तिच्या गौरवपूर्ण वैभवाच्या स्मृती लोकांनी आजही जपून ठेवल्या आहेत. राणीने कर्तव्य बजावत असताना आपले लिंगभेद कधीही आड येऊ दिले नाही. ती पुरुषी वेश परिधान करून राजगादीवर बसत असे. स्वतः घोड्यावर बसून, हातात तलवार घेऊन शत्रूपासून राज्याचे संरक्षण करीत असे. आपल्या पराकाष्ट्याच्या प्रयत्नांनी राज्याला उन्नत करीत होती. दक्षिण भारतीय देवगिरीचे यादव, द्वारसमुद्रचे होयसळ, वारंगळचे काकतीय, मदुरेचे पांड्य, कलिंग या राज्यांमध्ये आपापसात चालणाऱ्या सततच्या संघर्षापासून रुद्रमादेवीने आपल्या राज्याचे रक्षण केले. या सततच्या युद्धामुळे काकतीय राज्यामध्ये सतत अशांतता असतानाही तिच्या काळात लोक समाधानी व आनंदी होते. मार्को पोलो या व्हेनिसच्या प्रवाशाने या काळात वारंगळला भेट दिली होती. त्यानेही राणी रुद्रमादेवीच्या प्रशासकीय कौशल्याबद्दल गौरोद्दगार काढले आहेत.

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Contribution of Indian Women's in Sports

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Sports is an integral part of the every nation, its use to promote gender equity and empower girls and women is often overlooked because sports is desirable pursuit for girl and women.

Today's women live in highest peak in the society. are treated equal to men in all walks of the life, are empowered ; so what if it was not cutting the corners we today live our lives . Ever since being empowered in skies of all colors—education politics, society and sports .A decade or two ago , women were looked down when it come to sports for we are always thought off as a weaker vessel , but with these women in the foreground society is now looking forward to us in sports.

Currently sports for women represent a fast growing changing element in Indian culture, and recent trends have sparked a need for knowledge about the female sports participation. for women's participation in sports we have a look at ancient period. women in sports historical evidence proves that women have been evolved in sports since fourth century BC. But were not necessarily given the approval to participate.

In 19th Century Briton charlotte Cooper become the first female individual champion by first female individual champion by winning the women's singles tennis competition on July 11, 1900. Regarding participation in the first modern Olympic there was no participation of women. Women participation first time in 1900 Olympics, there was 22 women participated, In 1904 six women participated and after 100 years in 2000 Sydney Olympic 4069 women had participated in worldwide In 2016 Rio Olympic 5176 women's had participated.

Here's to all the established women sports stars of the nation who are an inspiration to many have brought laurels to the country.

During this century women have been able to break out of the traditional female mold . women have broken the chains that bond them to the home and have emerged into all sports of male dominated arenas , including sports ,Women have become athletes in their own right. In the last ten years there have become athletes in there own right. In the last ten years there has been validation for the female athlete .

Indian women are creating history in every field so role and status of Indian women in sports is equivalent to that of a man. There are many of them who represent India in various event and brought glory to the nation. In 2000 karnam Malleshwari was the first women who won bronze medal in Sydney Olympic from India .

In 1984 Performance of P.T. Usha was very good in athletics .P.T.usha was an Indian Sprinter and was known as queen of Indian track and field .She become the first Indian women to reach the final of an Olympic event. She was inspiration for many Indian women to join Sports .p.T.usha back in the day winning numerous medals for example ,nor can they forget her contribution to putting India on the world map of sport.

In 2012 London Olympics Saina Nehawal and M.C.Merikom got bronze medal . In 2016 Rio Olympic Participated of women 54 across 15 sports Sakshi Malik won bronze medal P.V. Sindhu won Silver medal where as Deepa Karmakar opened new dimension in gymnastics .over the past several decades the participation of women in sports field has increased tremendously.

Saina Nehawal is an Indian Professional badminton singles player. A former world no.1, she has won over 23 international titles, which includes ten super series titles is also known as the golden girl of Indian Badminton .she has reached the zenith of sports by making it to the top three badminton players in the world. Her career began in 2012 Where she shot to the 5th position in the World

Badminton players list. She has won the Swiss Open Grand Prix Gold, Thai Open Grand Prix Gold And the Indonesian Open Super Series. She has represented India three times in the Olympics, winning a bronze medal in her second appearance.

MC Mary Kom is well known personality of India Mary Kom also known as the “Million Rupee Baby” in India . This tough lady is a five time boxing world champion and also has an Olympic Bronze medal in her kitty. Mary kom is the first lady boxer to have won the bronze medal at the London Olympics for India.

PV Sindhu is an Indian Professional badminton player. She become the first Indian women to win an Olympic silver medal. PV Sindhu is the National champion in India and has been a semi-finalist at the Malaysian Open. She recently won a silver medal at 2007 BWF World Championship and is the first Indian women to win 2017 Korean Open Super Series.

Sakshi malik is an Indian Freestyle wrestler. At the 2016 Summer Olympics, she won the bronze medal in the 58 kg category, becoming the first Indian female wrestler to win a medal at the Olympics and the fourth female Olympic medalist from the country.

Aditi Ashok is an Indian professional golfer and she represented India in Rio 2016 Olympic but couldn't win a medal. Koneru humpi represents India in Chess. Mithali Raj, Jhulan Goswami, Smriti Mandhana , Ekta bisht etc represents India in cricket. This current Indian women team is very close to win the ongoing contribution to the team's success. also mithali raj is the highest run scorer in the world in women cricket.

Anjali Bhagwat Apurvi Chandela, Anisa Sayyad (Shooting), Anju Bobby George (Long Jump) Anuradha Biswal, Asha Agarwal, Bobby Aloysius, Beenamol, Geeta Zutshi, Harwant kaur, Hima Das Jyotirmoyee Sikdar, Kamaljeet Sandhu, Kavita Raout, Krisna poonioya, M.D. Valsamma, Soma Biswas, Sunita Rani (Track and Field) Aparna Popat, Ashwini Ponnappa, Jwala gutta Madhumita Bisht (Badminton). Bula Choudhari, Nisha millet, Shikha Tandon (Swimming), Chekrovolu Swuro, Deepika Kumari, Dola Banerjee (Archery), Dronavalli Harika, koneru humpy, Taniya Sachdev (Chaess), Babitha Kumari Phogat, Geeta Phogat, Geeta Singh (wrestling) Joshna Chinappa (Squash) Kavita Chahal (Boxing) Kunjarini devi (Weightlifting) Kruna Patil (Mountaineering), Saniya Mirza (Tennis), etc.

There are many more Indian women who represent India in various sports and we Indians are proud of each of them.

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A Study Of Shashi Deshpande's Women Characters In *That Long Silence*

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Abstract

Shashi Deshpande in her novel 'That Long Silence', through the character of Jaya, brings forth the emotional and psychological clashes that any middle class married female experiences when confronted with a choice. The paper is an attempt to analyse and explore the fractured female self on account of disharmony that exists within one's inner self and the outer self with reference to Jaya in "That Long Silence". It is the story of Jaya, the housewife who is seen always engaged in searching her own identity. Shashi Deshpande has many avatars. At Intellectual discussions, she champions the cause of English as an Indian language, and fights for the recognition of woman as individual. She speaks truth gently but firmly, her words lingering, long after her exit. The present paper projects the fact tale about women, who speaking for herself or for the whole of womankind is quite different from a man telling a women's tale also it brings out of the idea of women explicating her and emerging out of the cocoon of self petty to spread her wings of self-confidence.

Keywords: *Feminism, Protagonist, Quest, Female Identity, Feminine Sensibility*

Introduction:

That Long Silence is an acclaimed novel by Shashi Deshpande. In this story the author reveals an intriguing picture of an ordinary middle class educated woman. The name of the protagonist is Jaya who lives with her husband Mohan and two children Rahul and Rati. The story entirely revolves around Jaya her married life and her role as a dutiful wife. She plays the role of an affectionate mother, dutiful to her in-laws and her relatives. It gives a simple enchanting scenes solely expressed by the author. According to the author husbands don't give attention to wives emotions, likes and dislikes. The author expresses the emotion with vivid details like that of lovemaking, relationship with children, etc. She reflects her lifestyle, her role clarity, is she living for her or for someone else, etc. Throughout the story she is engaged in searching her identity as an individual. In this story one situation arises when husband and wife's relation was given an offbeat. Two individuals though very intimate but couldn't relate each other in terms of feelings or understanding. Many married women might find some instances similar in their everyday lives after reading the story. Author has done a good job in expressing intimacy. Sexual feelings are expressed in its natural tone.

The feminist thought and the feminist movements in the west have had some influence on the women's movements in developing countries like India. Yet feminism as it exists today in India has gone beyond its western counterpart. As Uma Narayan rightly puts it, "Third World feminism is not a mindless mimicking of 'western agendas' in one clear and simple sense— Indian feminism is clearly a response to the issues specifically confronting many Indian women." (Weeden' 1997: 13) Although feminism as an organized movement made its appearance in India late in the 1970's, it existed in spirit long before even the western feminist movement had begun. One may here recall the 15th century story of Meera Bai and her struggle to remain faithful to her divine love. Besides the Indian women who actively participated in India's struggle for independence were also guided to a considerable extent by the feminist zeal. However, the Indian women's struggle for emancipation could not mimic its western counterpart for obvious reasons. Due to historical and cultural specificities of the region, the feminist movement in India had to think in terms of its own agendas and strategies. In the Indian context, several feminists have realized that the subject of women's emancipation in India should not be reduced to the contradictions between man and woman. The woman, in order to liberate herself and advance, needs to empower herself to confront different institutional structures and cultural

practices that subject herself to patriarchal domination and control. The problems and predicaments peculiar to the Indian women found artistic expression in the Indian literature in English since the 1970s. In their creative writings, the women writers like Kamala Markandaya, Kamala Das, Nayantara Sahgal, Anita Desai, Shashi Deshpande and others started discussing openly the sexual problems of women and questioning the gender-role expectations. The female protagonists in their writings evince sufficient vigour and courage to question the oppressive role of society, religion and culture, but yet they refrain from taking the paths suggested by the western feminists. They rather seek to find their own paths.

Today's novels act as a mirror reflecting the protest and the outburst of the suppressed feelings of women which has never been taken care for ages. Shashi Deshpande's novel *That Long Silence* begins with the sentence "To achieve anything, you've got to be ruthless." Deshpande's *The Long Silence* revolves around the ongoing problems and predicament of the middle class household. Her writings are like case studies of women full of reality. Her women are real flesh and blood characters from whom one cannot take one's eyes off. One can visualize with clarity, the struggle and trauma they go through in their relationships pertaining to their surroundings, their society, their families, their children and especially with their men. In *The Long Silence* Deshpande has depicted the character of Jaya as a educated typical middle class house wife with lots of love and affection for her children who is dutiful and respectful to her husband and in-laws but neglected when it comes to her feelings and emotions. Her sincerity, honesty and dedication are not recognized by anyone who ultimately sinks her into silence. Her silence is symbolic to most women in the world who are unable to express themselves as an individual. This silence gives her way to search for Identity. She says, "Worse than anything else had been the boredom of the unchanging pattern, the unending monotony" (p.4). She desperately wanted a change and fought for it.

A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas, and marital bliss and the woman's role at home is a central focus; it is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Shashi Deshpande has joined the growing number of women writers from India on whom the image of the suffering but stoic woman eventually breaking traditional boundaries has had a significant impact. The finite dimension of the relationship between man and woman has been prescribed by man and not by woman. Man who is ruled by the mastery-motive has imposed her limits on her. She accepts it because of biosocial reasons. Very often, this acceptance is not congruent with the reality that lies underneath. Modern women prefer to exercise—her choice and break away from her traumatic experiences. Women are now portrayed as more assertive, more liberated in their view, and more articulate in their expression than the woman of the past. Instead of downgrading the elements of suffering at the hands of her lover or husband or man, she has started asserting her substantive identity in action, not in words.

Deshpande began her literary career in 1977 as a short story writer. She is a born storyteller who proved her sustained creativity with the novel form. She is one of the widely read post-independence Indian English writers who write consciously of the issues that concern the educated middle class woman in Indian society. She attempts to closely analyze man-woman relationship within the perimeters of family and the contemporary social set-up. She primarily focuses on the captivating problems and the suffocating environs of her heroines, who struggle hard in this malicious and callous male-dominated world to discover their true identity. Deshpande has thrashed women's problems and situations in a fast-changing social scenario. We cannot brand her either as typical Western liberated or an orthodox Indian one. She does not let herself be overwhelmed by the Western feminism or its militant concept of liberation. In quest for wholeness of identity, she does not advocate separation from the partner but a diplomatic assertion of one's identity within marriage.

In spite of the advances in technology and science, society still marginalizes woman, based on gender distinction. In our society, there is a distorted notion that if somebody writes anything about women, that would be a feminist work and it is against masculine supremacy. It is also noted that many of the feminist writers worked out on the exaggerated or fabricated troubles of women and at the end of the story the protagonist quarrels with the male characters and publicly challenges the male domination. Shashi Deshpande differs from other feminist writers on this angle. She does not write as a feminist but she has a woman's perceptive on her works. She deals with the genuine problems of contemporary Indian woman. With her works she could convey the depths of female psyche. Her protagonists are modern, educated young women, crushed under the weight of a male dominated and tradition bound society. Her attempt to give an honest portrayal of their sufferings, disappointments and frustrations makes her novels 'feminist texts'. She does not make her women characters stronger than they actually are in their real life. We can see the elements of 'Deshpandean heroines in every woman of today's Indian society. They hold the authenticity of flesh and blood. Deshpande has handpicked these characters from real life and readers can equate these characters with themselves or somebody they know. I think this might be the reason behind her popularity.

Rashmi Gaur observes: "Jaya's journey towards a well-defined self-hood is mired in the labyrinthine mazes of societal pressures, feminine conditioning to fashion oneself according to the accepted norms of behavior, suppressive and egotistic male chauvinism and the continued dilemma of attaching a purpose to her life, culminating in ailing silence. Her silence is symptomatic of alienation and apprehension rioted in every woman's soul indifferent forms – a silence which is often misunderstood by men as a symbol of woman's contentment". Jaya's distant cousin Kusum never voices her opinions. Since she has internalized all her anger and maintain silence, she takes rescue in insane world. In her madness, she can be 'gloriously' herself (p.127). Entry into insane world is a kind of escapism. When this sane world is too much for her, she jumps into the well and kills herself. Like Kusum there are so many women in the society who silently swallow their pain and sufferings. Kamat, a lonely young widower lives above Jaya's apartment. Jaya's writings receive comments, criticism and encouragement from Kamat. Jaya enjoys her intimate friendship with Kamat by sharing her opinions and ideas about her stories which she could not do with Mohan. She admires him for treating her as his equal and only in his presence, she can be in her own self. It had been a revelation to me that two people, a man and a woman, could talk this way: with this man, I had not been a woman. I had been just myself. No doubt Mohan encourages her to write but the way he expects. Her writing is also a kind of breaking the silence. RajeswarisunderRajan argues, Deshpande's protagonist breaks her silence at one level through the act of writing itself, at another level through renegotiating interpersonal relations within the family". One of her stories has won the prize where she has made a mention that a man who could not reach out to his wife except through her body. This hurts Mohan because he is afraid that people would think that the man is Mohan and the woman is Jaya. Jaya doesn't want to jeopardize her marriage and thereby she changes her style of writing. As a result, all her stories have been rejected and she stops writing. Even Kamat points out that her stories lack anger. He suggests her to give her personal view and spew out her anger, "why didn't you use that anger in your story? There is none of it here. There isn't even a personal view, a personal vision. I'll tell you what's really wrong with your story. It's too restrained. Spew put your anger in your writing, women spew it out. Why are you holding it in?" This is the problem not only with Jaya but also with all women writers. They tuned their mind and ways of life according to the need and expectation of men. Since Mohan thinks, for a woman, to be angry is to be unwomanly, Jaya set her mind not to be angry even in writing. She confines her thoughts and defines her role according to the expectation of her husband. Naturally she has lost her 'true self'. Anger which has been internalized has turned her to be nervous and incompetent. She says: "...no woman can be angry. Have you ever heard of an angry young woman? ... A woman can never be angry; she can only be neurotic, hysterical, frustrated". Jaya married Mohan as he had decided to marry the convent educated, cultured Jaya. After the marriage

also Jaya found him a stranger. Intimacy with him had seemed a grotesque indecency. In their physical union he would ask, 'Did I hurt you?' and her answer is 'No'. It is sex that bring both of them together not love. She realises love is a myth, without which sex with the same person for a lifetime would be unendurable. Jaya has shaped her life according to the desire of Mohan and loses her own self and identity. She admits: It hadn't been Mohan's fault at all. And it had been just a coincidence, though it had helped, that just then Mohan had propelled me into that other kind of writing. 'I encouraged you', he had said to me. He was right. But, I went on with my chest-beating out of penitence, Mohan had not forced me to do that kind of writing. I'd gone into it myself with my eyes wide open. Jaya willingly patterns her life to keep pace with Mohan's likes and expectations. In a mood of frustration she feels for the loss of her selfhood. The real picture, the real 'you' never emerges. Looking for it is as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces. Jaya's looking at herself as Mohan's wife, and his children's mother but not as an individual is pathetic. The sense of loss of her identity and self makes her say: 'I'm Mohan's wife, I had thought and cut off the bits of me that had refused to be Mohan's wife'.

The male ego has given the woman an inferior status through the ages. Man has relegated her to a second-class citizen. A group of Indian women novelists in their, hybridity of thought and multi-cultural, multi-lingual and multi-religious social dimensions have conceptualized the women problem in general and middle-class and upper-class women in particular. While the gynocritics think that too many women in too many countries speak the same language of silence, some Indian women novelists like Githa Hariharan, Shashi Deshpande, Arundhati Roy, and Anita Desai have tried with sincerity and honesty to deal with the physical, psychological and emotional stress syndrome of women.

Shashi Deshpande's achievement lies in the depiction of her central character, the introspective and inward probing Jaya. She is representative of girls brought up in middle-class families in post-Independent India, a time when most parents strove hard to provide their children with English education and exposure to Western modes of living and thinking; parents inculcated in their girls a certain duality, sometimes quite unconsciously: On the one hand an impulsive desire to be temporarily, he has no work to do. And, because he has no work, to do, Jaya too has nothing to do because, as she observes, "Deprived of his routine, his files, his telephone, his appointments, he seemed to be no one at all, certainly not that man, my husband, around whose needs and desires my own life revolved., There was nothing he needed, so there was nothing for me to do, nothing I had to do." (24) The most trying moment comes in her life when she finds two male accomplices fondling the breasts of a narcotic-smoking well-to-do girl at the bus-stop. This experience shocks all her romantic ideas of "woman as the victim" out of her and she finds "Mohan's beliefs, when I listed them, were like a pole that pulled me out of a quagmire of doubts." (127) She realizes that she is secure only with Mohan, the man who provides for all her comforts and her children's needs. In his absence, which is temporary but full of uncertainty, she becomes rudderless and others are no substitute.

Another important aspect of the narrative of *That Long Silence* is that Jaya is heroic in her ideas and perceptions only so long as she stays on the subjective grounds of Churchgate. All her heroism sags when she shifts to the upper-floor flat at Dadar. Now, she reflects upon the ground-realities from some height. She is not involved in them because life has come to a stand still for her. The upper-floor existence signifies the, objective state as against the subjective mode at the Churchgate. No hopes are offered: if Mohan is reinstated, life will start flowing again for Jaya; if not, then she shows no sign of recovery from the shock of realization.

Conclusion

Through her novels, Shashi Deshpande tries to depict feminine sensibility .In general life women like male counters want to liberation in all its approaches & recognition. They struggle for Equality for women rights historically &politically. They emphasis on the value of women in the society. Shashi Deshpande has presented in her novels modern Indian women’s search for these definition about the self and society and the relationship that are central to women. Shashi Deshpande’s novel deals withthe theme of the quest for a female identity. The complexities of man-woman relationship especially in the context of marriage, the trauma of a disturbed adolescence. The Indian woman has for years been a silent sufferer. While she has played different roles-as a wife, mother, sister and daughter, she has never been able to claim her own individuality. Shashi Deshpande’s novels deal with the women belonging to Indian middle class. She deals with the inner world of the Indian women in her novels. She portrays her heroines in a realistic manner.

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Role Of Women In Economic Development In India Through SHGs

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Abstract: -

A Self help group is a socially and economically homogeneous group of 12-20 poor people voluntarily coming together to achieve common goals. These groups start with savings and not with credit; the group then uses its savings to give loans to members to meet their emergency and other needs. This study focused on the conceptual framework of Self Help Groups (SHGs) and role of SHGs in economic development in India. The study is analytical and descriptive in nature. Secondary data was used for the study. Finally, research found that SHGs playing key role in improvement of life style and economic status of poor rural women. It also create a supportive income for their family, ultimately, we conclude that there is key role of women in the economic development of India with help of SHGs.

Key Words: - SHGs, Economic Development, Entrepreneurship etc.

1.0 Introduction

A Self help group is a socially and economically homogeneous group of 12-20 poor people voluntarily coming together to achieve common goals. These groups start with savings and not with credit; the group then uses its savings to give loans to members to meet their emergency and other needs. The interest rates on the loans are market driven. The members decide on savings per member, maximum size of loans, guarantee mechanisms in loan sanction. Self Help Groups are considered as one of the most significant tools to adopt participatory approach for the economic empowerment of women. It is an important institution for improving the life of women on various social components. The basic objective of an SHG is that it acts as the forum for members to provide space and support to each other. SHGs comprise of very poor people who don't have access to formal financial institutions. It enables its members to learn to cooperate and work in a group environment.

2.0 Conceptual Framework:-

2.1 What Is Self-Help Group (SHG)?

The concept of self help groups had its origin in the co-operative philosophy and the co-operators by and large, including the National Federations in the credit sector, could not think of any better SHG than a primary cooperative credit society itself. Self help group (SHG) is a village-based financial intermediary usually composed of 10-15 local women. It should be Registered or unregistered group of having homogenous social and economic backgrounds; voluntarily coming together to save regular small sums of money, mutually agreeing to contribute to a common fund and to meet their emergency needs on the basis of mutual help. The group members use collective wisdom and peer pressure to ensure proper end-use of credit and timely repayment. As SHGs are small and economically homogenous affinity groups of rural poor, they are voluntarily coming together for achieving the following.

Definition: -“A Self Help Group is a group of 10-20 women or men who work for the capacity building of themselves. Their goal is to become effective agents of change. They serve as a platform to establish the banking with the poor which is reliable, accountable and a profitable business and also enable livelihood opportunities for village women through micro-credit with the existing banks in the area”. The concept of SHG serves the principle, ‘by the women, of the women and for the women’. Self-help groups are voluntary associations of people with common interests formed to achieve

collective social and economic goals. Such groups are organized for mutual help and benefit. It is formed democratically without any political affiliations. They may comprise of 15–20 women and/or men, although they generally consist exclusively of women members. In India, more than 90 per cent groups are formed by women. The initial operations of SHGs start with collecting savings from members. These groups inculcate the habit of thrift among the members. By collecting small savings, huge amount can be raised. These groups advance loans to the needy members. The total funds owned by the group are thus circulated in the form of loan among the members.

2.2 SHG'S Movement In India

The Self-Help Group movement became a silent revolution within a short span in the rural credit delivery system in many parts of the world. It has been documented that nearly 53 developing countries including India, 88 have taken up this on a large scale. The Government of India is supporting the SHG movement. The main object of National Policy for Empowerment of Women (NPEW), 2001 is economic empowerment of women. The policy aims at enhancing supply of credit to the women through SHGs.

3.0 Importance Of The Study:

This study helps to affirm that rural woman is main component of the rural empowerment: the woman empowerment, socially, politically, economically and educationally, could lead to rural empowerment.

4.0 Statement Of The Problem:

Rural development activities are paralyzed without the due attention on women empowerment in various fields like social, economical, political, educational, etc key fields. The woman-orientation programs, particularly Self-Help Groups (SHGs), have attained this goal.

5.0 Objectives Of The Study

The proposed study is intended to carry out the following objectives in view:

1. To study about the concept of self-help group
2. To study about women's role in economic development of country.

6.0 Methodology

The study is analytical and descriptive in nature. Secondary data was used for the study. Secondary data required for the study are collected from books, journals and other periodicals and reports of the Government and other agencies.

7.0 Review Of Literature

Dr. Arjun.Y. Pangannavar (March 2011):- published research paper on “A Research study on rural empowerment through women empowerment: Self Help Group, A New experiment in India”. The present paper focused on the rural empowerment through the women empowerment programmes. The main aim of these programmes is to solve the major rural problems like poverty, unemployment and food security. He found that SHGs provide the poor women access to be economic resources, participation in decision-making on economic, financial and socio- political issue, improve their economic and social status, opportunities of self development.

Dr. A. Arun Kumar and Uday kumar, kalva (June 2014):- published a research paper namely “women participation in economic development of India through self help groups (SHGs). The main aim of this paper is to examine the role of self help groups in economic development. He reveals that SHGs empowered the women and Indian economic development through the income

generating, employment opportunities, provide infrastructural facilities, saving intervention, reduction of poverty with help of women entrepreneurship, increase literacy, social awareness.

Miss Snigdha Samadarsani & Mr. Papu Mallick (Dec. 2017):- published research paper entitled that “Impact of SHGs on Economic condition of rural women: An empirical study in Mudhapada village, Bhadrak, Odisha. In this research paper they studied that socio- economic condition of respondent and impact of SHGs on their life. They found that after join the SHGs respondents were got employment opportunities, improve their income and fulfil their financial needs.

Rahul Sarania (Feb 2015):- in this paper entitled that “Impact of self help group on economic empowerment of women in Assam”. This study was analysing the effectiveness of SHGs in economic empowerment of women in Assam. He revealed that number of income generating activities conducted by respondents after joining SHGs. He was noticed that there were positive change in indicators of economic empowerment viz. income, employment and saving after joining the SHG. Finally, he was concluded that SHGs have been playing a vital role in the empowerment of rural women in the study area.

Ms. Nilisha Desai & Ms. Anuradha Gaikwad (March 2013):- in this paper namely “A study of problems faced by women entrepreneurs with special reference to Self Help Groups in the city of Kolhapur”. This study attempted to find out and analyse the reasons for success or failure of the business venture as established by women SHGs in the city of Kolhapur. They found that SHGs member do not have any knowledge about doing business, marketing, advertising that is the main reason of failure of their business. They also reveal that some SHGs are voting bank of political parties.

8.0 Findings Of The Study:

The consideration of above review of literature researcher found that there is lot of achievements of self help Groups. After the joining of SHGs it make drastic change in the life of women these are as follows.

1. SHGs provide more access as well as economic resources to women.
2. SHGs provide better education and training to women for earn more money which supplementary to their family income,
3. The women got chance to participate in decision-making on economic, financial and socio-political issues.
4. SHGs improve economical and social status of women and also provide opportunities of self development.
5. SHGs provide to infrastructural facilities and saving intervention to rural women.
6. SHGs increase the literacy rate and create social awareness about entrepreneurship among rural women which is helpful in poverty reduction.

9.0 Conclusion

From the above discussion it is clear that SHG play a vital role in the life of rural women and it is a best way of developing and empowerment of rural poor women. After joining in the group they became self sufficient and independent. They can improve their lifestyle as well as standard of living after participating in SHGs. They can easily solve their economic problem by bank loans with low interest. SHGs improve the literacy rate women and make them conscious about social entrepreneurship activities.

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Role of Women in Dairy Farming: An Emerging Area of Entrepreneurship

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Abstract:

Women constitute half of the world's population, perform for nearly two thirds of work hours, receive one tenth of world's income and own less than one hundredth percent of world's property. Nearly 45% of the Indian population too is women. Women have always been discriminated and have suffered.

There are number of emerging areas of women entrepreneurship is come up like Dairy farming, Poultry farming, Leather products, Notebooks making, Herbal products, Coconut oil , Extraction Coir mat weaving, Bakery, Cereals & pulses processing, Basket, doll, toy making etc. India is well known in the traditional animal husbandry. The Indian Dairy Industry has made rapid progress since Independence. A large number of modern milk plants and product factories have since been established .The dairy co-operative network in India includes 177 milk unions operates in over 346 districts. It covers around 1, 33,349 village level societies. It is owned by around 13.9 million farmer members of which 3.9 millions were women.

In Indian dairy industry more than 75 % activities about animal husbandry and milk produce are handled by women only. Unless we give proper training, financial assistance for dairy development programme such as health camps for cattle and for rural women's there will be no proper progress of women entrepreneurs in dairy industry.

Dairy farming is considered as an extension of domestic activities like feeding and watering animals , breeding of fodder from field , cleaning of animals and sheds , preparation of cow dung cakes , milking ,milk products making , marketing of milk and milk products are performed and decided upon by women .

Key Words: Dairy Farming -includes milk procurement, marketing and preparation of milk products, SHG-Self Help Group, entrepreneurship

“Men and women are the two wings of the same bird : as the bird cannot fly with one wing so the society cannot be developed unless men and women are developed equally.”

Swami Vivekanand

Introduction :

Indian women are considered as Shakti, which means source of power. They have effectively co-coordinating the available factors and resources. Efficient execution of decisions imposed on them Clear vision and ambition on the improvement of family and children, Patience and bearing the sufferings on behalf of others and Ability to work physically more at any age.

“Women constitute half of the world's population ,perform for nearly two thirds of work hours, receive one tenth of world's income and own less than one hundredth percent of world's property. Half of the Indian population too is women. Women have always been discriminated and have suffered. And to a great extent they are suffering in silence. Self sacrifice and self denial add to their nobility and fortitude, yet they have been subjected to all inequities, indignities, inequalities and discrimination. Judicial activism through a process of affirmative action and protective discrimination is the need of the hour. Women empowerment refers to increasing the spiritual, political, social and economic strength of women. It often involves empowering and developing the women's confidence in their capabilities.”

Dairy industry is an emerging area of women entrepreneurship:

There are number of emerging areas of women entrepreneurship is come up like Dairy farming, Poultry farming, Leather products, Notebooks making, Herbal products, Coconut oil , Extraction Coir mat weaving, Bakery, Cereals & pulses processing, Basket, doll, toy making, Fashion designing Renting of tractors Intense sticks production, Earthworm fertilizer production, Paper cups, paper bags and paper cover and so on.

Indian culture is agriculture. India's 70% workforce depends up on agriculture. Out of them 68% are owners and 32% are labours. "Late shri Nathuram Mirdha, Chairman of National Agricultural Prices Commission replayed to foreign delegates when asked about culture of India that "Agriculture and no other culture is the culture of India" The kingpin of agriculture is the cow , which is known as "Kamdhenu". Dairy farming is allied industry based on agriculture.

India is well known in the traditional animal husbandry. The Indian Dairy Industry has made rapid progress since Independence . A large number of modern milk plants and product factories have since been established .The dairy co-operative network in India includes 177 milk unions operates in over 346 districts. It covers around 1,33,349 village level societies. It is owned by around 13.9 million farmer members of which 3.9 millions were women (i.e.28%).

Active participation of women in all spheres of dairy cooperative business and governance is central to dairy development in the country. Women were encouraged to take up leadership role in the management committee of Dairy Cooperative Society's (DCS) and board of milk union. During 2013-14 , the number of all women DCS increased to 26700 registering an annual growth of 10 % . A on march 2014, there were 4.38 million women members in dairy cooperatives across the country. India ranks first with 283.1165.4 million tonne milk production in the world and Maharashtra stand 6th in the nation.

II) Objectives And Methodology Of The Study :

A Study of role of women in Co-operative Dairy Industry has been undertaken due to the importance of the women co-operative dairy industry in rural sector .

The present study has been aimed to fulfill the following objectives

- 1 To analyze the role of women as an entrepreneur in dairy industry.
- 2 To make the study of present position of milk collection.
- 3 To make the study of problems faced by women entrepreneurs related to women dairy units.

Methodology and Data Collection

For the present study I have chose the women dairy unit from Walwa Block. I have collected primary data from selected dairy unit by direct interview and survey method. Secondary data collected from library, daily news papers and annual reports of the dairy unit.

III) Results And Discussion :**i) Role of Women in Dairy Industry :**

Today Indian women play an important role in milk collection, calves rearing, watering etc..Under the dairy development programme there are number of programmes for women's training and active participation in dairy industry. There is a very good example of Self Help Groups working by these milk societies for supplying financial assistance and loan facilities. Women's are playing important role in managing co-operative dairy industries because they try to maintain managing quality and clean milk produce .Women's are more active in the dairy business activities because of motivation and moral aspect .

The livestock farming plays a significant role in accelerating the rural economic growth in the developing countries like India. Women are the king pins in home and farm economy in rural areas. In dairying 750 lakhs women are employed as compared to 50 lakhs men. According to 1986 figures, out

of 4.97 million unemployed in rural India, 1.21 million are women. In 1988-89, 7.14 million female laborers were available to work in rural areas. Women provide much of the unpaid family labour to agriculture, including animal husbandry. Having been highly employed in livestock rearing activities rural women were found to devote 90 % of their time on cattle care, making it more or less a female domain.

ii) Shree Yamai Mahila Sahakari Dudh Utpadak Sanstha Ltd. Wategaon Tal: Walawa Dist: Sangli (Maharashtra)

Shree Yamai Mahila Sahakari Dudh Utpadak Sanstha Ltd. Wategaon Tal: Walawa Dist: Sangli (Maharashtra) is established on 8th May 2000 by Shobhatai Barde under the guidance of Ravindra Barde at Wategaon village. The registration number of the sanstha is SAN/WVA/AGR/O/12771/D-2000. The Wategaon village is famous for birth place of great minstrel and social leader Anna Bhau Sathe. Now Govt. of Maharashtra developed Anna Bhau Sathe Shilp Shruthi (sculpture) at Wategaon. The population of the village is near about 12 thousand but there are 15 primary dairy co-operative societies as well as some private playes are also working in the village. However the share of milk is collected by Shree Yamai Mahila Sanstha is nearly 65% of total milk procured in the village. It proves the role of women in milk procurement.

There are 53 women dudh sansthas worked in the Walwa Block. Shree Yamai Mahila Sanstha is one of the successful sanstha run by women's. At present there are 71 women members having share capital of Rs.710.

iii) Working of the Society-

This society collects the milk from Wategaon and around the Wategaon village. The collected milk is sold in local market as well as supplied to Rajarambapu Dudh Sangh Islampur. A price of milk is given to the milk producers every ten day regularly on the basis of FAT & SNF which is remunerative and fixed by Govt. of Maharashtra. The last five years data is given in the following table.

Economic stability of every organization is depend upon Reserve Fund created by the them and Net Profit of the organization. The above table shows that the reserve fund of the Shree Yamai Mahila Sanstha was Rs.100000 in 2012-13 which was increased up to 180000 (i.e.80%) in 2016-17. The annual rate of increase is 20%. Net Profit is also increases up to Rs. 81000 in 2016-17 from Rs. 55000 in 2012-13 which shows nearly 47% growth. The investment of the sanstha is also increased by 317% from 2005-06 (i.e.42000) to 2016-17 (i.e.175000). From the above table it is clear that there are 71 women's involved in the dairy activities as a share holder by collecting Rs.10 each as a share capital.

**Table No. 1
Statement Showing Financial Position of the Sanstha**

Sr.No.	Particular	2012-13	2013-14	2014-15	2015-16	2016-17
1	Share Holders	70	70	71	71	71
2	Share Capital	700	700	710	710	710
3	Reserve Fund	100000	125000	145000	162000	180000
4	Investment	42000	76000	84000	99000	175000
5	Net Profit	55000	62000	70000	78000	81000
6	N.P. Per Lt	0.14	0.14	0.16	0.17	0.18

It is observed from the above that the reserve fund, investment and net profit of the organization shows increasing trend during study period. They earn nominal profit i.e. just 0.18 paisa per liter which shows that they accept the principal of co-operation i.e.no profit no loss.

Table No. 2
Statement Showing Milk Procurement during 2012-12 to 2016-17

Sr. No.	Year	Milk Procurement			Average Milk Collection			AGR	% of Buffalo milk to total
		Cow	Buffalo	Total	Cow	Buffalo	Total		
1	2012-13	65000	340000	405000	178	932	1109	--	83.95
2	2013-14	80000	350000	430000	219	959	1178	6.17	81.38
3	2014-15	83000	362000	445000	227	992	1219	3.46	81.34
4	2015-16	87000	370000	457000	238	1014	1252	2.69	80.96
5	2016-17	91000	372000	463000	249	1019	1268	1.30	80.31

The above table shows that the total milk procured during 2012-13 was 405000 liters comprising 65000 lt. (16.05%) cow milk whereas remaining 340000 lt.i.e.83.95% buffalo milk. The growth rate of total milk collection in study period is 14.32 % ,which shows average annual is 2.86%. Both the buffaloes and cow milk collection is increased simultaneously , however the percentage of buffalo milk collection is 83.95% of total milk collection in 2012-13 which decreases up to 80.31% in 2016-17 . On the other hand percentage of cow milk collection is increased from 16.05% to 19.69 % of total milk collection during 2012-13 to 2009-10. The total milk collection during 2016-17 is 463000 lt. comprising 91000 lt.cow milk and 372000 lt. buffalo milk. The proportion of the buffalo and cow milk is near about 80:20.

It is observed that daily milk procurement is increased steadily during study period. The proportion of buffalo milk and cow milk shows that the buffalo milk production is higher (80%) than cow milk (i.e.20%). It is mainly because of climate and availability of fodder is favorable to buffalo in Walwa Block.

iv) Other Activities

In addition to collection of milk from milk producers the Shree Yamai Mahila Sanstha has aggressive in other activities .For encouraging the milk producers , sanstha distributes cash prizes to three members who produces highest buffalo milk and cow milk.

It provides special gifts on the occasion of “DIPAWALI” festival and Hindu New Year (i.e. PADAWA).

In addition to that for increasing milk production and to reduce cost of production sanstha supplies quality feed as well as veterinary services to member milk producers. They also provides advance against milk bill and guarantee for loan.

IV. Conclusion & Suggestions :

Involvement of women milk producers in the affairs of dairy cooperatives merits greater attention to promote inclusive growth in daring. Despite their substantial role in milk production, women’s participation in cooperatives are limited due to prevailing social norms and a patriarchal family system in many parts of India. Even today the women membership in dairy cooperatives across India is only about 30%. Women’s involvement in governance of dairy cooperatives continues to be limited.

It is observed that in Walwa block this milk Sanstha is leading and profitable unit. In total there are 53 women co-operative milk societies are working for milk produce, milk collection as well as in milk marketing. It is concluded that this unit is doing limited activity i.e. only procurement of milk. They have not still dependently organized the milk bi product units. Mostly they procure buffalo milk and share capital of the sanstha is very low.

It is suggested that preferably they increase the share capital first. There are number of profitable products such as Butter, Ghee, Milk Powder, Amarkhand etc. if they involved in producing

bi products, profit may be increased. It is necessary to create awareness among women for cow rearing for increasing quality and quantity of milk.

In Indian dairy industry more than 75 % activities about animal husbandry and milk produce are handled by women only. Unless we give proper training, financial assistance for dairy development programme , health camps for cattle and for rural women's, infrastructural facilities, management education there will be no proper progress of women entrepreneurs in dairy industry.

In a recent survey it is revealed that the female entrepreneurs from India are generating more wealth than the women in any part of the world. The basic qualities required for entrepreneurs and the basic characters of Indian women, reveal that, much potential is available among the Indian women on their entrepreneurial ability. This potential is to be recognized, brought out and exposed for utilization in productive and service sectors for the development of the nation.

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Women Contribution in Science Research

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Abstract:

This study is undertaken to assess the status of women who are involved in STEM. If national development is the goal, women and girl will development and girl will development automatically. Women can be empowered only if they are given education and made aware of their rights and hence they themselves priorities their lives. Women have to be given due respect in a society to have actual empowerment. Women have always been suppressed, underestimated and valued less in the society and also within her family. Although efforts have been taken to improve the status of women, the constitutional dream of gender equality is miles away from becoming a reality. Even today, 'the mainstream remains very much a male stream'. The dominant tendency has always been to confine women and women's issues in the private domain. Women empowerment refers to increasing the spiritual, political, social or economic strength of women. It often involves the empowered developing confidence in their own capacities. An important factor in achieving these reforms will be a greater presence of women in decision-making bodies, be they scientific or political. The voice of women in governance is required to create the political will essential to bring about changes that will benefit all of society.

Introduction:

There is the major role of women in India. She is playing a role of four- fold status –role sequence. These were her role is daughter, wife housewife (home makers and mother etc. Science is still seen as male professions, but in Global online implicit association test 70% participants associated men with science and women with arts. 71% men and 43% women works as professional in physics, mathematics and engineering. But women more often choose to become a teacher. Only 13.7% of inventors who filed patents are women. The Indian National Science Academy constituted a committee to investigate the issue of Science Career for Women and suggest measures to increase women's participation in study and practice of science.

The situation in the impoverished communities of developing countries like India is worse because education and health, particularly of females are issues of low priority, the primary concern being livelihood. Apart from child labor to augment family income, girls are often taken away from school to do house work and take care of younger siblings when both the parents go to work. There is also the fear of safety of girls. Denial of school education blocks the stream that would feed into higher education including science education. Those who overcome the hurdles against school education, come up with other obstacles of the kind described earlier for the women from developed countries. Thanks to the curse of dowry system, the first worry of parents is getting the daughters married. Often education is seen as a stepping-stone to marriage. Unfortunately, most girls feel obliged to yield to parental pressure.

In recent years the issue of marginalizing women from scientific career is being seen with concern all over the world. In India the problem is twofold: 1) getting more women to study science and technology and 2) ensuring that those who study are able to pursue a career in science and technology. Attrition after higher education, apart from other things, is a national waste and impoverishment of Indian science.

In India, women constitute a distinct group of minority in Science and Technology. Many highly qualified women drop out of the workforce, thus constituting a considerable depletion of natural resources in Science and Technology. Science and technology have been an integral part of Indian civilization and culture. Women and men have been active in science from the inception of

human civilization. One of the defining marks of humanity is the ability to affect and predict our environment. Science is the creation of structure. For our world and technology, the use of structure has been stepping stone to our progress. Women and men have researched and solved each emerging need. At a glance, women in general might look like one of the many housewives – simple, docile, unassuming and humble. But make no mistake, for behind this simple straight face is a razor sharp brain, and an uncanny ability to execute, to convert thought into action without much ado.

Objective:

- To reduce the gender gap in STEM at all levels of education and research.
- To identify gaps in the policy mix and improve national STI policies related to gender, based on evidence.
- To built capacity for data collection on gender in STEM.
- To increase the visibility ,participation and respect of women in STEM
- To improve tools to measure the status of women and girls in STEM.
- To analyze the role of women as in STEM.
- To make the study of present position of in Science

Indian Women Scientist who are inspiration to all women's:

- Mangala Narlikar – An Indian Mathematician
- Aditi Pant – Oceanographer.
- Indira Hinduja –Indian Gynecologist.
- Paramjit Khurana- Novelist and Prof. Theoretical Epidemiology.
- Nandini Harinath –Rocket Scientist in ISTRO
- Rohini Godbole – Indian Physicist.

STEM (Science Technology Engineering and Mathematics)

The STEM fields suffer from a glaring lack of women especially in India. This should be eliciting for more worry than it is. Year after year, in school exam results we hear of girls have outshone boys, but when it comes to those who take-up research in later life, the number of women is minuscule. This means that many of our best brains that showed the maximum potential do not pick research as a career.

As President Ramnath Kovind noted at the Council of Scientific and Industrial Research (CSIR) 76th foundation day, of all those who joined an Indian Institute of technology(IIT) ,only about 10% were women . Those in PhD and Post Doctoral research are even fewer. A Kelly Global workforce Insights (KGWI) survey on women in STEM showed that 81% of Women in STEM fields in India perceived a gender bias in performance evolution. Such hostile work culture, coupled with the pressure of home is making women leave STEM professions.

Women have to handle not just the blatantly misogynist scientific community, but also the pressure of family to confirm to traditional gender roles. Many women are routinely told that they cannot be hired for high ranking position because they either have children or will have children in the future. The underlying assumption is that a woman with a family will give more attention to her home than her job.

It is not enough to lament the lack of women in STEM fields. Government agencies, universities and society's must work together to ensure that our hiring practices are free from the insidious sexism that keeps women from achieving their full potential. Women succeed in science as result their own merit, initiative and drive. Family support, institutional support and most importing government support are very important for women to succeed in their professional career.

Challenges facing Women in Science today

Why women are severally underrepresented in the Science. It seems a combination of social, culture and financial factors play a role in perpetuating this gender gap-spanning from early education through the higher levels of scientific research.

We need to stop actively discouraging girls from their talents and passions and encourages those who are interested in STEM to stay involved:

- Stereotype that girl don't belong in STEM field start young.
- Gender bias continues to affect women who do go into STEM field.
- Sexual harassment is common .so is covering it up.
- Girls can't be what they can't see

So. We discussed the six challenges facing women in science explained follows:

- **Inherent gender bias:**

There's no getting around it: science and maths are still generally considered "masculine" subject. Deeply – rooted gender biases and stereotypes reinforce the idea that women should not pursue careers in the science. Whether these stereotypes are unconscious or materialize in the form of actual discrimination, they have a very real effect on the number of women in science.

- **Discourage at young age:**

As a student, girls often that science is not for them. Many times they never have the chance to develop a love for science –too afraid of subjects like math, biology and physics. So that, they feel that she is not able to develop a research in any subject.

- **The confidence gap:**

From the young age, girls are also told science is difficult and that its unwise to pursue such a competitive fields .females at all levels –from elementary school to professional- often lack the confidence that their male counterparts possess.

- **A lack of role models**

It can be difficult to be the only female in the math or science class. Many times, a women's decision to pursue degree in the science depends on whether anyone encourage her to do so - and especially if that person is a women .It makes big difference for women to see other successful female scientists and talk to them about their career paths. Studies have shown that women also find more encouragement than men through advising and mentoring.

- **Fewer women in Graduate Schools:**

To get to the higher levels of academia, women especially need this encouragement from their professors and advisors .Seeking out new talent and investing in promising young scientist should also be a proactive effort made by those in the academic community. If girls are not actively recruited or given scholarships, many will be discouraged from attending graduate school altogether.

- **Family Life vs. Research:**

Many women feel as though they can't have kid before they achieve tenure. If they have already have families, there isn't enough time or money to do both without some form of support (like childcare or research grants). It's very difficult to handle both family life and research at a time.

- **Less funding even at the higher levels.**

Finally, even when women reach the top levels of scientific study, female scientists worldwide receive less support for their research. In a survey across 130 countries and variety of culture, the female scientist received less funding, lab space ,office support and grant for equipment and travel.

So, how do we address these six challenges? As a society, we must make a concerted effort to break down biases about women scientists, ensure young girls have the freedom and

confidence to pursue careers in science, support students through every academic stage, and encourage universities to increase the number of female professors.

Need to change to encourage Indian Women in STEM every levels.

By, 2015 report by the (UNISCO) showed that only 28.4% of the world's researchers are women, but in India that number was only 14 %. So, what can be done to create better opportunities for women in STEM? So, we need to change to encourage Indian women in STEM. Some following points are:

1. Changing Mindsets and overcoming biases

Right from their induction, company teaches all new employee and how their underlying biases can influence their outward perception judgment and decision-making.

2. Mentoring rising talent

We should several talent programmes build on the foundation of mentor and sponsors relationships and to create network where senior women executives mentor new generation of women leaders who in turn are ready to mentor new talent.

3. Focusing on technical women.

We should to give that precedence to women in technical leadership role and to develop many programmes to advance women in those roles.

4. Offering opportunities to scale up:

We should to offer women multiple platforms to achieve their technical and management aspirations.

What can be done to get more women into research?

All over the world, women tend to get marginalized in education and employment, particularly in science and technology. India is no exception. In India many women drop out after acquiring a PhD in science, making a mockery of education. The number of female students enrolled in science courses is much higher than the number of women actually employed in research. This loss of talent midway is not realized by the society or by the relevant authorities.

It is absolutely true that, most women scientists in India quit research because of institutional policies rather than inability to balance family life and scientific career. Criticism from society that "she is neglecting her children" often makes women quit work. So, we should do that to get more women into research. Some following points are:

1. Female leadership can provide role models for young girls wanting to take up scientific careers.
2. Salary linked - child care allowances, broadening the concept of "Maternity Leave" to "Special Leave".
3. Establishment of women's universities, especially in states where less than 30% women students are in the science streams. They could take advantages of PhD and post doctoral fellowships offered by international agencies.
4. We know that some of the reasons women and girls participate in STEM fields at lower rates - lack of encouragement, active discouragement, lack of role models, negative peer pressures and harassment. Studies show that, it's not an ability issue.
5. There is an increased awareness of the role models in STEM fields. It enables girls to not only see what women have already contributed, but also to see themselves in that role.

Conclusion:

Women should be encouraged to bring their vision and leadership, knowledge and skills, views and aspirations into the development agenda from the grassroots to international levels. Science and technology brings economic growth and well-being to people and it is not only the empowerment

of women through science and technology, but also the enrichment of science and technology through women's participation. It is not the concern of one nation only, but there are many players and stakeholders in the aim to reach this millennium goal. We just hope that women become empowered at 100% and become equal to men so that both of them may work side by side for a better world of today.

It is necessary to recognize that the participation of women in science and technology is no longer simply an issue of gender equity: it is also an issue that should be considered in national economic development. Women are both consumers and producers, they can make a difference if they are involved and considered in economic development plans. With science and technology at the heart of economic development, women's participation in science and technology is therefore an essential part of economic development strategies.

Government's role is crucial in bringing about these changes, through providing an adequate social infrastructure and policy environment which facilitate women's entry into the fields of science and technology. This could include measures to support the professional, personal and family needs of women through their education, career development and their employment.

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Role of Women in Indian Entrepreneurship

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Abstract:

Entrepreneurship has becoming a popular term currently, but not all of entrepreneurs can succeed in entrepreneurial business. This paper talks about entrepreneur and entrepreneurship from three aspects, Characteristics of entrepreneurs like perseverance, dedication, self confidence, desire of achievement, and so on, help them obtain necessary capabilities to operate business in the venture world. Before starting an entrepreneurial business, entrepreneurs should exploit an appropriate opportunity. Opportunity identification is critical in the process of entrepreneurial world. And capturing necessary resources such as financial resources, human resources are also necessary. The last step is to balance opportunity, resources, and team so that the entrepreneurial business can be operated successfully. The term Entrepreneur not only refers to the creator, owner and manager of business, but also to the project leader of a business.

Socio-cultural factors such as social norms, family values, networks and social value of entrepreneurship, play a key role in nurturing the entrepreneurial ecosystem. A historical and sociological understanding of certain communities in India, which have been traditionally engaged in business, confirms the role of social factors that encourage entrepreneurship. Important success factors include the vii pragmatic use of social and family network as well as 'web of interdependence' that continuously facilitates the development of entrepreneurial ecosystem at the community level.

Introduction:

Entrepreneurship is the process of designing, launching and running a new business, which is often initially a [small business](#). Entrepreneurship has been described as the "capacity and willingness to develop, organize and manage a business venture along with any of its risks in order to make a [profit](#)". While definitions of entrepreneurship typically focus on the launching and running of businesses, due to the high risks involved in launching a start-up, a significant proportion of start-up businesses have to close due to "lack of funding, bad business decisions, an economic crisis, lack of market demand—or a combination of all of these.

Entrepreneurship is driven by the entrepreneur, a person who launches and oversees the operations of a new business venture. The entrepreneur is generally self-employed, self-motivated, and ambitious and is willing to take chances to meet his or her goals. Unlike the capitalist, a businessperson who generally limits his or her role to financing commercial ventures, the entrepreneur is the driving force behind the formation of a new business and asserts a great deal of control over the key management decisions. Many entrepreneurs also assume responsibility for hiring and managing employees. Successful entrepreneurs tend to be highly skilled at organizing and motivating their employees.

Sharing business information, maintaining business relationships And conducting business transactions using computers connected to a Telecommunication network is called sCommerce A more general definition of commerce is The seamless application of information and communication technology from its point of origin to its endpoint along the entire value chain of business processes conducted electronically and designed to enable the accomplishment of a business goal. These procedures may be partial or complete or may encompass business to business as well as business to consumer and consumer to business transactions.

In simple words, management means managing an activity when we talk of managing an activity we really mean to make the activity a success. In other words, we have in mind some goal and we decide about the ways of carrying out the activity so as to achieve the goal. Management is equally important in business. In olden days, many individuals used to operate small firms or businesses which didn't require much planning. But now a day's business employs hundreds of people, use costly machines, sell products throughout the world.

Objectives:

1. To study role of Women in Entrepreneurship.
2. To study role of Industries for women in Entrepreneurship.
3. To study opportunities and Challenges of in Entrepreneurship
4. The study of problems faced by Women Entrepreneurs related to women of Industry.

Successful Entrepreneur : Nita Ambani

Nita Dalal Mukesh Ambani (born 1 November 1963) is the Chairperson and Founder of Reliance Foundation and non-executive director of Reliance Industries. With a family fortune estimated in excess of US\$40 billion, she is among the wealthiest women in India. She is married to Reliance Industries chairman and managing director Mukesh Ambani. She is an art collector and owner of the Mumbai Indians Cricket team. Nita is the founder and chairperson of Dhirubhai Ambani International School Mumbai.

Nita is one such woman. For a long time, she was known as Mukesh Ambani's wife- the richest Indian's wife. It is only recently that she has come into her own- and it was her personal decision, in the sense that she wanted to let her work talk for it and for herself too. She never believed in boasting about her work or in making a show out of it. She understood the importance and the legacy of prestigious Ambani family name, quite early in her life.

She grew up in the suburbs of Mumbai and hails from a middle-class family. Her father was a senior executive in Birla. Nita Ambani is mother of three children. She is a commerce graduate from Narsee Monjee College of Commerce and Economics. Nita Ambani's achievements are diverse and varied she established the Dhirubhai Ambani International School and is presently its chairperson, she is head of the Dhirubhai Ambani Foundation- a charitable organization, which aims at provision of education and medical care facilities to the underprivileged population of the country. Interestingly, she also owns the IPL cricket team- Mumbai Indians and enthusiastically supports its cricket players through all the matches.

What motivates us the most about Nita Ambani's life that despite belonging to the richest family in India, she is a humble human being- she never intended to claim the limelight for superfluous activities such as social gatherings or high-end celebrations. She believed in making real efforts which bore fruit ultimately. She realized the importance of carrying forward the family legacy and actively worked towards integration herself with the corporate, education and healthcare sectors. Her success has been phenomenal.

Recently, Nita Ambani joined the Board of Reliance Industries. She is the only woman member in the board- another inspiration for the women of our country- by proving that women are equitable to men in every respect. Her appointment heralds her as Mukesh Ambani's successor to the Reliance family. Importantly, it is remarkable to note that this success has not come overnight- Nita Ambani has had to work hard and long to achieve this position.

Nita Ambani's Contribution toward Women Empowerment-

While Nita Ambani's pursuits with regard to several social initiatives are varied, a cause that remains very close to her heart is the subject of women empowerment in India. She displayed her full support to this cause by co-hosting the Women in the World Summit, held at the Taj Mahal Hotel,

Delhi. She expressed her views on the subject by recalling the numerous women who inspired her through her journey while working with Reliance Foundation.

Nita Ambani's Contribution towards Country-wide Cleanliness Programs-

When PM Modi announced the "Swachhta Hi Seva" movement in 201X, Reliance Foundation enthusiastically supported that. Led by Nita Ambani, RF immediately launched a widespread cleanliness campaign in its operational areas in various parts of the country in order to achieve the goals of this program. Several activities were held in the states of Karnataka, Gujarat, Tamil Nadu, etc. With the help of volunteers including teachers, panchayat officials, a number of rallies were held, whose main objective was to make aware to the people of the multiple issues related to cleanliness and hygiene. This, along with clean-up drives (participated by several thousand) helped clean those areas.

Nita Ambani's Contribution towards Healthcare and Disaster Assistance-

A major project launched by Reliance Foundation which gave the gift of sight to many Indians is the Drishti program. The initiative has so far carried out more than 12,000 corneal transplants with Nita Ambani's active participation in the same. She is also closely involved with the UNAIDS partnership with Reliance Industries that works to control the Indian HIV epidemic.

One of the other additions to Nita Ambani's social causes is Reliance Foundation's Mission Rahat. The initiative was aimed at reaching out to the victims afflicted by the earthquake which occurred in Nepal in April 2015. The mission extended help to the most affected regions like Sindhupalchok, Nuwakot, and Dhading. The Foundation's rescue mission also consolidated with Red Cross Nepal to provide timely help to victims of the earthquake in the form of food kits, tents, and household kits.

Nita Ambani's Contribution In the Field of Sports-

She has always stated her desire to witness the birth of a new, more sports-oriented country, where there exists an ecosystem that will not only encourage youngsters to take up sports but will also provide every child with a platform to nurture his or her talent. Now, with her becoming a member of the IOC, she can help create more opportunities for the children, for the future sportspersons of the country. [Reliance Foundation Youth Sports \(RFYS\)](#), her brainchild, is just one implementation of that desire.

Even the Indian Super League, of which she is an integral part of, showcases the efforts taken by her in order to develop grassroots programs all over the country. The expansion of the league ensures that the reach of those efforts is widespread. The impact of these programs is seen directly; over 3.3 million kids are/have been part of this and now have opportunities to pursue a career in sports.

What's more, with the recent positive development of India hosting the FIFA U17 World Cup, the progress is clearly seen. In the 2017 edition of the ISL, an inspiring campaign was launched which was dedicated to India. This TVC was titled "Future Hai Football", which translates to football is the future. The whole idea behind this campaign is to showcase the fact that the global sport is now finding home in India as well and that the nation does have the potential to reach greater heights in the same, with the continued efforts of Reliance Foundation, ISL and AIFF (All India Football Federation).

Indeed, Nita Ambani's labor of love is an inspiration for all. Her strong ideals and business skills are an expression of the power of today's Indian woman. Under her guidance, Reliance Foundation continues to light up the lives of many while her involvement in RIL contributes to making the company a force to reckon with.

Needless to say, Nita Mukesh Ambani is an inspiration to many. As becomes a person of her stature, she carries herself with poise and dexterity and ably fulfills the position of power and responsibility she holds in India's corporate and social fabric.

About Reliance Foundation:

Nita Ambani runs Reliance Foundation. The Foundation is an Indian philanthropic initiative which was founded in 2010 by Nita Ambani. It is affiliated with Reliance Industries Limited and is one of the largest private foundations in the country. Foundation's initiatives especially in the areas of education, sports, healthcare, rural transformation, urban renewal, disaster response, women's empowerment and promotion of the arts and preservation of India's rich cultural heritage have been noticed by many. Reliance Foundation is in the forefront of disaster management, relief and rescue operations and rehabilitation efforts during natural calamities in various parts of India including Gujarat, Chennai and Kashmir floods, Kedarnath tragedy, Marathwada drought etc.

About Nita Ambani's Personal Life:

Nita is the daughter of Ravindrabhai Dalal and Purnima Dalal. She has a sister, Mamta Dalal, She works as a school teacher. Ambani grew up in a middle-class environment in suburban Mumbai. She is a trained Bharatnatyam dancer.

She met Mukesh Ambani as school teacher. She married Mukesh Ambani, the son of Indian business tycoon Dhirubhai Ambani, in 1985. After marriage, she worked as a teacher for a few years.

They have two sons and a daughter together. Akash and Isha Ambani are the eldest, and Anant Ambani the youngest. Akash Ambani, an economics graduate from Brown University, is now chief of strategy at Reliance Jio Infocomm. Isha Ambani, a graduate in psychology from Yale University, is now a director at Reliance Jio Infocomm and Reliance Retail.

Awards:

For her initiatives on grassroots sports, Ambani received the 'Rastriya Khel Protsahan Award 2017' from the President of India. She received the award on behalf of Reliance Foundation as its chairperson. She is the recipient of the award for Best Corporate Supporter of Indian Sports, given by the Times of India.

Challenges of Entrepreneurship:

1) Abandoning another career:

If you are going to dedicate yourself to starting and nurturing a business to success, it's going to be nearly impossible to simultaneously manage another career. You might be able to manage the infancy of your business on the side, during weeknight and weekends, but if you want a chance of growing significantly invariably you'll have to quite your day job.

2) Financing :

Experienced entrepreneur's don'ts have it easy when it comes to funding a new business, but they do have a few advantages over newcomers. They might have a pool of capital from a business they previously sold or steady stream of revenue they can use to fund a new business cash flow.

3) Teambuilding:

This is especially hard if you have never run or managed a team before, but even if you have management experience, picking the right team for a startup is stressful and difficult. It's not enough to find candidates who fill certain roles – you also need to consider their cost to the business, their culture fit and how they will work as part of your overall team.

4) Being the Visionary:

As the founder of your startup you will be expected to come up with the ideas. When a competitor emerges, it will be your responsibility to come up with a response, plan. When your team hits an impenetrable obstacle, your job will be to come up with an alternative plan to move forward.

5) Dealing with the unknown:

How long will your business exist? How profitable will your business be? Will Customer like your product? Will you be able to give yourself a steady pay check? None of these questions has on great ideas will all the resources they theoretically need.

Opportunities in Entrepreneurship:

India is emerging country; it has large opportunities for entrepreneurs to start up new business and expand the old one. The opportunities are available in almost all sectors at initiation level as well as expansion level. Also it is big market in the world as per diversity and population point of view in the world. This research has identified the opportunities in the fields explained below.

1) Tourism Sector

Tourism has a wide opportunities in India because domestic and foreign tourist rising every year. India has heritage sites, hills stations, beaches, diverse culture, wild life, rural life etc.

2) Energy Sector

There are broad opportunities in this sector because day by day the requirement of energy is rising due to many reasons like; betterment in living standards, industrial development, agriculture development, population rise etc. The green energy is new field into this energy sector have a lot of opportunities to develop solar power plants, manufacture and sale domestic solar equipment etc.

3) Automobile Sector

India is second largest automobile growing market after China. At large level automobile and components is manufactured in India. Foreign countries are shown their interest to setup there plant in India and some has already started.

4) Textile Sector

Textile is one of the oldest and fastest growing sector. India export 11% of world's total requirement. There are two broad segments of textile. One is the organized sector, consists modern machinery and techniques for production and second is unorganized sector consists of handloom, handicraft etc.

5) Waste Management and Recycling

India is second largest populated country in the world. In India there are so many type of waste generating from industries, cities and agriculture but there is no strong and a standard waste management policy. A strong waste management is requiring proper category wise collection, handling, disposal, reuse or recycling etc.

6) Training and Education

There is huge demand of skilled and trained employees in all over India. Government of India is also making effort in this direction through "skill India" program. There is lack of quality education and training facilities in India. Due to this, there are lot of opportunities in the field of training and education. To strengthen the basic education good schools are required.

7) Supply and Marketing

There are huge opportunities in India for supply and marketing of goods. In India there are lot of suppliers and marketing persons are required, for the supply and marketing of products like automobile parts, home appliances, energy devices, food products, electronics products, etc.

Conclusion:

Women participation in cooperatives are limited due to prevailing social norms and a family system in many parts of India. Even today the women membership in industry cooperatives across India. Successful Entrepreneur are the motive of the economic in the country. The countries cannot reach the level development countries. The term Entrepreneur not only refers to the creator, owner and manager of business, but also to the project leader of a business. There are huge opportunities

available in mostly all fields for entrepreneurship in India. The entrepreneur has to choose the right field of his own passion. As discussed in this research, the doors of opportunities are open in tourism, energy, automobile, textile, waste management, health sector, organic farming, media, toys, packing, transportation, food processing, education and training, supply and marketing etc. The Indian government is also contributing to create opportunities through “make in India”.

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Findley's Women Characters : A Feminist Perspective

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Feminism focuses on the issues of women to erase the existing disparity of gender and class. Simone de Beauvoir says, "[Woman] is defined and differentiated with reference to man and not he with reference to her... He is the subject and he is the Absolute – She is the other" (Nayar, Pramod K; 2002:87). Beauvoir speaks about the freedom of women and their sexual role. The secondary status of woman is not confined to a nation but is a worldwide. Their problems are same regarding freedom, sex, love, gender and class. Being threatened by the assigned role and identity, they become helpless. The conflict against the patriarchy and the search for self-identity still occurs in literature. It reflects the passivity and sub-ordination of women. Sometimes, their struggle against modern-materialism is reflected in world literature. Their suffering is continuous in their cultural tradition. Being unable to fulfill the desires in changed cultural values, she is disillusioned. She searches for perfection to fix her identity and role. However, the desired freedom for which she struggles, gives her painful experiences losing herself. She is confused by the different categorized roles to be fit in it. The roles, daughters wife, mother, partner, friend etc. are to be performed in the established cultural values. The expected roles and its demand restrict her freedom and her conflict goes into crisis. The domestic problem is one of the key problems of each culture. Woman is the first victim of domestic tragedy. She often suffers between the father-partner/husband-son triangle.

The modern feminist writers believe that the society has imposed the passivity on women. The role of wife and mother is defined by the established tradition in all cultures. Chodorov says, "the superiority or the power of masculinity is already associated with the father are then taken up by him for identification" (web). Her suffering is the result of the masculine power continues from childhood days till the end. She becomes helpless and psychologically disturbed. Her desires are discarded under the names of civilization and culture. Such treatment makes her physically and mentally weak. Against the background of above feminist perspective the present paper proposes to study the major women characters in the select novels of Timothy Findley.

Timothy Findley is most celebrated writer in Canadian literature. His writing deals with the problems in contemporary Canadian society. His fictions reveal the issues in the contemporary life that leading to postmodern and post-structural questionings of the construction of history, identity and truth as a way of critiquing the often oppressive social and political forces that determine public knowledge" (Bailey and Grandy; 1998:2). Along with the political issues some critics found him with "feminism, environmentalism, pacifism, anti-imperialism and anti-consumerism" (Ibid). His male and female characters always struggle against the civilization and themselves. His women characters are suffered under patriarchal system.

Findley's first novel *The Last of the Crazy People* (1967) is a story of dysfunctional family. Jessica Winslow, the wife of Nicholas, is found mad due to her conflict with self and the masculine power. She first appears in the novel returning from hospital and locked in her room. She is psychologically disturbed. Her mental breakdown is the result of imposed femininity. Her mother was also suffered by the madness due to "boredom and confusion". After the death of her mother, her father remarries and leaves the home. Since then she remains "aloof from the emotions involved" in the family. It clears that she is devoid of parental love. After marriage, as Nicholas perceives, she leads, "the proper life for the wife of a Winslow" (Findley; 1983:38). She is the only wife who performs her duties according to the marriage institution. Wakefield observes, "it is a role that she has had to assume" (Wakefield; 1997:19). Nicholas' perception about Jessica is rather categorizer than a

human being. For him she is only female; because he remembers her beauty, clothes and her propriety. Jessica's condition is worsened after the third child. Nicholas has imposed the third pregnancy that bears dead child. Since then, she is mentally disturbed. She blames her children Gilbert and Hooker, Nicholas and her father. She aggressively reacts and says them "failures, Bastards" and accuses "My Men. My men. All my Men. Hopeless failures --- Useless---"(Findley;38). Her accusation of all men clears that she is the victim of male domination. At childhood, she is rejected by father and later on her husband. As a result, she goes into crisis and refuses to see her sons and husband. She withdraws herself from the role of wife and mother and confines herself. Her detachment is the cause of gender role that she is unwilling to play. In this sense, Lorraine York observes that,

"The very act of birth is, for Jessie, an act of violence perpetrated on women;----- Since the act of birth ---- sparks Jessie's retreat, her war is a --- pointed and ---- political rebellion against femaleness itself, as it is constructed by the domestic powers --- the enslavement of women in the never ending cycle of domestic oppression." (Wakefield;1997:31), Jessica is not interested in childbearing. It is clear when she doesn't want to sleep with her husband. She hates "for this" and refuses with "No babies. No babies. No babies" (Findley;109). Her inability of childbearing is her rejection of femininity. It is developed out of her childhood days. Lastly, she goes mentally disturbed and sits alone at the window. Her silence disturbs all family. It is badly affected on Hooker and he ends all family members to break the silence. She doesn't bear the imposed femininity that leads her to psychologically disturbed and resulted in the destruction of the family.

Like Jessica, Mrs. Robert in *The Wars* is also unable to perform the role of a wife and mother. She wears hat, goggles and has a cigarette in her hand. Her appearance confuses her son, Robert Ross. Her mysterious behaviour disturbs him. Symbolically, she desires to usurp masculine power. As Jessica's silence is the cause of Winslow's tragedy so also Mrs. Ross's behaviour to her son's psychological conflict. Unlike Jessica, Mrs. Ross is an enigma for Robert. Mr. Ross, her husband, calls her "marvelous cruelty" who doesn't notice him in the park. Jessica seems to be self-centered while Mrs. Ross appears irrational. The death of her father and brother, before marriage, makes her "ambition for independence" narrow. She wanted to enjoy her life freely, but dream of independence is shattered. So, she marries Mr. Ross against her wish. She doesn't believe in marriage because she mistrusts marriage is "the part of being loved", and "Being loved was letting others feed from your resources." She regards "being loved" is difficult because it is "intolerable" (Findley;1977:153). After the death of her father and brother, she thinks to be left alone and would not enjoy her freedom. Mr. Ross, a businessman, would fulfill her financial needs so that she goes with him. As Jessica is failed to perform at both level – wife and mother – Mrs. Ross is also failed. She tells her son Robert that, all are "cut off at birth... and left at the mercy of strangers" (Ibid;23). Such a strange behaviour frightens her son. The bathroom scene in the novel is widely discussed by the critics. She directly enters in the bathroom where his son takes wash. Her entry frightens him. However, unlike Jessica, Mrs. Ross' detailed childhood is not given by the narrators. The novel is in the form of manuscript so that Mrs. Ross' appearance is presented in fragmented episode. Her perception of Robert's love to Rowena, his sister, and Robert's love to his via Rowena is the central part of the story. Though, Robert unwillingly joins army, because of her mother's behaviour, her mother wishes him to be a powerful man. In this sense, Donna Penne, observes that Mrs. Ross's "lecture" in the bathroom is the beginning of "Robert Ross's first military training" (Wakefield;1997:66). However, Robert doesn't understand and misinterprets her till the rescue operation of horses during the war. Her appearance at railway station and giving chocolates to soldiers is her motherly nature than Robert's disliking her frequent appearance in "public". She gives him moral lesson after the death of Rowena. Rowena slips from chair and dies at the same time Robert makes love (masturbation) with pillow in his room. He connects his masturbation with Rowena's death and feels guilty. He becomes upset at her death. Mrs. Ross tells him that, "no one belongs to anyone" and she throws off the responsibility of his life. She

continuous she can give him "birth but life cannot" (Findley;28). In this way she tries to make him worthy for the battle of life. Whatever it may be she doesn't want to "cut off" her son from her life. "It is confirmed at the final scene. When the news of Robert's missing from battlefield arrives, she goes "blind" and cries so loudly that the neighbours can be heard. Sometimes her behaviour seems strange but her love for Robert is real. Findley says, Mrs. Ross, "follows her son to the front in a kind of trance and through her letters to him" (Wakefield;75). There are several opinions about Mrs. Ross's behaviour in the novel. Some think she withdraws herself like Jessica from the role of mother and wife. However, she is the victim of assigned gender role, who lastly finds herself helpless. Being left alone, she likes to depend on Mr. Ross but fears to love and "being loved." Both women – Jessica and Mrs. Ross are helpless against their social context. Both are found to be emotional and physically weak. Both are unable to fight against the established patriarchal norms. In other novels Mrs. Noyes, Ruth Damarosch also experiences the same. Findley's women characters are struggled against their then established social norms. Their struggle against freedom to live independently comes to an end due to their weakness against the Western ideology.

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Violation of Human Rights and Indian Women

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In India violence against women is on surge and in day to day life we acknowledge the incident regarding violence against women and their exploitation. On the one hand we speak equality and dignity of the women on the other hand these principles are ignored, when the issue of women comes to forefront. The present paper highlights on the nature and status such violation.

Objectives:

1. To study the constitutional and legal provision regarding protection of women rights.
2. To study of present status of violence against women.
3. To study of administrative mechanism that deal with violence against women.

Introduction:

In 21st century women rights have acquired very pivotal position development process. All countries have agreed to the point that without due to protection and promotion of women rights, the dream of health and welfare society is and utopia. For create happy and healthy society the government must ensure that the rights of human beings cannot be violated. The development level of any nation is relatively depend upon the existence of the rights granted their citizen and overall development of women personality is possible only after granting themes sum basic rights which are natural in essence hence liberal democracy have been promoting and upholding these rights since its evolution.

Hence the world become more conscious about women rights, the international organization like UNO the emphasize the necessity of promoting of women rights. For long time the independence of Asian and Africa countries focused more on the rights of their citizens, which is evident in constitutional and legal provision of these countries.

Constitutional and Legal Provision regarding women rights in India:

In part III of Indian constitution Article 14 to 32 deals with the women or fundamental rights of citizens. Article 14 is on equality. Most significant Article 15 that deals with prohibition of discriminating on the ground of religion, race, caste, sex or place of birth. Also Article 21 is on right to live, right to live with dignity has been ensure to dignity of life of women.

Indian Constitution has made special provision for women likewise to empower and protect the dignity of women, Nation commission for women who was constituted in 1992 under the at 1990 of government of India to look after issues related to women followed by state level commission for women who assigned duty of monitoring women related activities including violence act. Various programmers have started to improve the status of women in our country, this is evidence in the government reservation policy in the political process and government jobs, and women are strongly encouraged to participate in the political-administrative process. That's why women have proven their ability and working shoulder to shoulder with men every field.

The principle of gender equality is enshrined in the constitution of India. In order uphold and implementing constitution mandated, the state has enacted various laws intended to ensure equal rights, check social discrimination and various forms of violence. These laws classified under two categories.

A) Crimes Under The Indian Penal Codes (IPC):

1. Rape (sec. 376)
2. Attempt to commit rape (sec. 376/511)
3. Kidnapping and abduction of women (363 to 369)

4. Dowry death (304 B)
5. Assault on women with intend to outrage her modesty (354)
6. Insult to modesty of women (509)
7. Cruelty by husband or his relatives (498 A)
8. Importation of girls from foreign county (366 B)
9. Abetment of suicide of women (306)

B) Crimes under the Special and Local Law (SLL)

Special Acts enacted for protection and safety of women have been clubbed under SLL. This gender specific Laws are...

1. The dowry prohibition Act 1961
2. The indecent representation of women (prohibition) Act 1986
3. The commission of Sati prevention Act 1987.
4. The protection of women from domestic violence Act 2005.
5. The immoral traffic (prevention) Act 1956.

However, various laws enact to handle the crimes against women's effectively the women are continuously targeted and violence against women has increase in India.

Incidence of Crimes against womens :

According to NCRB data 2015, A total of 327394 cases of crimes against women reported in the country during the year 2015 as compared to 337922 in the year 2014, the showing decrease of 3.1% during to year 2015. The crimes have continually increased during 2011-14 with 228650 cases in 2011, which further increased to 244270 cases 2012 and 309546 cases in 2013, to 337992 cases in 2014.

Crime Rate: Following table shows overall crimes against women and crimes rate.

The crime rate in India under the crimes against women is 53.9% (in 2015) per one lack female population. Delhi is the highest rate of crimes against women overall with 17104 cases, the capital recorded a crime rate 184.3%, Asam is the second with rate 148.2% with 23258 cases, Telangana is a third with rate of 83.1% with 15135 cases.

Uttar Prades has biggest Nation share with 10.9% of total crimes committed against womens at India level by registering 35527 cases and West Bengal is 10.1% of total cases by registering 33218 cases in 2015.

Trend Analysis:

The crimes head wise details of cases reported under crimes against women during the year 2011 to 2015 along with percentage variation are presented as below table.

Sr. No.	Crime Head	Year					% Variation in 2015 over 2014
		2011	2012	2013	2014	2015	
1	Rape	24206	24923	33707	36735	34651	-5.7
2	Attempt to commits rape	-	-	-	4232	4434	4.8
3	Kidnapping & Abduction of Women	35565	38262	5188	57311	59277	3.4
4	Dowry Death	8618	8233	8083	8455	7634	-9.7
5	Assault on women with intend to outrage her modesty	42968	45351	70739	82235	82422	0.2
6	Insult to the modesty of women	8550	9173	12589	9735	8685	-10.8
7	Cruelty by husband or his relatives	99135	106527	118866	122877	113403	-7.7

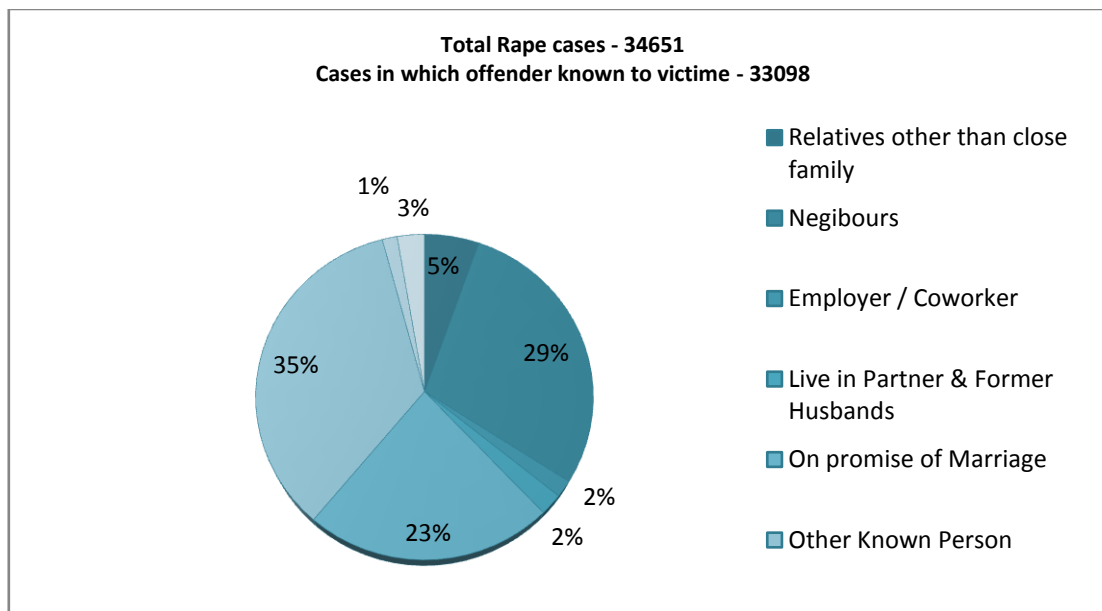
8	Importation of girls from foreign country	80	59	31	13	6	-53.8
9	Abetment of suicide of women	-	-	-	3734	4060	8.7
A	Total IPC Crimes against women	219142	232528	295896	325327	314575	-3.3
10	Commission of Sati prevention Act	0	0	0	0	0	0
11	Indecent of representation of women (P) Act	453	141	365	47	40	-40.9
12	The Dowry Prohibition Act	6619	9038	10709	10050	9894	-1.5
13	Protection of Women from domestic violence Act	-	-	-	426	461	8.2
14	Immoral traffic (P) Act.	2436	2563	2579	2070	2424	17.1
B	Total SLL crimes against women	9508	11742	13650	12593	12819	1.8
	Total A+B	228650	244270	309546	337922	327394	-3.1

Source: NCRB 2015

The cases of crimes against women during the year 2015 have decreased by 3.1% over the year 2014 and increased by 43.2% over the year 2011. The IPC component of crimes against women has accounted for 96.1% of total crimes and the remaining 3.9% were special local law crimes against women.

Rape Crimes:

The cases of rape have fallen by 5.7% coming down from 36735, in 2014 to 34651 in 2015. Incidents of gang rape too have shown decrease from 2034 in 2014 to 2113 in 2015. According to NCRB 2015, offender known to rape victim in over 95% cases

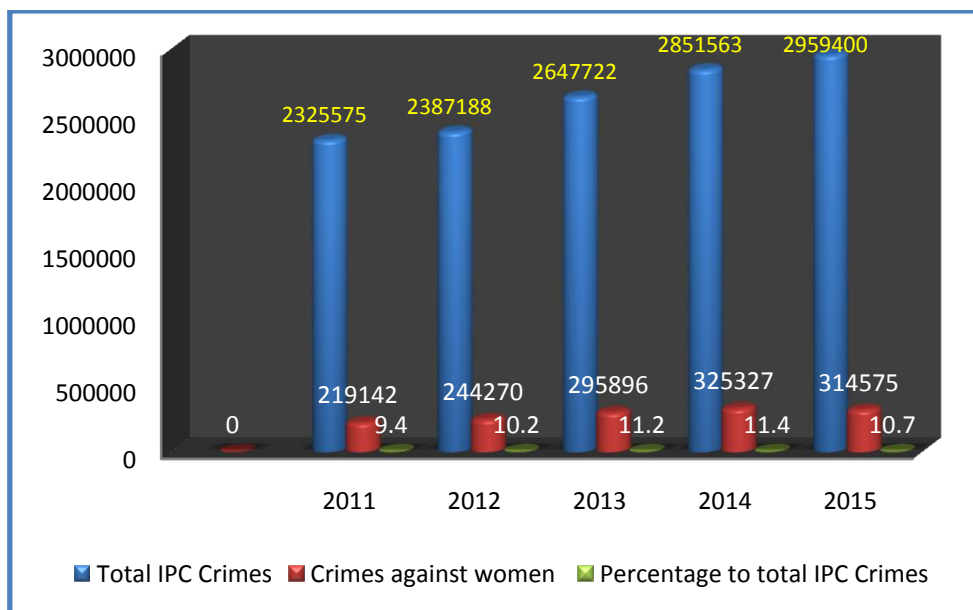


Incident of assault on women in intend to outrage her modesty in the country have increased 0.2% with 82235 cases in 2014 to 82422 cases in 2015. Kidnapping and abduction of women also increased in 2015 to 59277 cases from 27311 in 2014. Forcing women in to marriage continuous to be the main reason to kidnap her. According to NCRB data 2015 close to 54% all abduction to women were carried out force to them in to marriage.

Proportion of Crimes against women IPC towards total IPC Crime

Sr. No.	Year	Total IPC Crimes	Crimes against women (IPC Cases)	Percentage to total IPC Crimes
1	2011	2325575	219142	9.4
2	2012	2387188	244270	10.2
3	2013	2647722	295896	11.2
4	2014	2851563	325327	11.4
5	2015	2959400	314575	10.7

Source: NCRB 2015



Proportion IPC Crimes against women in total IPC crimes has increased during last five years from 9.4% in year 2011 to 10.7% during the year 2015.

The Crimes under the Special and Local Law Analysis:

1. Dowry Prohibition Act 1961:

The cases registrar under this act has decreased by 1.6% with 9894 cases during year 2015 as compared to 2014 with 10050 cases. The dowry death cases decreased by 9.7% during the year 2015 with 7634 cases over the previous year 8485 cases. 30.6% of total cases reported in UP (2335 cases) alone followed by Bihhar 1154 cases. Bihhar & Uttar Prades have highest crime rate (2.3 each) in dowry death.

2. Indecent Representation of Women Prohibition Act 1986:

A decrease of 14.9 (40 cases) Crime registered in the year 2015 as compared to previous year 47 cases.

3. Commission of Sati Prevention Act 1987:

Like previous year this year also no case registers under this act.

4. Protection of Women Domestic Violence Act 2005:

Under this act total 461 cases register during 2015 showing and increased of 8.2% from 426 cases in 2014.

5. Immoral Traffic (P) Act 1956:

Under this act total 2424 cases registered in 2015.

Disposal of Crime Cases against Women by Police:

Total 471327 cases (including 327394 cases in 2015 and 144914 cases pending 2014) for investigation during the year 2015 out of this cases Police completed investigation in 314078 during 2015 out of 314078 cases disposed by police Charge sheet submitted in 245341 cases showing 89.4% charge sheeting rate.

Disposal of Crimes Cases against women by Court:

Total 1227187 cases were by trial during 2015 out of them 27844 cases ended conviction during year 2015 showing the conviction rate of 21.7%. A total 1080144 cases pending for trial at end of year 2015 that means at end of the 2015 there was 88% pending cases in court. This is very harmful to our society.

Disposal Person Arrest by Police and Court:

A total of 454531 were arrested under the crime against women during 2015 out of 454331 cases 398817 people were charge sheet 2015. A total 2092799 person under custody or on bell for trial out of which 49889 person were convicted by court. The total of 180428 person acquitted from all charges by court and 4068 person discharged by court for lack of evidence in 2015. In rape cases 24468 person trial completed by court, 7185 person were convicted, 16849 people acquitted and 552 people were discharge by court during 2015.

Conclusion:

India is known for his rich culture and his in heritage of tolerance followed by the respect to fellow human being. But now a days this impression is declined due to violence against women and their humiliation at the public places. If we project our self to be intellectual and educated then what about the hardship of women if we have accepted equality as principle of survival then we not apply this in case of women. Women are the creature of this world, they share equal burden of male family, they are the mother of many great people of our mother land then why they are humiliated for many domination and self proud

Today they have proven their ability in almost all sectors so we must respect their status and promote their ability as well as treat them respectfully. If we are sincere we well gate the result let us all say no to violence against women.

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A Study Of Women Entrepreneur In Startup India

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Abstract

Entrepreneurs play a key part in any economy. These are the general population who have the skills and initiative necessary to take great new plans to market and settle on the correct choices to make the thought beneficial. The reward for the dangers taken is the potential financial benefits the business person could procure. In fact, a "women entrepreneur" is any ladies who sorts out and deals with any venture, for the most part with significant activity and hazard. In any case, frequently the expression "women-owned business" is utilized in respect to government contracting. In this occasion, the business person (a woman) claims (over half), controls and runs the undertaking. Information has been gathered from number of articles, books, periodicals and sites. The present examination has been an endeavor to produce mindfulness and to comprehend meaning, reason for broadening. An extensive literature review is done on women entrepreneur. At the end some major problems faced by Indian women entrepreneurs, success stories of Indian women entrepreneurs, factors influencing women entrepreneurship and steps taken by the government for upliftment of Indian women entrepreneurs.

Keywords: Meaning of women entrepreneur, problems faced by Indian women entrepreneurs, success stories of Indian women entrepreneurs, factors influencing women entrepreneurship, steps taken by the Indian government

Introduction to Women Entrepreneur

Women entrepreneurs might be characterized as a "Woman or a gathering of women who start, compose and maintain a business undertaking". Government of India has characterized ladies business visionaries in light of ladies support in value and work of a business endeavor. In like manner, a lady run an endeavor is characterized as "an enterprise possessed and controlled by a woman having a financial interest of 51% of the capital and giving no less than 51% of the work created in the venture to women". Women entrepreneur constitute 10 % of the number of the number of entrepreneur in the country. This has been a significant growth in self-employment of women with women now starting new ventures at three times the rate of men. They constitute 50% of the population of our country with a lower literacy rate than men. This statistical fact indicates that for the economic growth of the nation, women should not be encouraged to make their share of economic contribution towards the country. One way of achieving is by making women come out and become entrepreneurs. In the traditional society, they were confined to the four walls, playing household roles, but in the modern society, they are coming out to participate in all sorts of activities. Normally, women entrepreneurship is found in the extension of their kitchen activities, mainly in preparing commercially the 3"P"s namely, Pickles, Papads and Powder. A couple of them wander into administrations industry identifying with hospitality, providing food, educational administrations, consultation or public relations, beauty clinics, etc.

Concept of Women Startup in Startup India

Women entrepreneurship in India is an emerging concept and very crucial for the economic growth of the country. The Government of India (GOI2006) has defined Women entrepreneur as "an enterprise owned and controlled by women having a minimum financial interest of 51% of capital and giving at least 51% of employment generated in the enterprise for women". For the last few years, several women operated startups such as Lime Road, Kaaryah, Zivame, CashKaro, Shopclue, media

tech companies like Your Story and POPxo and women-only job portal, She roes have attracted investor attention and are scaling business, significantly (Babu, 2015)

Women are not considered themselves to be any different from men, as far entrepreneurship is considered (Agarwal 2015). This can be considered as a big attitude change in Indian women. This is making more and more women stepping out from their dome into the business world. Women are more into technology than in the previous years. Digital media have also empowered them a lot more to come into entrepreneurship (Bhargava, 2015).

Nasscom and Google launched a series of events including hackathons for women entrepreneurs. IIM Bangalore and IIM Udaipur among others, have programs aimed at promoting entrepreneurship among women. There are various financial training and mentoring programs that help women entrepreneurs in writing business plans and seeking funds from banks and VCs. The media has also had a very prominent role in generating awareness. Through their awards and events, they have provided entrepreneurs a platform to showcase their ideas. This has improved the visibility of these organizations, especially among foreign investors and VCs such as Sequoia Capital and Amazon. These entire factors together act as an ecosystem for investors to meet women entrepreneurs, who bring a different experience and unique ideas to the table. This type of a support ecosystem, coupled with increased access to bank accounts and enhanced awareness about gender diversity across sectors, fuels hopes for continued and improved engagement of women in startups.

Review Of Literature

Prakash, Goyal (2011) the researchers discuss the reason that there are several reasons behind women becoming successful entrepreneurs, like in education, support of family member, successful stories of family and friend etc., still they also face lots of hurdle like family obligation, lack of self-confidence and old and outdated social outlook to stop women to enter into entrepreneurship. Schemes of promotion & development of women entrepreneurship also started for the growth of women entrepreneurs in India.

Vijayakumar, and Jayachitra (2013)'s study found that women entrepreneurship is presently the most emerged and encouraged concept all over the world, and brought women as today's most memorable and inspirational entrepreneurs and they stand with the men, to overcome economic challenges. Women entrepreneurs must have entrepreneurial qualities and skills to meet changing trends and needs of challenging international markets, and also be proficient enough to survive and sustain in the competitive world. Whereas, in order to promote entrepreneurial culture among women, govt. should implement strategies as well as design programs and policies, which encourage women to show their hidden qualities. But, the government sponsored development activities have benefited only a small section of women. The large bulk of them are still unaffected by expansion, and the development activities have benefited the urban middle class women, which constitute a small section of women entrepreneurs.

Babu (2015) discusses that India's startup scene is encouraging and attracting more women entrepreneurs, and now global investors increasingly start raising funds for new women startups. As compared to previous years, women are more into manufacturing, technology and export. Digital media is one of the platforms for women that empowered them into entrepreneurship. It was also found that women raised funds this year are concentrated in the metros only, this reveals the lack of women-centric avenues in smaller cities and towns.

Devpriya, Dey (2014) in their study aimed to understand the multi-dimensional roles played by women entrepreneurs. An exploratory research had been carried out to identify the various work life balance issues, faced by women entrepreneurs. There is an array of factors, which affects the women entrepreneurship. These important factors which influence the blend of managing the work and family by such entrepreneurship have been analyzed. These factors arise due the multi-tasking roles that a women plays in her life. The impact of such factors may vary from age groups, marital

status, education level and even the level of income generated. The potential differences in the work-life balance of entrepreneurial women with regard to such components have also been studied.

Objective and Research Methodology of the Study

The study is based on secondary data collected from the published reports of NASSCOM, Census Surveys, Newspapers, Journals, websites, etc. The study was planned with the following objectives:

- To find out the role of women startup in economic development.
- To examine the factors responsible for encouraging women to become successful entrepreneurs.
- To study the opportunity and prospect from start-up India, stand-up India for startup women.
- To critically examine the challenges faced by women entrepreneurs.

Factorsof Women to become Successful Entrepreneur

Everywhere you look, there is an Indian woman in pursuit of the entrepreneurial dream, more women are coming out of the shell and making a name for themselves. In earlier times, many women started a business due to some traumatic event, such as divorce, need of additional income, poverty, etc. but due to increased level of education, varied aspirations for better living and strong internal drive to encourage them to enter into entrepreneurship. Now, women entrepreneurs have successfully stood up and competed with man in every walk of life and business is no exception for this. These women leaders are self-confident, innovative, and willing to take risks. They managed to survive and succeed in this cut throat competition with their hard work, diligence and determination (latha&kumar, 2015).

Following are the factors which can be reason for women to become successful entrepreneur.

- Innovative thinking
 - Educational and qualification
 - Risk taker
 - Need for achievement
 - Government support and opportunity
 - Knowledge of technology
- **Innovative Thinking:** The intensity of advancement pushes the women to go into enterprise. Specialists find that women are more imaginative and inventive than men through another thought, new item advancement and innovative practices are viewed as a power for social change.
 - **Risk Taker:** In case you will be an effective business person, you should have the capacity to flourish with vulnerability, not be deadened by it. Because of progress in condition ladies are more risk-averse than their male counterparts in order to satisfy their entrepreneurship thirst.
 - **Education and Qualification:** On account of the extension of advanced education and mindfulness, the presence of ladies claimed business is exceptionally expanding in the economy of India. Indian ladies had experienced far, however now Indian ladies are ending up progressively noticeable and effective in all circles.
 - **Need for Achievement:** Alludes to individual desire to for critical achievement, Psychologists have seen ladies want to accomplish something keeping in mind the end goal to perform well or the making progress toward progress.
 - **Government Support and Opportunity** is likewise one of the principle factors for ladies go into business enterprise. Presently multi day, different plans and motivator begin by government to support the way of life of business visionary in ladies, start-up India and stand-up India is likewise of them.
 - **Knowledge for technology :** With the entry of years, number of ladies business visionaries, step by step is expanding, Women as a business visionary are taking-up different endeavors as indicated by

their insight and aptitudes for a particular field. The business visionaries require learning with respect to specific venture, showcasing and mindfulness in regards to items.

Opportunity and Prospect from Start-Up India

Government and non-government bodies as of now have given careful consideration to ladies' financial commitment through independent work and modern endeavors (Raj, 2014), by propelling different plans for ladies elevating worked by various division and services like:

- Prime Minister's RojgarYojana (PMRY)
- Entrepreneurial Development programme (EDPs)
- Management Development programmes
- Women's Development Corporations (WDCs). etc.

Start-up India is additionally one of the activities by government as Prime Minister Narendra Modi, who will reveal the Action Plan of start-up India, stand-up India. The software engineer is gone for advancing bank financing for start-up endeavors and offer motivating forces to support business enterprise and occupation creation, which urge the ladies to go into business person world.

The following key points of the action plan were identified which are planned to help and motivate women entrepreneur to go for startups:

- Tax Exemption on Investments above Fair Market value- As there is an exception accessible to investment assets to put resources into new companies above equitable esteem (FMV), there will likewise be given of exclusion on ventures made by the incubators above FMV.
- Tax exemption to startups in 3 years: With a specific end goal to advance development of new businesses, government exempted salary charge for a time of three years from the benefit of business, set up after April 1, 2016.
- Tax exemption on capital gains: Exclusions will be given for a situation contemplate in the store of assets perceived by the administration. In addition, existing capital gain tax exemption for investment in newly formed MSMEs by individuals shall be extended to all startups. The administration has additionally given exempted capital increases charge on the off chance that someone puts the cash in his/her startup gotten by offering his/her own particular property
- Credit guarantee fund for startups: To advance enterprise, credit component ought to be all around arranged over all areas of society, for the following four years system of credit ensure through National Credit Guarantee Trust Company/SIDBI will be taken off with a budgetary corpus of INR 500 Cr for every year.
- Funding support through fund of funds with a corpus of INR 10000 Cr: To promote innovation driven businesses and their development, the authorities will supply funding aid and set up a fund with an preliminary corpus of INR 2500 crore and a total corpus of INR ten thousand crore over a period of 4 years.
- Faster exits for startups: Government of India start provision for fast-tracking closure of companies with 'The insolvency and Bankruptcy Bill 2015', to make it simpler for startups to exit. The winding manner can start inside a length of ninety days from making of an application for winding up on a fast-track basis.
- Relaxed norms of public procurement for startups: Startups (in the manufacturing sector) shall be exempted from the criteria of prior 'experience turnover' barring any leisure in excellent requirements or technical parameters, in order to furnish an equal platform for startups with regard to the skilled startups/ businesses in public procurement, 80% rebate on filing patent applications from startups: Government promotes startups by way of decreasing charges in their criticalformative years; startups shall be supplied an 80% rebate in submitting patents with regard to different companies.

- A panel of promoters to provide legal support and assist in filing patent application: promoters are supposed to provide help for startups in the filing and disposal of patent applications related to patents, trademarks and design under relevant Acts. The fees of the promoters for any number of patents, trademarks or designs that a startup may file shall be filled by the Government.
- Fast track mechanisms of startup patent applications: Government is taking various steps regarding fast track examination and disposal of patent applications of the startups in order to realize the value of their IPRs at the earliest possible and they combine IP (intellectual property) and YP (youth property).
- A mobile app for Starting a startup in 1 day: Mobile app will supposed to be available from April 2016 to serve as the single platform for information exchange and interacting with government and regulatory institutions. With the help of the mobile app, startup companies will be able to register, taking approvals and clearances in only one day.
- Single point Startup India Hub for contact of the entire startup ecosystem: Government will set up a single point of contact for the entire startup ecosystem, where all startups and a friend, mentor share knowledge and guide for startups through their entire journey.
- The government introduced a compliance regime based on self-certification: In order to reduce regulatory burden on Startups and keep compliance expenses low, startups shall be allowed to self-certify compliance (through the startup mobile app) with nine labor and environmental laws. In the case of labor laws, no inspection will be conducted for three years. In case of environment laws, startups under 'white' category would be able to self-certify compliance.

Successful Leading Business Women In India

The 21st leading business women in India:-

- Akhilasrinivasan, Managing Director ,Shriram Investments ltd.
- ChandaKocchar, Executive Director, ICICI Bank
- Ekta Kapoor, Creative Director, balaji Telefilms Ltd.
- JyotiNaik, President, LijjatPapad.
- Kiran Mazumdar Shaw, Chairman & Managing director, Biocon Ltd
- LalitaD.Gupte, JMD , ICICI Bank. □ Naina Lal Kidwar, Deputy CEO , HBSE.
- PreethaReddy , Managing Director, Apollo hospitals.
- Priya Paul, Chairman, Apeejay Park Hotels.
- RajshreePathy, Chairman, Rajshree Sugars & Chemicals ltd. □ Ranjana Kumar, Chairman, NABARD.

Challenges Face by Women Startups

Women in India are at the epiphany stage of entrepreneurship and have an incremental success rate, but it doesn't mean that they don't have any problem and hurdle to face. While there is increased social acceptance of women as an entrepreneur in society, they still face fewer difficulties like not being taken seriously, fear of success and funding to scale up their ideas.

These and additional following problem collectively form a recipe to accelerate the success of women entrepreneurs.

Fund Raising Problem

Things have changed dramatically over the year. Today, investors look at women as just another co-founder but still women face greater obstacles than men when starting and growing businesses. It's important to note that women-owned startups are statistically less likely to receive funding than those owned by men. In order to counter this, women should be confident and show the investors that they are committed to the idea and let the product speak for itself.

Emotional Choices

As compared to men in business, women tend to be most likely more emotionally driven side that can influence their decision making and communication styles. In some ways, women are inborn to nurture, which can create a problem in making tough and difficult business decisions. There is a different way to operate a business by Women and men, but women believe in maintaining personal relationships within the business. This is an excellent method that offers us an advantage, as long as we are business-driven in our focus.

Family Matters

Not all women in business are married or have children, but for those who do, it can be a major challenge finding a balance between business success and home life. Women are born with the quality of time management and can achieve a fine balance between family and business, but there is a perception within society that unmarried women are less distracted and better able to handle business problem. In order to be successful in business women should maintain a time for both by the support of their family members. Women should fulfill their priority by scheduling their duties and responsibility and work according.

Fear of Success

One of the biggest challenges facing is fear of failure that is the top concern of women who go to start their startups. Failure is a very real possibility in any business venture that becomes reason that many women break their interests in the bud or give up midway, not because it is tough to become an Entrepreneur, but because they find their journey too uphill to become one. Women should neglect that discouraging inner voice and work hard for their goal, step forward or getting outside of their comfort zone.

Training programmes: The following training schemes especially for the self-employment of women are introduced by government:

- (i) Support for Training and Employment Programme of Women (STEP).
- (ii) Development of Women and Children in Rural Areas (DWCRA).
- (iii) Small Industry Service Institutes (SISIs)
- (iv) State Financial Corporations
- (v) National Small Industries Corporations
- (vi) District Industrial Centres (DICs)

MahilaVikasNidhi: SIDBI has developed this fund for the entrepreneurial development of women especially in rural areas. Under MahilaVikasNidhi grants loan to women are given to start their venture in the field like spinning, weaving, knitting, embroidery products, block printing, handlooms handicrafts, bamboo products etc.

RashtriyaMahilaKosh: In 1993, RashtriyaMahilaKosh was set up to grant micro credit to pore women at reasonable rates of interest with very low transaction costs and simple procedures.

Conclusions

In startup ecosystem, it can be stated that today India is in a better position, wherein women's participation in the field of entrepreneurship is growing at a sizable rate. Start-up India via Prime Minister of India has delivered plenty of positivity amongst the female entrepreneurs in India. Efforts are being taken by using government for equality of probability in all spheres to the Indian women, and laws assured equal rights of participation in education and employment had been enacted. Now, it's emerge as historic believe that women become entrepreneurs due to the fact of push elements like poverty, husband's demise and need of extra earnings etc, however due to the fact of danger taking ability, revolutionary thinking and need for fulfillment as the important aspect for ladies to turn out to

beentrepreneurs. At this stage, nice steps are needed to be taken for entrepreneurial awareness, orientation and ability improvement programs for women. It is to be seen that matters have modified dramatically, and now ladies are not biased on a gender groundwork and all of us likes them simply as any other co-founder.

As the environment is changing very fast, buyers start investing on lady leadership, and their contribution in financial improvement is also being identified and enlarge at a enormous rate. Start-up India, a stand-up India initiative via government to promote the lifestyle of entrepreneurship by educating female about their hidden potentials and strengths thru entrepreneurial orientation programmes, spreading cognizance and awareness amongst girls to upstage in the discipline of entrepreneurship through their innovative and innovative ideas, making them realise their necessary position in the society and how they can make a contribution to the entire financial system of the country.

India is a male dominated society and women are assumed to be economically as well as socially established on male members. Women entrepreneurs confronted lots of problems like lack of education, social barriers, legal formalities, high price of production, male dominated society, constrained managerial ability etc. Various factors like Pull and Push factors influencing female entrepreneurs. Successful main enterprise women in India. Government takes quite a number steps for the upliftment of girls entrepreneurs in 7th five year plan, 8th 5 year plan and in 9th five year plan. Women have the practicable the viable and dedication to setup, uphold and supervise their very own enterprise in a very systematic manner, fantastic support and encouragement from the society, family, authorities can make these women entrepreneur a section of mainstream of country wide economy and they can make contributions to the economy development of India.

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Women in Buddhism

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Abstract

Women in Buddhism are a topic that can be approached from varied perspectives including those of theology, history, anthropology and feminism. Topical interests include the theological status of women, the treatment of women in Buddhist societies at home and in public, the history of women in Buddhism, and a comparison of the experiences of women across different forms of Buddhism. As in other religions, the experiences of Buddhist women have varied considerably.

Although Buddha taught that wives should be obedient to their husbands (AN 5:33), he also taught that husbands should respect their wives – something that was revolutionary at the time. Scholars such as Bernard Faure and Miranda Shaw are in agreement that Buddhist studies is in its infancy in terms of addressing gender issues. Shaw gave an overview of the situation in 1994:

In the case of Indo-Tibetan Buddhism some progress has been made in the areas of women in early Buddhism, monasticism and Mahayana Buddhism. Two articles have seriously broached the subject of women in Indian tantric Buddhism, while somewhat more attention has been paid to Tibetan nuns and lay yoginis.

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However Khandro Rinpoche, a female lama in Tibetan Buddhism, downplays the significance of growing attention to the topic:

When there is a talk about women and Buddhism, I have noticed that people often regard the topic as something new and different. They believe that women in Buddhism have become an important topic because we live in modern times and so many women are practicing the Dharma now. However, this is not the case. The female sangha has been here for centuries. We are not bringing something new into a 2,500-year-old tradition. The roots are there, and we are simply re-energizing them.^[2]

Women in Early Buddhism

The founder of Buddhism, Gautama Buddha, permitted women to join his monastic community and fully participate in it, although there were certain provisos or *garudhammas*. As Susan Murcott comments, "The nun's sangha was a radical experiment for its time."^[3] Dr. Mettanando Bhikkhu says of the First Buddhist council:

Perhaps Mahakassappa and the bhikkhus of that time were jealous of the bhikkhunis being more popular and doing more teaching and social work than the bhikkhus. Their anti-women

prejudice became institutionalized at that time with the eight garudhammas, the eight weighty restrictions. We must discontinue that prejudice.^[4]

According to AjahnSujato, "In fact, as I believe the historical situation makes clear, the garudhammas were imposed by the monks on the nuns, for exactly the same reasons as the Five Points: to control the nuns."^[5]

According to Diana Paul, the traditional view of women in Early Buddhism is that they are inferior.^[6] Rita Gross agrees that "a misogynist strain is found in early Indian Buddhism. But the presence of some clearly misogynist doctrines does not mean that the whole of ancient Indian Buddhism was misogynist."^[7] The mix of positive attitudes to femininity with blatantly negative sentiment has led many writers to characterize early Buddhism's attitude to women as deeply ambivalent.^[8]

Some commentators on the *Aganna-Sutta* from the Pāli Canon, a record of the teachings of Gautama Buddha, interpret it as showing women as responsible for the downfall of the human race. However, Buddhist interpretation is generally that it shows lust in general, rather than women, as causing the downfall.^[9]

However, despite some less positive images of women in Early Buddhism, there are also examples in the Theravada SuttaPitaka that suggest that the very concept of gender differentiation can serve as a hindrance to attaining nirvana, or enlightenment. For example, in the *Bhikkhuni-samyutta*,^[10] found in the *Sagatha-vagga* of the SamyuttaNikaya, gender discrimination is stated to be the work of Mara, a personification of temptation from the Buddhist spiritual path. In the Soma Sutta, the bhikkhuni Soma states: "Anyone who thinks 'I'm a woman' or 'a man' or 'Am I anything at all?' — that's who Mara's fit to address",^[11] linking gender neutrality to the Buddhist concept of anatta, or "not-self", a strategy the Buddha taught for release from suffering.^[12] In a sutta titled "Bondage", the Buddha states that when either a man or a woman clings to gender identity, that person is in bondage.^[13]

Women's Spiritual Attainment

The various schools and traditions within Buddhism hold different views as to the possibilities of women's spiritual attainments.^[14] Feminist scholars have also noted that even when a woman's potential for spiritual attainment is acknowledged, records of such achievements may not be kept—or may be obscured by gender-neutral language or mis-translation of original sources by Western scholars.

Limitations on Women's Attainments in Buddhism

According to Bernard Faure, "Like most clerical discourses, Buddhism is indeed relentlessly misogynist, but as far as misogynist discourses go, it is one of the most flexible and open to multiplicity and contradiction."^[15]

In the Buddhist tradition, positions of apparently worldly power are often a reflection of the spiritual achievements of the individual. For example, any gods are living in higher realms than a human being and therefore have a certain level of spiritual attainment. Chakravarty's and Buddha's are also more spiritually advanced than an ordinary human being. However, as Zen nun Hang-Ching Shih states, women in Buddhism are said to have five obstacles, namely being incapable of becoming a Brahma King, *Sakra*, King *Mara*, Cakravartin or Buddha.^[14] This is based on the statement of Gautama Buddha in the *Bahudhātuka-sutta* of the MajjhimaNikaya in the Pali Canon that it is impossible that a woman should be "the perfectly rightfully Enlightened One", "the Universal Monarch", "the King of Gods", "the King of Death" or "Brahmaa".^[16] However, it is important to note that the corresponding text within the Madhyama Agama does not include these lines at all, leading some scholars to speculate whether the lines were a later revision.^[17] Earlier limitations on attainment of Buddhahood by women were abolished in the Lotus Sutra which opened the direct path to

enlightenment for women equally to men.^[18] According to Nichiren” "Only in the Lotus Sutra do we read that a woman who embraces this sutra not only excels all other women but surpasses all men".^[19]

Buddhist Ordination of Women

Gautama Buddha first ordained women as nuns five years after his enlightenment and five years after first ordaining men into the sangha. The first Buddhist nun was his aunt and foster mother Mahapajapati Gotami. Bhikkhunis have to follow the eight rules of respect, which are vows called The Eight Garudhammas. According to Peter Harvey "The Buddha's apparent hesitation on this matter is reminiscent of his hesitation on whether to teach at all," something he only does after persuasion from various devas.^[20] The ordination of women in Buddhism is and has always been practiced in some Buddhist regions, such as East Asia, is being revived in some countries such as Sri Lanka, and is newly beginning in some Western countries to which Buddhism has recently spread, such as the United States.

Family Life in Buddhism

In the Anguttara Nikaya, Buddha tells future wives that they should be obedient to their husbands, please them, and not make them angry through their own desires. Furthermore, the Buddha offers advice to married women in the Anguttara Nikaya (7:59; IV 91-94), from the Pali (Theravada) canon, where he tells of seven types of wives—the first three types are destined for unhappiness, while the last four, as they are imbued with long term self-control, are destined to be happy. These latter wives are characterised as caretakers (motherly-wife), companions (friend-wife) and submissives (sister-wife and slave-wife)—the Buddha thus endorsed a variety of types of wives within marriage.

Motherhood

The status of motherhood in Buddhism has also traditionally reflected the Buddhist perspective that dukkha, or suffering, is a major characteristic of human existence. In her book on the Therigatha collection of stories of women arhats from the Pali Canon, Susan Murcott states: "Though this chapter is about motherhood, all of the stories and poems share another theme—grief. The mothers of this chapter were motivated to become Buddhist nuns by grief over the death of their children."^[21]

However, motherhood in Early Buddhism could also be a valued activity in its own right. Queen Maya, the mother of Gautama Buddha, the founder of Buddhism, had a certain following, especially in Lumbini, where she gave birth to him.^[22] Since Maya died some days after his birth, Gautama Buddha was brought up by a fostermother, his mother's sister Mahapajapati, who also had two children of her own. She became the first Buddhist nun. Both of her children, her son Nanda and her daughter Sundari Nanda joined the Buddhist sangha of monastics. The wife of Gautama Buddha, Yasodhara, was the mother of one son named Rahula, meaning "fetter", who became a Buddhist monk at the age of seven and Yasodhara also eventually became a nun.

One of the attractions for women in Vajrayana Buddhism of following the path of a yogini rather than that of a bhikkhuni nun was the opportunity to practice amidst family life with a husband or spiritual consort and possibly have children. Also Yoginis -unlike nuns- were not obliged to shave their hair. Machig Labdrön followed such a path, living in a monastery for a while but later leaving to unite with Topabhadra as her consort. According to Machig's namthar he cared for the children while she practiced and taught. Some of Machig's children followed her on the spiritual path, becoming accomplished yogins themselves. Tsultrim Allione, a recognised emanation of Machig Labdrön, herself was a nun for four years but left to marry and have children. She has spoken of the contribution motherhood has made to her practice:

...in Buddhism the image of the mother as the embodiment of compassion is used a lot. She'll do anything for the children. As a mother I felt that depth of love and commitment and having

somebody who I really would give my own life for—it was very powerful to have that kind of relationship. I also felt that I didn't really grow up until I had my children. There were ways that maturity was demanded of me and having children brought forth that maturity. So I wouldn't say my children were an inspiration in the sense of what I thought would have been a spiritual inspiration before I had children. More so I think meeting the challenges of motherhood with what I had learned made my practice very rich.

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Role of Women Information Technology Sector of India

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Abstract:

Women play an important role in various sectors such as economic, political, social, sports, educational, enterprising etc. Women are crucial part of Indian economy. It is universally accepted truth that information technology offer immense opportunities for development of economical, social, educational development of the people. The world is becoming a much better place with advance in technology and the role of women can never be over emphasize in the world growth today, women played important roles in Information technology(IT) sector.

As women in India enter the rapidly expanding Information Technology (IT) workforce, it could be predicted that their active participation in this sector will change their socio-economic status within the employing organization and the communities in which they reside. It is often expected that women's participation in the professional area will contribute to a breakdown of traditional women Participation and women should works in the IT sector in India in increasing numbers. This paper attempts to analyze the role of Women in Indian IT, issues of opportunities and constraints the women employees face in the Information Technology sector in India. IT sector, through its employment, contributes substantially to women empowerment. Its employment potentiality provides inspiration to female students to take up technical and professional courses with an eye to the job market.

Introduction:

Globalization has made deep inroads in the Indian scene in post 1990's. It setup, market liberalization and emergence of Information Technology (IT) sector. Development of Information Technology (ICT), in recent decades, facilitated by the high speed data communication links, contributed to improved communicative networks, increased the scope of job opportunities for people. IT sector has its inherent spillover benefit of creating employment potential for a large pool of educated unemployed youths including an attractive option for the women. IT industry has now captured about 51 per cent of the world market.

The technology industry has long been dominated by men, especially at the top level and saw very little participation by women in these roles. National Association of Software Services Company (NASSCOM) Mencher Report 2009, on the other hand, has revealed that over the years the proportion of women workforce at entry level as well as middle level management has increased considerably but there is lack of adequate representation of women at the senior level.

Today, a good number of women executives are holding strategic positions in big companies. This paper attempts to get into the theoretical underpinning having emerged from the overview of literatures on women working in this high-tech industry in India.

Objectives of the Study:

- To Study role of education for women empowerment in IT
- To Study role of women in IT sector of India
- To study the challenges and suggestions for women empowerment in IT

Scope of the Study:

Women also have the equal right to take the advantages of information technology for their various functions in working group. In this research paper we studied role of Information technology

by the women members. Through this study various impacts of information technology on women empowerment.

Research Methodology:

The present study is based on the collection of data from secondary sources. Secondary data is obtained from various published and unpublished records, books, magazines and journals, web-site resources etc.

Information Technology (IT) in India:

Information technology is an important emerging sector of the Indian economy. The size of this sector has increased at a tremendous rate of 35% per year during the last 10 years. Its contribution to the national gross domestic product is expected to be around 8.5% by the year 2010-11, quite similar to that in the United States today.

Information technology in India is an industry consisting of two major components: IT service and business process outsourcing (BPO). The sector has increased its contribution to India's GDP from 1.2% in 1998 to 7.7% in 2017. In the contemporary world economy India is the second-largest exporter of IT. In Bangalore, Hyderabad, Chennai, Pune, Mumbai, Delhi etc. locations having Indian IT Park.

Women Empowerment:

Women empowerment is a process of enabling women to have access and make productive contributions to their economic independence, political participation and social development. Empowerment enables the individuals to realise their identity and powers in all spheres of life. It consists of greater access to knowledge and resources, greater autonomy in making decisions belief and practices in the society.

Need for Women Empowerment:

Empowerment enables women to acquire knowledge, skills and techniques which will help them in their personal and social growth as well as foster in them sensitivity towards problems in the society. Special efforts are required to be taken for education, health and employment of women. Economic empowerment is possible only when women are educated.

Women Education in Computer Science for Women Empowerment:

The past 10 years in an effort to increase recruitment and retention of women in computer sciences at the undergraduate level. The progress towards archiving equal participation of men and women at the undergraduate level has been slow. We have focused our effort an increasing the number of women enrolled on computer science education in our professional level. The number of women graduating with degrees in computer science has increased significantly over the last five years; these women have take position in the computing industry. Women in IT industry having very presence with the expertise, creativity leadership, initiative and confidence bring to those positions.

Role of Women in Indian IT:

1. Aruna Jayanthi, CEO, Capgemini India:

Aruna Jayanthi was appointed as the CEO of the Indian arm of the company in 2011 and is responsible for company operations across all the business units. It includes consulting, technology and outsourcing services in India. Throughout her career, Jayanthi has won many accolades—right from being ranked the fourth most powerful business woman in India in 2011 to earning the third spot in 2012 by Fortune magazine. The veteran is also an executive council member of the industry body NASSCOM.

2. Inderpreet Sawhney, Sr. Vice President & General Counsel, Wipro:

Inderpreet Sawhney is one of the seasoned IT professionals. In her current role, Sawhney is responsible for overseeing the legal affairs of Wipro globally. She has 20 years of international experience in the legal domain, having worked both in India and U.S. Prior to joining Wipro.

3. Aarathi Subramanian, Executive Director, TCS:

Her role as executive director at Tata Consultancy Service. Her role emphasizes on companies focus on risk management. She has also played a significant role in setting up a Center of Excellence in the city of Chennai.

4. Sudha Murty, Chairperson, Infosys:

Sudha Murty is the chairperson of the Infosys Foundation in India. She started her career as a development engineer with TELCO (now Tata Motors) and has also taught computer science at Bangalore University. Her contribution for developing Infosys company. She has asked that Infosys be made industry partner of Indian Institute of Information Technology, Dharwad. She is the chairperson of the institute-and that the buildings in the campus Infosys funds be named after it.

5. Rekha Menon, Chairman, Accenture:

She is chairman of giant multinational company Accenture. She played a important role in improving from poor business to profitable business destination. Working in with profitable countries to do business by planning, monitoring and implementing business strategies.

6. Vanitha Narayanan, MD, IBM India:

Vanitha Narayanan has first as managing director and later as chairman of IBM. Vanitha Narayanan is credited for diversifying IBM from its traditional role in telecom. The company has not only strengthened itself in telecom but also penetrated into various industries such as banking, financial services and insurance, industrial and retail sectors. Narayanan was appointed as India head after her stint in communications sector business for IBM's Asia Pacific Unit in Shanghai in 2006.

7. Neelam Dhawan, Managing Director, HP:

Neelam Dhawan is well known name in the IT industry and one of the few woman executives working at a leading position in MNCs. For instance, at a time, when PCs were not advertised on hoardings, Dhawan in 1986 launched the first affordable PC called the HCL Busy Bee. Not only did she launch it, she also went a step further by advertising the product on hoardings and in newspapers. She later moved to Microsoft India, and once again returned to HP in 2008 as its India head.

Dhawan is managing director of HP. Dhawan is responsible for the growth of various business segments of the leading IT solutions provider. Prior to Hewlett-Packard India, she headed the sales and marketing operations at Microsoft India.

8. Kumud Srinivasan, President, Intel India:

Kumud Srinivasan has been with the company for over 25 years. In her 25 years experience, she has gradually risen in ranks through her sheer hard work and her ability to befit any role assigned to her. She has not only held several business positions in the firm's manufacturing organization, but also had information systems positions within the company's IT organization. Prior to becoming India head, Kumud was Vice President and General Manager of IT for Silicon Software and Services. Thus, spearheading the growth of digital literacy and consumer market for electronics. Not just this, she has also headed Intel's internal full-service consulting practice. No wonder, she became the first woman to head Intel's operations in India.

9. Roshni Nadar Malhotra, CEO & Executive Director, HCL Corporation:

As CEO and Executive Director of the HCL Corporation, Roshni Nadar is responsible for strategic decisions regarding the overall direction of HCL Corporation. She is actively involved in multiple philanthropy projects. Nadar has earned an MBA from the Kellogg Graduate School of Management with a focus on Social Enterprise and Management & Strategy.

Challenges for Women empowerment in IT:

The Women employees have to face challenges of long work hours, constant travelling and juggling different time zones of international clients, Social issues on account of working during night. As a result the industry is losing women employees at the middle and senior management level.

Status of women in technical education and employment in access to technology and internet connectivity in the remote villages is a great challenge in India. To capitalize on the opportunities for women empowerment provided by Information Technology it is important to increase internet connectivity in remote villages.

The other challenges are:

1. Poor regulation, and support for women working in informal sector.
2. Poor awareness of ICT for women.
3. Lack of ecommerce related infrastructure in developing countries.
4. Language barriers for the use of ICT for non English speakers.
5. Family restrictions and early marriages.
6. Challenges of managing career and family.
7. Women's own perception of themselves and on their empowerment must be changed.
8. They should also strive to change their image as weak, dependent, passive and try to become independent, active, strong and determined human beings.

Suggestions for Women empowerment in IT:

1. Awareness of daughter's education is essential. It is said that "educated mothers educate family which results in educated population of a nation which builds strong nation"
2. To induce the feeling of self-dependence amongst women.
3. Encourage ICT tools and the use of internet, for the study and research by women.
4. For increasing awareness and usage of information technology Government should increase initiative for training and development of Information Technology.
5. Maximum women are not showing keen interest for the use of Information technology; hence women members should actively participate in awareness of Information technology.
6. The freedom to work from anywhere and anytime can become for financial independence and empowerment of women by enhancing their extra income.

Conclusion:

Women play a vital role in a family and in turn to build up the society and the nation. The need to balance work family balance is creating a talent useful in the middle and top management. These talented women can utilize their experience and talent to become successful in profession. Women at the top of ICT industry are setting a role model for the young generation. Women have to maintain a balance between professional and personal life to capitalize on the opportunities provided by Information and Communication Technology. Family members should support the women to utilize their talent and skills to establish their unique identity and for the economic welfare of the family

This study shows that self help group played vital role for women empowerment in India. Information Technology gave various benefits for the well being of Human. In urban area maximum women access information technology resources but in rural area majority of the women only heard the name of Internet. This study indicates that a woman participates in information technology. For more participation of women in information technology, obstacles should be removed.

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Cultural Study of Arundhati Roy's God of Small Things

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Abstract

Cultural study is the study of contemporary culture. Present paper attempts to focus on cultural study of Arundhati Roy's God of small things, which is her first novel which bagged the prestigious Booker prize. The novel is ambitious work that addresses universal themes ranging from religion to biology. Roy finger out at the relationships that are broken, gardens go asunder, homes lay waste. The story is set in caste society of India. Society is divided not only by the strict caste system but also by class consciousness. The novel centers around Ammu. In Indian culture, it is expected by woman to remain faithful to a man alive or dead. But Arundhati Roy has forcefully raised the questions of women's needs. She has shown sympathetic and revolutionary attitude especially to the neglected women and untouchable worker in the novel. The paper attempts to analyse the culture in postcolonial contemporary Indian society.

Introduction:

What Is Cultural Study?

Cultural study is the latest arrival in the field of literary criticism. It has managed to find a respectable niche for itself in the academic establishment. Of course cultural studies as a critical practice has come a long way since the publication of Raymond Williams' epoch making book "Culture and Society" published in 1958. During these five decades, it has expanded itself horizontally, first by stepping out of the narrow boundaries of literature and subsequently by appropriating disciplines like media studies, (film, television etc.) gender studies, popular forms of leisure and entertainment, (sports, jazz music etc.) and lastly one more importantly, by negotiating and confronting seminal issues related to gender, sexuality, imperialism, nation and social transformation. Cultural studies have also expanded vertically by co-opting radical theories like Structuralism, Post-Structuralism, Deconstruction, Feminism, Post-colonial studies and Ethnography imparting theoretical and historical authenticity to its venture.

Cultural studies are indeed difficult to define concretely. Because cultural studies encompass a large theoretical canvas and historical landscape. However, one could venture to define cultural studies simply as an analysis of culture. Simon During, for instance argues that "cultural studies is not academic discipline quite like others. It possesses neither a well-defined methodology nor clearly demarcated fields for investigation. Cultural study is, of course, the study of culture or more particularly the study of contemporary culture". It must be noted that cultural studies are particularly preoccupied with issues related to contemporary cultural scenario.

Cornel West, on the other hand defines cultural studies in terms of its objectives:

Cultural studies tend to trash the monolithic and the homogenous in the name of diversity, multiplicity and heterogeneity; to reject the abstract, general, universal in light of the concrete, specific and particular and to historicize, contextualize and pluralize by highlighting the contingent, provisional, variable, tentative, shifting and changing ... highlighting issues like extremism, empire, class, race, gender, sexual orientation, age, nation, nature and region at this historical moment.

The emphasis on the study of contemporary culture – with all its racial, political, social, ethnographic and ideological equations – has emerged as the singular feature of cultural studies.

The present paper attempts to focus on cultural study of Arundhati Roy's, 'God of Small Things'.

Arundhati Roy is an Indian writer who writes in English and an activist who focuses on issues related to social justice and economic equality. The publication of her first novel 'The God Small Things' in 1997 was a literary phenomenon, marked by a blaze of media coverage which reached a crescendo when the novel bagged the prestigious Booker Prize. Arundhati Roy was born in 1960 in the multicultural state of Kerala. She was the daughter of a Bengali Hindu father and a Syrian Christian mother. Arundhati Roy grew up in Kerala where her grandmother ran a pickle factory. Roy dreamt of becoming a writer but circumstances were not favorable for her. There was a need for her to earn a living: she went on to pursue a degree in architecture. A truly free spirit, she did a number of jobs, including selling of cakes on beaches in Goa, before marrying a filmmaker and turned into acting and script writing.

'The God of Small Things' is an ambitious work that addresses universal themes ranging from religion to biology. Roy fingers out at the relationships that are broken, gardens go asunder, homes lay waste. 'The God of Small Things' is a story of Estha a boy and Rahel, a girl. They are twins. Arundhati is more or less Rahel, Estha is her wronged brother. He is wronged in some various ways. Their mother is also wronged. Ammu, Estha and Rahel are on one side, the rest of the world on the other. It's a tale of self-love and self-defense. The novel travels back and forth between past and present, the prime focus is on dislocations effected in those quieter moments by the calamitous friction created when "four of the world's greatest religions: Christianity, Hinduism, Marxism and Islam" meet under Kerala's intemperate skies.

The story is set in the caste society of India. India is a very complex society with various cultural, religious habits and beliefs. Hindus, and Buddhists, Christians and Muslims share the same space. Society is divided not only by the very strict caste system but also by class consciousness. There are a number of languages spoken in India but the higher classes make a point of speaking English sending their sons to study in England and adopting certain English habits. Kerala where the story is set itself has a complex social setup with Hindus, Muslims and Christians having lifestyle and traditions different from each other.

The whole novel centers around Ammu, her two children Rahel and Estha, her parents, her brother Chacko and his wife, daughter Sophie Mol and Velutha, Ammu's lover. The novel opens with Ammu returning to Ayemenem after her divorce with her two twin children, Estha and Rahel. The major character Ammu is writer's mother, a south Indian lady. Ammu has married a Bengali man but their marriage is full of conflicts. Her husband gives her divorce. This is the story of Ammu's struggle for the livelihood and education of her children. This novel projects the writer's own life through Ammu's character. Ammu falls in love with Velutha who is a dalit or Shudra in the caste-based society.

We know that caste plays an important role in Indian society. Love law is also based on caste system. The love of Ammu and Velutha violated the love law. Ammu becomes the victim of the male dominated society. She cannot continue her education. She lives like a prisoner at her own home. Her rebellious spirit made her more miserable. In her home she became untouchable. Baby Kochamma resented Ammu but Ammu did not surrender her to her fate. In her divorced condition she declared her open love for Velutha. The love affair between Velutha and Ammu was against the attitude of Dharmashastra. In this critical situation nobody supports Velutha. When he was taken to police custody and he was severely beaten by the police, ultimately he has to die in the police custody.

In Indian culture, it is expected of a woman to remain faithful to a man alive or dead. But Arundhati Roy has forcefully raised the question of woman's needs. Although, the Ammu Velutha relationship is only perfect kind of man-woman relationship, it is not a normal alliance for two reasons.

Firstly, it is a post marital bond and therefore against social ethics. Secondly, it is against law of history. The relationship lasts only for thirteen days. While Velutha succumbs to police brutality, Ammu succumbs to the trauma she is subjected to. When she comes to know about Velutha, she

rushes to police station to meet Velutha and to provide evidence that the charge of rape is concocted one, but the treatment that she receives at the hands of the Station House Officer shows the pitiable condition of women in society, particularly when a woman is a divorcee and has dared loving another man. Arundhati Roy drops a large hint that a police officer knows that he could freely insult this woman without any fear. She writes, 'He stared at Ammu's breasts as he spoke. He said 'theKottayam police didn't take statements from Veshyas'. The officer represents society's attitude to a woman who has loved outside the rules of 'love laws'. Ammu's brother Chako has already threatened with all the authority of a patriarch in his own house, "get out of my house before I break every bone of your body." So Ammu has to leave and she dies helpless, sick, and alone in hotel in the strange bed in the strange room in the strange town, where she has gone for a job interview. Her last struggle for survival was mainly for the sake of her children.

Education in society must be given to both men and women without any dispute. But here, we see that Ammu did not get higher education. It is only because that her parents think that higher education corrupts a lady. On the other hand, her brother Chako is sent to Oxford to study further, though he did not do good there. But Ammu, a female is treated step motherly.

After that Ammu had resorted to marrying Baba in the absence of any other alternative but in the hope that her marriage would provide her an honorable position which was denied to her at her parent's home. But her husband Baba turns out to be an incorrigible drunkard and worse still wants her to yield to the sexual advances of his English employer Mr. Hollick in order to save his job. In the ensuing violence, Ammu assaults her husband and returns to parent's home with all its implied humiliation, this time with her twins, Estha and Rahel. When she returns to Ayemenem, all the members of the family Pappachi, Mammachi, Chacko, Baby Kochamma, Kochu Maria etc. treat Ammu badly.

The caste system in India is so strong that dalit's complaints are not registered in the police station. Mammachi recalls her days in the past. She says, "Paravans like other untouchables were not allowed to walk on public roads. They were expected to crawl backwards with broom sweeping away their footprints so that the Brahmins or Syrian Christian would not defile themselves by accidentally stepping into Paravan footprint." Kochamma said that, 'They have a particular smell, these Paravans.' This shows the mentality of upper caste people about the dalit. After 65 years of Independence the social attitude of upper caste in India has not changed. Dalits are still humiliated by the upper caste. Roy depicted both the characters of Mammachi and Pappachi and Baby Kochamma who represents the high caste feudal mentality.

The conversion of Dalits into Christianity and problem of Untouchability is one of the major concerns of the writer. Mammachi gives a job to Velutha, a Paravan for carpentry works of her factory but pays fewer wages to Velutha as compared to other workers. The upper caste workers of the factory are so wild with castecism that they think that Paravans are meant to be carpenters. So in order to keep the workers happy Mammachi discriminates Velutha' grandfather who had embraced Christianity. Though they were converted to Christianity they were still treated as dalit or shudra.

Roy's sociopolitical criticism is reflected in the novel. Mr. Pillai is a local leader of the Marxist Communist Party. Pillai is highly educated fellow; he believes in Marxism as a political philosophy aims at creating a classless society. Though Pillai attempts to make an image for himself as a supporter of the dalits and follower of working class people, he is caste conscious belonged to the upper class society. Pillai represents the corrupt and hypocrisy of the caste based political system in India.

Arundhati Roy has shown her sympathetic and revolutionary attitude especially to the neglected women and untouchable workers in 'The God of Small Things'. The novel presents the realistic picture of dresses, men and manner of the contemporary Keralite Society.

The novel is set in Ayemenem, Kerala of the Post Independent India. The novelist portrays three generations of a Kerala Syrian Christian family; the protagonist Rahel and Estha belonging to

the younger generation, their mother Ammu and uncle Chacko belonging to preceding generation and their grandmother and grandfather belonging to oldest generation. Rahel and Estha are brought up in an atmosphere where they are perfectly at home with Western music, cartoons, classics and films.

Arundhati Roy depicts the seamy and sordid picture of society. The work reflects the spirit of the age and those hidden things which generally escape the eyes of the social scientists. Besides her commentary on Indian history and politics, Roy evaluates the Indian postcolonial complex or the cultural attitudes of many Indians towards their former British rulers. The events of 'The God of Small Things' are particularly narrated against the background of the naxalite uprising which started in West Bengal but the tremors of which are felt in Roy's Kerala at an important point in its flirtations with Marxism. A related inferiority complex is evident in interactions between Untouchables and Touchables in Ayemenem. VellyaPappen is an example of an untouchable so grateful to the Touchables that he is willing to kill his son when he discovers that his son has broken the most important rule of class segregation- that there are no inter-class sexual relations. Nearly all of the relationships are somehow colored by cultural and class tensions including the twins' relationship with Sophie Mol, Chacko's relationship with Margaret, Pappachi's relationship with his family and Ammu's relationship with Velutha. Characters such as Baby Kochamma and Pappachi are the most rigid and vicious in their attempts to uphold their social code; while Ammu and Velutha are the most unconventional and daring in unraveling it. Roy implies that this is why they are punished so severely for their transgression.

To conclude, the paper attempts to analyze the culture in postcolonial contemporary Indian society. The novel is a realistic, deliberate and conscious portrayal of the various social maladies. Roy presents a convincing picture of the contemporary dalit class and their community. She is highly critical of hypocrisy and ruthlessness of the conventional, traditional, moral code of Pappachi and Mammachi. On the opposite side of the political fence, the Kerala Communist Party, at least the faction represented by Comrade Pillai is revealed to be much more concerned with personal ambition than with any notions of social justice. The novel is really an exploration of the cultural and historical tensions and conflicts associated with the particulars of the children's caste, class, religious and gender inheritances. It presents the culture in the post- independence in Indian male-dominated society and the dominant sexual norms of the time. In Indian culture it is expected of a woman to remain totally faithful to a man alive or dead. But Arundhati Roy has forcefully raised the question of woman's needs. The book is a rejection of all things that are big, great, dignified, correct or perfect. It is imperfection that is portrayed here. Human weakness is celebrated with a bang. The novel remains as a humane attempt to understand the strangeness of 'subalternity' in socio-cultural context. Arundhati Roy tries to sensitize this society to the cruelty of some of its traditions by artistically challenging certain common age-old complacently held but dehumanizing social taboos. She also shows how the women and untouchable are both treated as impersonal and subjective objects in this social structure, how things are decided for both by the patriarchal ideology of an ancient culture which cultivates the hierarchical snobbery violence and violence of the touchable towards untouchables.

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Elain Showalter's Contribution in Feminist Criticism

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Abstract :

Before the 19th Century Women's status in literature is not good rather than men women as reader only. They have no rights to write and any contribution in literature but after 19th Century. Elain showalter is one of the leading feminist critic and theorists in the United states. She has emerged as a dominest Voice in America criticism in post 1960 periad. The 1960 and 1970 feminist criticism addresses the representation of women in literature and culture, in the work of both female and male authors. critical feminisms have also concerned themselves with the role of the reader from a gendered perspective and with the study of women's, writing feminist criticism has also addressed the relation of gender of matters of class, race, language and has further more expanded the canon of literature through the recovery of neglected works by women. There are two distinct modes of feminist criticism the first mode is ideological. It is concerned with the feminist as reader and it offers feminist reading of text which consider the images and stereotypes of women in literature the omissions and misconception about women in criticism and women a sign of semiotic system. It is a revisionist models. The second model is called women as writer in this function is to create a whole body of literature by women and of women. Feminist criticism is women experience centered, independent and intellectually coherent.

Kew Words : Feminism, literature, Study Class, Culture, Criticism.

Introduction :

There is a general agreement among Scholars that the current forms of feminism grew of the 'women's movement' and Consciousness raising groups of the 1960. It is convenient to distinguish two waves of feminism. The first phase seen as the period between 1830 to 1920 and The second phase from 1960 to the present. The first wave was characterized by its grounding in a classical liberal right perspective and its focus was on compains for women's enfranchisement and the extension of civil rights to women. Mary wollstonecraft's "A Vindication of the Rights of women" (1792), Siman de Beauvoir "The Second Sex, Mary Ell Mann's " Thinking about women", Showalter "A Literature of Their own (1977), Nina Bayon's "Women's Fiction (1998), Sandra Gilbert and Susan Gubar's "The mad woman in the Attic (1979) and in many paper and essays women's writing asserted itself as the central project of feminist literary study.

Feminist critics assume that literary texts operate on the lines of power struggle that between man and women. The text naturalizes the oppression of women through its stereotypical representation of women through its stereotypical representation of women as weak, Vulnerable, obstacle sexual object of the male's desire a procreating device and so on. They argue that literary texts reproduce Social biases that see the woman as only the other of the male. Religion, Social Conditions and cultural traditions perceive the woman as an adjured (dependent) to the male. This means that the woman's identity is never separate butis subsumed under that of the male sex is biological while gender is socially constructed. Socialization of women renders (makes) her a woman with certain apparently inherent qualities weakness feeble mindedness Patience and so on. Her sexuality and desire are made and treated as subservient to that of the male's.

Elaine showalter is a gynocritic the term "Gynocriticism" is used to describe the feminist study of women's writing including readings of women's texts and analysis of the intertextual relations both between woman writers and between woman and men. Elaine showalter famous paper "Feminist Criticism in the Wilderness" first published in "Critical Inquairy" in 1981, lucidly presents the evolution of feminist criticism. Elaine Showalter focused on attention from "Woman as reader" to

women as writer in her book, "A literature of their own British Women Novelists (1977). Here and later in an essay "Towards a feminist poetics" Women writing and writing about women (1970) They represent there stages feminine, feminist, and female.

Elia Showalter identifies four models of differences biological, linguistic, psychoanalytic and cultural.

Gynocritics are View that language as it exists is more suitable and convenient to men than to women. So it is called the oppressor's language. As a result women critics want to revise the language to suit women writers. Showalter says that the advocacy of a woman's language is a political gesture that also carries tremendous emotional force. Furthermore the many specific difference in male and female speech intonation and language use are the most obvious examples and difference in men's and women's language work for providing women an access to language so that a wide range of words is available to them. Language is sufficient enough to give expression to women's consciousness only if she is not denied access to all the resource of language some women writers complain that they are required to write in an alien language. They use oppressors language. They do not feel comfortable in using male dominated language. It is suggested that women's writer should enter the discourse and try to disrupt it. Female language should be created by doing violence to male discourse.

Biological difference between man and women has been ground on which differential constructions have been built throughout mans history. Feminist criticism disapproves inferiority of women proved on the basis of her difference in body physiology women generate texts not from the body but from the brain, making biological difference a base once again feminists reverse the theories rejecting the woman as subordinate construction and use this base for erecting massive theoretical framework that privileges women's experience. The crucial difference is that to days biologically oriented feminists wish to regard female body as a resource of creativity extending its range from limitations imposed on them by society. Biological difference handicaps her in her creative writing too it is also a trend in feminist to criticize women who avoid to write as a women about femininity, motherhood sexuality, anatomy etc. but it is also advised that feminist bio-criticisms should not become perspective.

The most essential and basic difference between men and women is seen in psyche "in the relation of ender to the creative process." It is influenced by the body, language and sex-role specialization. French feminists have centred their studies on Freudian, neo-Freudian and Lacanian psychoanalytical theories. They throw light on the Oedipal Phase, fantasy about genitals, phallus as a signifier. These theories show that women are at disadvantage. They stand for 'lack'. The Madwoman in the Attic by Susan Gilbert and Sandra Gubar shows women as displaced and disinherited in the continual history of fight between fathers and sons. In the female writers of the nineteenth century can be found many allusions, suggestions and symbolic references to the latent conditions of isolation, loneliness and sickness. Miller gives reference of Freudian theory which asserts that women's unsatisfied desires and dreams are mainly erotic and these desires and dreams shape their texts and plots where as male desires and dreams are egoistic- Miller feels such distance is genderist and gynocritical study reveals" a repressed egoistic/ ambitions fantasy in women's writing as well as men's". In addition to the study of Freud, Jung, Eriksonian perceptions have also been studied by critics like Annis Pratt, Ann Douglas and others. Most of these serious studies have revised the Freudian assumptions and seek to develop an independent feminist theory. Nancy Chodorow's *The Reproduction of Mothering : Psychoanalysis and the Sociology of Gender* (1978) has had tremendous influence on women's studies. In this work she develops the theory of gender identity and differentiation which set in at the pre-oedipal stage. While a boy has to learn his identity negatively as 'not female', a girl has a particularly easy growth as she can identify herself positively with her mother. It is in the post-oedipal phase that cultural and social constructions of differentiation are

imposed on her. She foresees a change in sex-difference perception in a situation where men share with women the responsibilities of parenting.

However psychoanalytic investigations are hemmed attached, in with limitations and cannot go into such complex areas as cultural, historical and social structures.

Elaine Showalter thinks that a theory based on a model of women's culture can provide a more complete and satisfying way to talk about the specificity and difference of women's writing than theories based in biology, linguistics and difference of women's writing than theories based in biology, linguistics or psychoanalysis. Without considering the wider and more relevant factors of socio-cultural circumstances, creation of the linguistic, psychoanalytic and biological models would be severely limited. A comprehensive cultural model would incorporate the significant points of other three models too, in fact it is here that it is possible to establish links between different domains and see their significances. Women live in cultural environments which have profound bearings on the way they conceptualize their bodies and functions. The female psyche can be studied as the product or construction of cultural force. Even linguistic constructions are determined by these largely patriarchal cultural forces. Nevertheless women's collective identity separately evolves under those very cultural constraints providing them a unifying relationship in their shared destiny. In spite of women's collective identity, a cultural theory acknowledges that there are important differences between women as writers: class, race, nationality and history are literary determinants as significant as gender. Thus, a cultural theory foregrounds the separate women's culture, their social experiences and various ways in which they get expressed. Such a theory obviously differs from the Marxist theories of cultural hegemony.

After discussing women's culture, Elaine Showalter turns to women's sphere (field). What she demonstrates here is that 'women's ideal' as built in England and the American 'cult of true womanhood' are the creation of men who clearly devise means to keep women in subordinate position. Women frequently internalized the precepts laid down in the American 'cult of true womanhood' and the English 'feminine ideal'. Women's culture, however, redefines women's sphere or activities or goals implies as assertion of equality, and an awareness of sisterhood, the communality of women. Women's culture refers to the broad-based communality of values, institutions, relationships and methods of communication. One can notice the unifying female experience through them in spite of variants based on class and ethnic group.

Conclusion :

Elaine Showalter the term "Gynocriticism" has now become synonymes with the study of women as writer and provides critics with four models (Biological, Linguistic, Psychological, Cultural) concerning the nature of women's writing the help answer some of the chief concerns of feminist criticism, this paper shows many new ideas which has been brought by Elaine Showalter to the field of literary criticism and feminist criticism as I mentioned.

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Feministic Approach To Taslima Nasrin's Novels

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Introduction

Feminism as a social movement originated from the suffrage movement of 1820 in U.S. for the political rights of women. Later it evolved and developed, as different social, cultural, political movements combined it. Basically feminism is the theory and philosophy that deals with the inequalities that are gender imposed. Feminism advocates equal rights for women and fights against injustice and oppression of women. Although varieties of feminist thoughts have been developed in the course of time, the main concern is liberation and empowerment of women.

The radical work of Simone de Beauvoir (1949) entitled, *The Second Sex* voiced for the first time, the truth that in a patriarchal system, women is marginalized; and she is treated as inferior to man. The book is supposed to be the milestone of feminist movement. Kate Millet in *Sexual Politics* in 1969 expressed how power is used by males and women are subjugated. Simone de Beauvoir further made the distinction between the concept of female and feminine. She says, 'One is never born a woman, one becomes so.' In other words, the concept female is biological and the concept feminine is a cultural product. Today we have different forms of feminist thoughts such as – liberal feminism, socialist feminism, radical feminism, individual feminism, eco-feminism and postmodern feminism. All the feminists challenge patriarchy and gender theory and work for achieving gender equality by overcoming the inferior position of women in the society. Feminist movement has swept the world and has given new dimension to literature and literary criticism.

TASLIMA NASRIN

Taslima Nasrin is a fiery feminist of Bangladesh, born on 25th Aug.1962 in Mymensingh, Bangladesh. Her literary career from a modest profile, rose to global fame due to her rebellious feminist views and her criticism of Islam in particular and religion in general. In 1994, she was charged of making inflammatory statements by fundamentalists and received death threats. On account of demonstrations and protests against her in Bangladesh, she went into hiding and escaped to Sweden. She became full-time writer and activist. She lived in exile in Europe and North America for ten years. She was not allowed to return her country when her mother and later her father were on deathbeds. In 2007, in Hyderabad she was attacked by intruders. She was forced to move to New Delhi and was kept under house arrest. Currently, she is in Sweden after expulsion from India in 2008.

Wherever she lived, she fought for human rights and women's rights. Without hesitation, she criticizes religion, traditions and oppressive cultures and customs that discriminate women. Secularism, humanism, freedom of speech, equality for women and human rights are the themes of her literature. She works for these values by publishing, lecturing and campaigning. Her language is very strong and ruthless and her attitude is uncompromising. She has written more than thirty books of poetry, essays and short stories in her native language. She has received prestigious awards for her works. Most of her works have been translated into different languages. She says, 'I never want to be famous. All I wanted was to fight for the rights of women in my country.' Her message is 'Let humanism be the other name of religion.' Her writing is characterized by two elements, her struggle with the Islam of her native culture, and her feminist philosophy.

In this paper, I intend to explore feminist themes in the works of Taslima Nasrin; particularly, *Forasi Premik* (2002) translated into English as *French Lover* by Sreejata Guha and *Amar Meyebela* (1999) translated into English by Gopa Majumdar as *My Girlhood*. The former is a novel and the latter is her autobiography. Both the works are the critiques of the patriarchal oppression

Taslina has experienced in her native culture. Both the works have female protagonists and through them she rails against male dominance and traditional values.

FRENCH LOVER

French Lover is a story of a young, modern, educated woman Nilanjana from Kolkata who has a good taste for art, literature and films. She marries a Punjabi businessman Kishanlal and moves to Paris. Kishanlal owns a restaurant in Paris. Paris enthralled Nila. She is ready to enjoy her new life with excitement and open mind. But soon she is disappointed as she finds herself confined in the luxurious apartment of Kishanlal. She realizes that her husband is a better businessman than a husband. For him Nila is a housekeeper and a sex-object. Being confined and friendless she feels bored and depressed. Kishanlal has married her because he wanted a woman to run his house and share his bed. Nila is disillusioned as there is no fulfillment of love. She is not allowed to go out unless accompanied by Kishanlal. She can't use the key to unlock the house unless the house is on fire. She has to eat, drink and cook the food of her husband's choice. Though apparently she seems to accept dominance and suppression, her rebellious spirit always challenges traditional values. Few months later she walks out in search of freedom and friends. She finds a job without caring for Kishanlal's restrictions. But she has to pay for the disobedience. She is forced to leave Kishanlal's apartment. Here begins her journey of self-discovery. Days go by and she has to return to Kolkata because her mother is on deathbed. The agony is very poignant when she observes her mother's painful death and her father's indifference.

After her mother's death her father advises her to go back to Paris and be an obedient wife. Nila returns Paris not to accept her lot as a housekeeper but to continue her journey of discovery.

It is at this point, she meets Benoit Dupont, a blue-eyed, handsome Frenchman. He introduces her, the streets, cafes and art galleries in Paris. Nila experiences passionate, sexually liberating relationship with Benoit. She feels to be at the paramount of love and freedom. She feels fulfillment of love. But eventually the relationship comes to an end when she realizes that Benoit's first priority is he himself and not the woman he loves and that he is only the refined version of Kishanlal. Nevertheless, her journey of discovery continues. At the end of the novel Nila is friendless, jobless, penniless but more mature and strong.

The novel is a feminist quest of Nila. She is both the protagonist and the narrator of the novel. It is through her eyes the narrator sees the world and the men. Her tone is pro-feminist throughout the novel. She very poignantly observes that for her first lover Sushanta, her low caste is not a barrier while making love, but while getting married, it becomes a barrier. Very subtly she exposes the traditional middle class values through the depiction of her parents Amirban and Molina. Molina is subservient, emotional, self-sacrificing; on the contrary, Amirban is egoist, dominant and aggressive. Molina craves for Amirban's love till her last breath. But Amirban loves another woman more beautiful than Molina. Yet Molina serves her husband as man serves god. Nila is devoted to her mother but rails against her father's infidelity and hypocrisy. Molina and her cousin Mithu are stereotypes. Mithu is gentle, a good housekeeper but she is not fair. She is disqualified for marriage. Under social pressure, she desperately wants to enter matrimony. When she finds no solution, she commits suicide. Nila defies the society in which girls like Mithu are destined to die with their unfulfilled aspirations and dreams. Nila has experienced the plight of women in the society where men are absolute and women are unessential.

As for herself, Nila is also relegated by the men in her life. When she is going to Paris, her father suggests that she should go in the traditional image wearing sari, jewellery, sindur. Nila is not surprised when Kishanlal expects same from her in Paris. Men like women in traditional image as it defines them in relation with men and in relation with culture. Actually Nila has cherished the dream to become university teacher. But she is turned a housekeeper after marriage. Her dreams are

trampled. Later Benoir exposes to her the side of life she would never know with her husband. There again she is frustrated.

The protagonist Nila reveals the glimpses of the working of a woman's mind. Her struggle to search for her identity and freedom in the alien and hostile world fascinating at the same time conveys that male domination is universal. Unlike Molina and Mithu, the protagonist refuses to be the stereotype and get victimized. Her journey of discovery in an alien culture with alien language adds new dimension to her character. At some places, she seems prejudiced and shows the tendency of putting blame on others. Despite this, she is a woman who really wants to know who she really is. Her discovery of the causes of women's oppression, her exposure to man-made culture and values and her realization that discrimination is not restricted to a particular country or religion, has been depicted very powerfully.

MY GIRLHOOD

Her second work Amar Meyebela translated into English as *My Girlhood* is a memoir of her journey from birth to adolescence. There was no word in Bengali to denote this journey. So she created a new word. The Bengali term for childhood is chelebela meaning boyhood, so meyebela meaning girlhood.

The glimpses of Taslima's girlhood reveal her growing up in a highly restrictive and conservative environment of middleclass Muslim family. Her mother was a religious woman and her father was a handsome, fair, doctor. They were not happily married. There were incidents of her father's infidelity. The story of Meyebela revolves around her mother, her maid servants, her aunt and other girls. All these women are victims of patriarchy and oppressive culture. She has been told by her mother that she is inferior to her brother. She has been told by her mother if she doesn't pray or wear burqa, God will burn her in hell. She can't understand why god terrorizes everyone? And why he hurts by burning? Her questions remained unanswered. She has been told the stories of ghosts in trees. Her religious mother drags her to local charismatic teacher, where with devotion women taste the contents of his spittoons. Her aunt Fajali, after her marriage, is said to be taken over by ghost named Sharafat. To drive away Sharafat out of her she is beaten. Young Taslima is haunted by the question: why Fajali who is so devoted to Allah, devoted to her husband and father-in-law, who doesn't let her veil slip, has to suffer? Taslima has witnessed her mother's mystical traditions and her father's world of rationality and science. The contradictions have made her uneasy. She is unable to reconcile with them as they stand in contrast to her very existence.

My Girlhood is the story of a girl who is deprived, discriminated and sexually abused at the age of seven. Apart from the oppression of women, war, riots, famine, revolution burst from the pages of *My Girlhood*.

After many years, the girl in the book showed the courage to voice the truth that not all the traditions are worthy of keeping.

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Image Of Woman In Basavaraj Naikar's Short Stories

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Introduction

Basavaraj Naikar, a postmodern writer in India shortlisted for Commonwealth Literary Prize, presents different Indian cultural, social, religious and economical aspects in his short stories. He always speaks about the particular culture of North Karnataka. He wrote three short story collections, three novels and a play. He is a historical novelist and short story writer, presenting history of North Karnataka, and mingling different social conflicts and social problems in his works.

Naikar is a prolific writer. He is a novelist, a short story writer, a playwright, a critic, a translator and book reviewer. He emerges as a regional short story writer in the post-independence period as he deals with the life and culture of North Karnataka. In his narrative technique, Naikar has embedded ethical values found in the traditions of *Katha Sarita Sagar*, *Brihatkatha*, *the Jataka Tales*, *The Panchtantra* and *Hitopadesha*. He turned to the short story when the short story as a literary form was developing with many dimensions at the hands of great writers like Raja Rao, R. K. Narayan, Mulkraj Anand, Khushwant Singh, Manohar Malgaonkar, Ruth Praver Jhabvala, Anita Desai, Chaman Nahal, Arun Joshi, Manoj Das and a host of others. He made a remarkable contribution to the Indian short story in English.

Introduction to *the Thief of Nagarhalli and Other Stories*:-

He started his creative writing at the age of twenty. His first short story collection *The Thief of Nagarhalli and Other Stories* (1999) **was short listed for Commonwealth fiction prize for Eurasia in 2000**. The ten stories from this collection represent various aspects of human relationship. They range from the elemental to the social, and to the mythical dimensions of life. He puts his hand on the naked realities and problems of life like ego, disloyalty, lust, sexual perversion, defeat, indecision and immaturity etc.

Image of Woman:-

The present research paper intends to highlight the social, cultural and religious image of woman pertaining in *The Thief of Nagarhalli and Other Stories*. Social image is related to different images of woman defined by social values and traditions. It also will highlight on protest of woman in these stories. Cultural image is concerned with different cultural values of North Karnataka and Basavaraj Naikar has handled these all cultural dimensions while presenting a woman in his stories. Cloth, cuisine, language and festivals are studied in background of Image of woman. Religious image is concerned with rituals of North Karnataka and how the different religious values have sown the different values in the life of Karnataka as a society and as an image of Karnataka.

Social Image of Woman:-

Society has different dimensions, religious, institutions, rituals and castes etc. to examine the identity of an individual. An individual is not a free object, living without restrictions, but a bound object, living in different boundaries with different bounds. *The Thief of Nagarhalli and Other Stories* is a mixed box of different things, explain and discuss, different identities of an individual. Alka Singh writes,

“Naikar's *The Thief of Nagarhalli and Other Stories* displays a wide range of situations, desires and passions; lust, thievery, fear, professional rivalry, corruption, poverty, black-mailing, religiously mandated conditions of purity for a woman, the greatest female 'good' being invested in chastity, purity, virginity, virtue and honour, and sexual passion.” (132 Chandra, Prasad)

The above statement throws light on how different things are mingled in Naikar's short stories. Ganga and Paramma in All For Gold are the symbols of two different identities of Indian woman. Ganga is a holly woman, serving her husband and family. She never thinks that she will cheat her husband by adult behaviour. She doesn't like to sleep with Sangappa, a rich person but immoral, who anyhow wants Ganga. Ganga is in dilemma. Paramma lastly succeeded in cheating Ganga. Ganga slept with Sangappa, and never feels guilty. She never introspects for her adult behavior. This change in Ganga shows a different image of woman and Paramma is a different image of woman, who, for gold, made a conspiracy in which Ganga is caught. Ganga's image full of lust for physical satisfaction and Paramma's image satisfied with gold, presents two different identities of woman.

Cultural Image of Woman:-

Culture includes festivals, cuisine, cloth, language and social rituals. Naikar always writes about different cultural identities of North Karnataka. He speaks about North Karnataka and specially deals with cultural identities, limitations and strong points. He presents culture from medieval to modern period.

Her Husband Went to America is full of different cultural things. Marriage culture and family institution is highlighted in this story. When her husband went to America and when came to know that her husband has married in America she decided to live in husband's house with her in-laws relatives. Different cultural aspects are presented in this story. Marriage rituals and religious rituals are presented here. Naikar presents detail picture of dishes, clothes, formalities, rituals and economical conditions in this story.

Manjula and Kamala are also symbol of greedy nature of woman. Manjula left house for service and behaved immorally. And she stole a child of woman from hospital because she wants a child. She spoke lie to her husband and mother in law. Bharti from Fulfilment present a modern culture of woman in India. She married inter caste and lived with her husband though in trouble. Bharti presents a new modern educated identity of woman in this story. Kamalata is symbol of caste conflict in India. She married inter caste but left her husband when she came to know that her husband is a cobbler. Different identities of women are presented by Naikar in his short stories with keen and local touch and universal thought.

Religious Image of Woman:- Karnataka is known for different religious ideologies and conventions. Lingayat, Hindu, Muslim, Jain and Boudh are chief religions of Karnataka. Naikar highlights all the religious behaviours of Karnataka people through his short stories.

Setavi and her daughter are totally presented as religious characters. How a human being may present a conflict if he or she misbehaves. Setavi's daughter is symbol of traditional religious woman who follow the rules of castes and who is not ready to change according to new thoughts. Different religious rituals are presented in his stories. He presents different religious conflicts. Lingayat and Brahmin conflict is presented by him in his stories.

Conclusion

The image of Indian woman in Naikar's short story is traditionally presented and not modern who is going to accept new dimensions of society. He presents women as they are in society. It shows that even today woman cannot get honourable place in Indian society. Woman in Naikar's short story is sometime protestant and sometime exploited and exploiter too. He is quite sure in the presenting different images of woman.

The woman of Naikar has full enthusiastic spirit. She is ready to accept new world and to maintain Indian traditions and convictions. Perception of Indian woman in Naikar's stories many folded and have to be understood under traditions and modern dimension of society.

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Depiction of Women in Anita Nair's *Ladies Coupe***Dr. Anshika Makhijani**

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Abstract

This paper depicts to highlight the different manners in which women face prohibition and which gets manifested in various forms. It is an elaborated analysis of Anita Nair's Ladies Coupe where Akhila, the narrator is on a journey to Kanyakumari with five other women. All these women are from varied age groups and socio-economic backgrounds. The only thing that binds them is their quest for identity. This work is an attempt to study the exclusion in the lives of these characters including that of Akhila. On a surface level, these characters look happy with their lives and positions in their families but the reality is different. This train journey becomes a life-changing experience for Akhila as she decides to break free from all the obligations that had been shackling her so far.

Keywords: Feminism, Manifested, Exclusion

Women writers of fiction contribute a major segment in the contemporary Indian writing in English. Women novelist while focusing on women's issues, the portray how women do not enjoy an equal status with men. Also, Indian writing after independence has changed immensely. The type of writing and the characters depicted were based on the experiences of the writers. The writers like Anita Nair, have focused on lives of women plagued with troubles in male dominated society and they presented the turbulent psyche of modern Indian women. Women were confined to the boundaries of home and the question of women's education and related social reforms disappeared under repression.

Anita Nair is one of the most distinguished writers from Kerala. She is a modern eminent novelist who focuses on the quality of strength in a woman. Her style of writings is totally different from the other feminist writers. All her novels deal with the different aspects of woman.

The title of the novel *Ladies Coupe* refers to the *Ladies Coupe* which existed few years back and it was a compartment meant specially for ladies. Nair's *Ladies Coupe* discusses about such a compartment, where women from various walks of life unite and share their experiences.

The main character is Akhilandeshwari or better known as Akhila. She is depicted as a very strong character who takes control of the household after the death of her Father. She takes up her father's job and supports the family. She educates her two brothers and sister and even arranges for them to get married without thinking of herself. For Akhila this journey was indeed an escape from people and society who do not care for the sentiments of a spinster. Akhila is a woman whose journey starts from self-sacrifice to self realization, self-denial to self-assertion and self negation to self affirmation. She sets out to Kanyakumari in the *Ladies Coupe*. Akhila after years of solitude and monotony wanted to break the shackles of her present life as a spinster. She wanted to be free and live her own life. It has been years she had toiled for her family and siblings.

Another character in the novel is Maragaret who is a chemistry teacher and represents the women who are forced to lose their self-identity by their husbands. Margaret wanted to pursue hisgher education and acquire a doctorate degree but her husband asked her to do her B Ed and become a teacher. She was even denied the joys of motherhood and was asked to abort her first child. Not only this she was always impose his ways on Margaret. "Long hair does'nt suit you; Cut it off. You'll look nicer with your hair in a blunt bob"(Nair105). Similarly we have Sujatha Akka, (Marikolanthu's mistress) is well aware about her husband's relationship with other women and at once instance Sujatha Akka reveals about her husband as follows: "When he comes near me, I feel as though a lizard is crawling up my skin. But I close my eyes and let him do whatever he wants

to.....”(Nair 259) In Mary Wollenstonecraft’s *A Vindication of the Rights of Women* she describes marriage is ‘legal prostitution’, and is of the view that both wife and prostitute are equally oppresses, since both were forced by social and economic necessity to earn money by selling their bodies.

We come across another character of Janaki who is married to Prabhakar and leads a happy life and conforms to the role of a good wife, and she agrees to the age old belief of Indian Society that a woman should always depend on same man in her life, until she realizes her submissiveness. She tries to rebel when she finds the husband is controlling everyone including their grown up son and she remarks “You just want to control him. You want to control everybody. You want everyone to do your bidding.....”(Nair 30).Nair portrays the character of Janaki in a somewhat similar manner Janaki feels that a woman’s life is always controlled by a man. She remarks “ I am a woman who has always been looked after. First there was my father and my brothers; then my husband. When my husband is gone there will be my son. Waiting to take off from where his father left off” (Nair 22). Woman is iconized into ‘Mother Nature’ in her ability to give off herself, her selflessness, her powers of patience, endurance and procreative potential. According to the oft-quoted passage from “ Manusmriti”, a woman should submit to the authority of her father in her youth, to her husband after marriage and live under the protection of her sons in her old age. If a woman broke this norm sh would be a social aberration.

Anita Nair through her novel , *Ladies Coupe* has presented different characters exposing their darker and brighter side of life. She depicts a clear picture of their inner conflicts, their wounded dreams, and their struggle for identity and how they are lost in the social dilemma. In the end, she reveals how an individual grows, develops and slowly seeks the individuality.

Nair’s works have been widely published in twenty seven countries to be precise and translated. Her work is not only critically acclaimed but also best-selling. She has been publishing regularly for the last seven years. She mesmerizes the readers with her evocative language and descriptions with which her novels abound.

According to Manu *Pathi Swarga, Pathi dharm, pathi paramatama, Prithi prithima panne, printhe sarva devataa*. Which means the husband is heaven, husband is religion. The Gods are pleased when the husband is pleased thus a wife must please him and remain devoted to him. This idea is often passed from the mother to the daughter during her nuptials imparting a lesson of feminine weakness and compliance.

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Mary Shelley's Role in Science Fiction

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Abstract:

Science Fiction is a genre of speculative fiction, typically dealing with imaginative concepts .It often explores the potential consequences of scientific and other innovations. So it has been called 'a literature of ideas' .Critics place the emergence and development of science fiction at least two thousand years ago. But it was William Wilson who used the term science fiction in 1851. Following the 18th century development of the novel as a literary form , Mary Shelley's novels 'Frankstein'(1818) and 'The Last Man'(1826) helped to define the form science fiction. These were written in early stage of her career but gave her much name and fame. After that many critics began to consider her ' the pioneer of science fiction.' Because of her contribution to science fiction at the beginning, her name can't be separated from it.

Introduction:

The term science fiction and fantasy encompass novels and short stories that represent an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience .Written in the second century AD by the satirist Lucian's A True Story contains many themes and tropes that have characteristics of modern science fiction some of the stories from the Arabian Nights along with 10th century also contain elements of science fiction . John Kepler's Somnium (1620-30), Francis Bacon's` The New Atlantis (1627), Jonathan Swift's Gulliver's Travels (1726) and Voltaire's Micromegas (1752) are some of the first true science fantasy works. Following the 18th century development of the novel as a literary form , Mary Shelley's novels 'Frankstain(1818) and 'The Last Man'(1826) helped to define the form Science Fiction a lot.

The basis of fictional world, an explicit and coherently developed scientific principles did not occur until later in the 19th century in the writings of Jules Verne's Journey to the Centre of the Earth and H.G.Wells' The War of the Worlds . Some important modern and postmodern writers are Isaac Asimov, Arthur Clarke, Ray Bradbury, J.G.Ballard, Doris Lessing and Salman Rushdie.

Many critics consider the form 'Science Fiction' is the oldest one. But a critic, William Wilson used the term science fiction firstly in 1851 in chapter 10 of 'A Little Earnest Book upon a Great Old Subject'. However the term did not come into common usage until the 1920s.After 1950 ,it became very popular. At present it has also maintained it's popularity.

Key Words : literature of ideas, innovation, fantasy ,fiction etc.

Mary Shelley was an English novelist best known for her gothic science fiction 'Frankstein' or 'The Modern Prometheus'. It tells the story of Victor Frankstein, a young scientist who creates a grotesque sapient creature in an unorthodox scientific experiment. Mary Shelley started writing the story when she was 18 and the first edition of the novel was published anonymously in London on 1st January,1818.When she was just 20.Her name first appeared on the second edition, published in France in 1823. Frankenstein is infused with elements of the Gothic Novel and the Romantic movement. At the same time, it is an early example of Science Fiction. Many critics consider it the beginning of science fiction.

The novel Frankstein (1818) is written in the form of a frame story. It is a technique used in writings that sometimes serves as a companion piece to a story within story. Whereby an introductory narrative is presented. In recent years Frankstein has been often described as the first science fiction novel by many critics. Brian Aldis who is a writer of science fiction identified Frankstein as 'The

origin of species of Science Fictions. Such comment of some critics show Mary Shelley's contribution to science fiction.

'Frankstein' is the blending of horror and science fiction. Victor Frankstein's creature is not born by magic or the supernatural elements but by scientific principles. The name 'Frankstein' is the name of the protagonist of the story Victor Frankstein, a man interested in science and knowledge. The story begins with a series of letters written by Captain Robert Walton to his sister, Margaret Saville.

The novel begins with Robert Walton's looking for a new passage from Russia to the Pacific Ocean via the Arctic Ocean. In his series of letters to his sister in England, he retells Victor's miserable story. Victor Frankstein is a precocious child who grows up in Geneva, Switzerland. He is raised with Elizabeth, an orphan adopted by his family. Victor studies in university of Ingolstadt, where he meets professor M. Krempe & Mr. Waldman. He devises a plan to recreate and reanimate a dead body. At last he makes a creature. But after bringing the creature to life, Victor feels guilty that he has brought a new life into the world with no provisions for taking care of the "Monster", he runs away in fear and disgust from his creation.

After some day Alphonse writes to Victor telling him to come home immediately since an unknown assailant murdered his youngest brother, William, by strangulation. For that Justine Moritze, their housekeeper is falsely accused. Victor knows the killer but can't tell to the family or the police. Victor journeys out to Geneva to refresh his soul and visits Mount Montanvert. The Monster follows him and orders that "make me a mate of my own". At first he refuses but later he agrees to make a second monster. He plans to go to England & Scotland with Henry Clerval, to begin his secret work. Before he leaves Geneva, he agrees to marry Elizabeth immediately upon his return from the British Isle.

Meanwhile, in an hour of frustration he destroys his project and goes out to sea to dispose of the remains the monster vows revenge on Victor for not upholding his end of their bargain. After some time, he plans to marry with Elizabeth, but worries about monster's threat to him. The wedding goes off as planned, while he makes sure he covers all possible entrances that the monster could use to get into wedding chamber. Yet the monster enters into Elizabeth's room & strangles her on the day of the marriage. Victor now wants revenge and chases the monster through Europe & Russia. He nearly catches the monster near the Arctic circle when Robert Walton discovers him. He is now near to death, is taken aboard by Walton's ship to recover from exhaustion and exposure. The monster disappears in the waves & darkness never to be seen again. He wants to punish himself for being the cause of his creator's miserable life and death.

Mary Shelley's another novel 'The Last man (1826)' is a post apocalyptic science fiction novel. It tells of a future world that has been ravaged by plague. Just as her earlier and well known work 'Frankstein' engaged with scientific questions of electromagnetism and materialism, The Last Man also finds Mary Shelley again attempting to understand the scope of scientific enquiry. Unlike the earlier novel's devastating apocalypse strongly suggests that medicine had become too timid and ultimately had come too late.

The subtitle of Mary Shelley's novel 'Frankstein' is 'The Modern Promethens' which gives Greek mythological reference. Promethus, a titan in Greek mythology who stole fire from the gods and gave it to mankind. Because of this act, gods were angry with him. Similarly Victor Frankstein, stole the secret of creating life from nature with the help of science. But going against nature with the help of science became the cause of his own destruction.

Conclusion:-

Mary Shelley with her Frankstein began the vogue of science fiction. The blending of gothic & science in the novel is amazing. She used Greek mythology & fantasy in her novels very skillfully and crowned it by the use of scientific ideas. Her innovations in literature at the beginning of her

career at the age of 20 are surprising to the readers. Her first attempt of science fiction was very successful, that is why she reached on the height of success. In this way, Mary Shelley's name & fame is immortal in the field of fiction and will remain in future too.

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Social Exclusion in Chinua Achebe's *The Madman*

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African literature in English has added a new dimension to the commonwealth literature. West African writers have drawn the attention of the world on the predicament faced by their people and they have portrayed the various facets of African heritage through their writings. Most of the (West) African short story writers are the product of a common background –that of colonialism, independence, collectivism, cultural clashes, new self-awareness, identity crisis etc.

Chinua Achebe's one of the important objectives is to show the plight of Igbo society through these short stories. It has been an attempt of Chinua Achebe to re-invent Africa as well as to reclaim the lost dignity of his nation. Moreover, he tried to flourish the subverted native values and civilization. He wanted to regenerate the wide-ranging vision among his natives and had ambition to create egalitarian society. This collection of short stories reveals the essence of life in Nigeria. Chinua Achebe takes us inside the heart and soul of a people whose pride and ideals must compete with the simple struggle to survive. As Clement Okafor states that The Igbo people "live righteously by conducting their lives in accordance with the ethics of the community and avoiding social taboos" (69). The Igbo people never disrespects their traditional gods and goddesses. Though, if anyone inadvertently disrespects a deity, disaster may befall not only himself but the whole community.

Traditional Igbo political system was established on a quasi –democratic republican system of government. Igbo communities were usually governed and administered by a group of elders. But after the independence, the picture of Nigeria was totally changed. The majority of the Igbo people were converted to Christianity. Social exclusion is the process by which a person or a group of people are made marginal or become relegated to the fringe or edge of society. It mostly occurs to a group of people sharing common features like race, sex, or age. Being marginalized means to be left without education, paid work, domestic or family related work that can be considered as making life meaningful. This is a potential effect of discrimination because a person is made to stand out and made to be different from everyone else and they can therefore feel like they are all alone and marginalized from the rest of society.

According to Peter Leonard, "Social marginality as being outside the mainstream of productive activity and social reproductive activity". (1984:180) Being excluded from economic, social and political means of promoting, one's self-determination can have adverse effects for individuals and communities alike. People who are socially excluded have relatively little control over their lives and the resource available to them; they may become stigmatized and are often at the receiving end of negative public attitudes. Marginalized have limited scope for meeting with others. They may become isolated and prevented from participating in local life. When people are socially excluded, they are pushed aside by society and thus are powerless and deemed unimportant and excluded from many of the benefits of society because they seem not to be contributing much to that society. The effects of social exclusion are extremely large. Those who are excluded generally suffer from a crisis of identity and this perhaps leads to a rise in social delinquency.

The story *The Madman*, one of Achebe's finest stories, unfolds how inadvertently Nwibe violates the strict cultural boundary that results in his exclusion from society. It brings into light the cultural rules governing Igbo social order by the traditional elites. His behavior is considered abnormal and his naked appearance to be a taboo in Igbo society. The Igbo people strive all the time to "live righteously by conducting their lives in accordance with the ethics of the community and by avoiding social taboos" (Okafor-69). It is very important for these people not to disrespect their gods

and goddesses. Since, if anyone disrespects a deity or defies him, disaster may befall not only to himself to the whole clan. That is the collectivistic culture of Igbo people.

The story opens with the entry of the real madman in the big Afo market. He, being excluded from the village community due to his madness, has taken to wondering the highways and sleeping in deserted market at night. On his way to Eke market place, the naked madman comes near stream to quench his thirst. Meanwhile, Nwibe, doing some light work in farm, returns back early to go to the market. On the way back to home, Nwibe stops to have bath at the local stream. He puts his cloth on a huge rock. The naked madman, mistaking Nwibe for the other men who have treated him abusively in the past, laughs and mocks him. Then the naked madman puts on Nwibe's cloth and speed away with it. To retrieve his stolen lion cloth, Nwibe, naked, chases the madman through the market where onlookers considered his nakedness as a sign of insanity. He takes on the appearance of being mad himself. His villagers, who are on their way to the market, try in vain "to stop him setting foot irrevocable within the occult territory of the powers of the markets".(10)

Nwibe is a reputed man in Ogbu. He is likely to get the title of 'Ozo', one of the highest titles available in the traditional set-up. The story 'The Madman' starts with an insane man he was excluded from the village community so he used to stay at two Markets – Afo, the other Eke. Boys from the village would throw stones at him and tease him. One day being beaten by the driver of a mammy-wagon, the madman reaches close to the Eke market place after walking one day and one night. On his way he feels thirsty and reaches near a stream. Nwibe doing some light work in farm returns back early to home to go to the market. On his way back he stops at the little stream to wash-off the sweat of work. He puts his cloth on a huge rock. All this was watched by the madman. He smiles by looking at him. Being mad, he misconceives Nwibe, "The madman watched him for quite a while. Each time he bent down to carry water in cupped hands from the shallow stream to his head and body the madman smiled at his parted behind. And then he remembered. This was the same hefty man who brought three others like him and whipped me out of my hut in the Afo market. He nodded to himself and then he remembered again: this was the same vagabond who descended on me from the lorry in the middle of my highway. He nodded ones more. And then he remembered yet again: this was the same fellow who set his children to throw stones at me and makes remarks about their mothers' buttocks, not mine. Then he laughed".

After transgressing the strict cultural boundary, he is considered as insane person and is excluded from the society. His behavior was considered to be worst kind of madness. He violated the code of conduct of the village. In this story, Destiny plays trick on him. Nwibe, a successful farmer and reputed man in Ogbu, is to get soon the 'ozo' title, one of the highest titles available in the traditional set up. But, on that day, as if fate has decided to crush Nwibe completely, Nwibe's chase of the madman to retrieve his cloth, leads him into the crowded marketplace. The marketplace such as Afo and Eke are only the places for trading but are designated, as the places where various deities reside, "an occult territory of the powers of the market" (8).

Now, for villagers, Nwibe is no longer just an ordinary "madman" but an incurable one. Inadvertently, he makes a mistake. For this act, he had to pay a lot; he is excluded from the society. Even after two years, when he wishes to join the titled men in his own village, he is discredited by the Ozo men and not allowed to apply for the title of "Ozo" again. Tragedy befalls on him. He doesn't struggle for the 'Ozo' title because he has no other alternative than to accept the rules of society the rules of the society are not questioned by him.

Unfortunately, he loses his own real identity and labeled as 'mad' by the villagers. Actually, it is quite obvious that Nwibe has only temporarily lost his "sanity". When the naked madman runs with his cloth, yet the society treats him as a complete madman. It is also essential to see how his destiny and society switches the role of Nwibe from a representative and reputed village to become its victim as 'a insane man'. Nwibe, though cured of his madness, feels unguarded within the society. Through the example of Nwibe, Chinua Achebe highlights the uncertainty of human life. His

ambition to achieve the prestigious 'Ozo' title comes to an end. Though 'sane', he becomes a victim of society.

The madman decides to take revenge on him. He picks up Nwibe's cloth and starts to run. Nwibe chases the madman up to the Market. While chasing the madman, Nwibe forgot that he has no cloth. He even forgot the crowds of the people on all sides. People, gathered from nearby villages, laughed by looking him in such strange situation. Such strange sights were not new in a great market like Eke. Nwibe's behavior was considered to be worst kind of madness. He had transgressed the code of conduct of the village. Nwibe is dishonored completely when he enters the sacred market while nude. He becomes a victim. In the short story, Destiny plays trick on Nwibe. Soon he was likely to get the prestigious 'ozo' title. His will was disposed by his Destiny.

The whole story is based on social exclusion of Nwibe by his misfortune. The Eke is the thriving centre of Umuru, 'the occult territory of the powers of the Market. The first doctor refuses to treat him, "Nothing can be done. They have already embraced him..... He is free and yet no power can break his bondage. He is free of men but bonded to a god". This uncovers that how Nwibe was treated to be totally madman and he is beyond cure from his disease. It is considered that by entering naked at Eke market place, Nwibe has handed himself to the supernatural powers. No doubt, Nwibe, though unintentionally has transgressed the strict cultural boundary of Ogbu society. For this, he had to pay a lot. He is excluded from the society. Even after two years, he wishes to join the titled men in his town, but his proposal was rejected by those ozo men. According to F.Odun.Balogun, "Significantly, this involuntary but tragic exchange of identities between a same person and a madman, an exchange symbolized by clothing," (1991:97) indicates unpredictability of life.

Through this story, Achebe has also unfolded that how even the ozo men of titles and respected priests failed to distinct the madman and a sane person who commits an act associable with madness. Odun Balogun argues that, "the much respected ozo men in "The Madman" could not see beyond appearance and recognize the fact that Nwibe is not a madman .Rather, they unanimously reject Nwibe's candidature for joining their rank with a show of wisdom and dignity that is comic and ironic in its lack of foundation. The tragedy is that the ozo men in spite of their superficial wisdom or dishonesty and phony, dignity, succeed in depriving Nwibe of respected dignity and thus force him into a psychological state of mind that may ultimately deteriorate into real madness."(1991:66)So far as traditional beliefs of Igbos are concerned, the elites and respected elder members of the village feel that since Nwibe entered naked in the market, he has delivered "himself to the divinities of the marketplace" (11). "Nwibe become a quiet, withdrawn man avoiding whenever he could the boisterous side of the life of his people. Two years later, before another initiation season, he made a new inquiry about joining the community of titled in his town, Had they received him perhaps he might have become at least partially restored ,but those ozo men ,dignified and polite as ever ,deftly steered the conversation away to other matters."(12).

The above extract shows how Nwibe is deprived of the 'Ozo' title and is socially marginalized. He is a victim of traditional beliefs which are manipulated by fraudulent elites for their own advantage/selfishness. Deprived of his social position by the traditional elites and suffering from the betrayal of his villagers who have joined hands, Nwibe loses his sanity and becomes unable to reconcile himself the changed conditions around him. Nwibe, the man of high standing in Ogbu, had to lose his original identity. When Nwibe was cured of his madness, he expected to get the ozo title after two years, but those ozo men rejected it.

Unfortunately, Nwibe loses his own identity and labeled as "mad". He excluded from the society. As a result his dream to get ozo title remains as a dream he is misjudged by the villagers and included in the class of mad. The cultural practices destroy his life. Here, Achebe notices how traditional beliefs / cultural practices determine and decides the place of man in Igbo society. As Nwibe is steadily progressing towards the highest title in the tribe, fate removes him from this race

ruthlessly. Transgressing the code social conduct, he is exiled from the community and rejected Ozo title

In this short story Achebe shows that how Nwibe, inadvertently, becomes a prey of the situation and identified and treated as madman. This incidence which occurs in the life of Nwibe highlights the uncertainty of human life. His dream to get Ozo title is shattered. Actually the elites from the village ought to have known the situation and side of Nwibe. They failed to recognize the sane and insane person. They made his future aimless. Here Achebe has brought in to focus the scenario of traditional beliefs and practices existed in West Africa.

The exponents of Multiculturalism admire 'recognition of identity', may be community, culture, gender, class, or a group with its distinctiveness. Nwibe, a man of high standing Ogbu, had to lose his original identity. His was to get the prestigious 'Ozo' title, but he was labeled as 'madman' for lifetime. One more principle of Multiculturalism is that promotes inclusiveness and denounces social exclusion. Being certified as a madman by the elites of Igbo society, Nwibe is excluded from the society. His troubles begin only at the end of the story. He is socially marginalized.

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Legal Fortification of Women Workers in India

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Introduction

Industrial revolution leads to demand of workforce that was comply through the vulnerable group of society including women and children. The Industrial Revolution afforded women new opportunities and at the same time exposed them to new dangers. Generally, women who worked during the Industrial Revolution did so out of necessity. During this time, many countries did not have welfare programs to aid the poor. Working was a matter of surviving. This was especially true for single women.

In the absence of dominant laws which could control employers activities against women workers. They were exploited days of labor laws. The factories could basically set whatever policies they wanted, and workers were more or less powerless to do much about them. Conditions were often unsanitary and dangerous. Men typically held supervisory roles, and with that sometimes came sexual harassment and forms of discrimination and abuse. Women were usually paid less than men, and they were not treated equally, were exploited and harassed, they are largely overlooked by official trade union structures and often invisible in the supply chain.

Problems of Women at Workplace

Women also face different problems and challenges at work place like safety, unequal pay, poor security, insufficient maternity leave including discrimination and their mental harassment.

Women had to work on vital machineries where greater probabilities of any mishap might have been there, for example work at cotton openers, travelling from their home to working place and vice versa.

Male counterpart always considers that women are less capable and inefficient in working as compared to them. This attitude makes unfit women to greater extent as compared to men, thus making them less eager in their career.

There are many cases that has been registered where women working at BPO sector have become victims of sexual abuses and rapes while going back home and this is due to lack of proper security. Denial

It is another issue that women face unequal payment at the workplace. Even though, women prove to be more efficient than male employees most of the time, they are not paid equally.

Insufficient maternity leave was another major issue that is faced by a working mother. This not only affects the performance of women employees at work, but is also detrimental to their personal lives.

Due to the various problems faced by women at workplace, however lawmakers, politicians and social workers had tried to resolve these problems.

Role of Dr. B.R. Ambedkar to Resolve working Women

Revolutionary Dr. Babasaheb Ambedkar said on women, "I am a great believer in women's potential. I know that what they can do to improve the condition of the society if they are convinced." He framed many laws for Women Labours in India. During his tenure as a law minister he undertaken a survey regarding the situation and conditions of workers especially women workers. He found the women workers are serving under very worst conditions and situation. Accordingly Dr. Babasaheb Ambedkar drafted various bills for the purpose to protect various rights and interests of women workers in India.

Maternity Benefit Act:

In true sense majority of the Indian women don't know the contribution of revolutionary Dr. Babasaheb Ambedkar's major role for the Maternity Benefits bill in the Bombay legislature in July, 1929 itself for the factory women workers. In this respect he said, "I believe that it is in the interests of the nation that the mother ought to get a certain amount of rest during the pre-natal period and even subsequent period. It states that the people's welfare is primary responsibility of the Government. Later on the Madras Maternity Benefit Act was passed by the Madras Legislature Council in 1934 and subsequently in other provinces of India.

Under Article 42 in the Constitution of India the Provision for just and humane conditions of work and maternity relief. The State shall make provision for securing just and humane conditions of work and for maternity relief. Accordingly the Central government enacted the Maternity Benefit Act 1961. Nevertheless Dr. Babasaheb Ambedkar was influential in bringing the Mines Maternity Benefit Bill for women in all over India, as a Labour Minister in the Viceroy executive council between 1942 and 1946.

The Act involves the duration of paid maternity leave available to working mothers from 12 weeks to 26 weeks. However, for women, who already have two surviving children will be only entitled to a paid maternity leave of 12 weeks. Further, the Maternity Act has introduced provisions for adopting mother and commissioning mothers¹ who are entitled to maternity benefit leave of 12 weeks from the date on which the child is being handed over to the mother.

As per the amendments of 2017 this Act, , if any employer contravenes to the provisions or the rules of the Act, liable for either with imprisonment which may extend to one year, or with a fine which may extend to five thousand rupees, or with both.

Equal pay for equal work

The framers of the Indian Constitution deliberately embodied the provisions to comply the principles of justice and equality with all the persons under part IV of the Indian Constitution. "Equal pay for equal work irrespective of the sex" in India in terms of Industrial workers as a Labour Minister in the Viceroy executive council. It is under article,

- Article 39(a) states that the citizens, men, and women, equally, have the right to an adequate means of livelihood.
- B Article 39(d) "that there is equal pay for equal work for both men and women".
- [Article](#) 42 requires the state to make provision for securing humane conditions of work and maternity relief. Accordingly, women workers shall be entitled for the same wages as men in respective state in India.

Babasaheb Ambedkar as the first Law Minister of Independent India, he introduced Women rights as 'Hindu Code Bill' which paved equal rights to man and Woman. It was the greatest ever social reform in India. It is nothing but declaration of women rights.

Employment of women and persons with disability

The Factories Act prohibits women from working: (i) on certain machines in motion, (ii) near cotton-openers, and (iii) between 7:00 PM and 6:00 AM. The new Bill seeks to remove the first two restrictions. However this Act proposes to empower the state government to allow women to work during night hours in a factory or group of factories if: (i) there are adequate safeguards for safety, health and comfort of women (including night crèches, ladies' toilets and transportation from the factory to their residence), and (ii) it has held due consultations with and obtained the consent of the women workers, the employer and the representative organizations of the employers and workers.

The Bill seeks to impose restrictions on employment of pregnant women and persons with disability in certain works or processes.

Employees State Insurance Act, 1948

The qualification of an insured woman to claim maternity benefit, the conditions subject to which such benefit may be given, the rates and period thereof shall be such as may be prescribed by the Central Government.

The Mining Act

Women in economic production in India Women's involvement in mining work is a critically important challenge in 'engendering' the extractive industries sector in India besides examining the gender impacts of mining and the need to incorporate a gendered outlook in the community outreach projects undertaken by mining companies. It is well-known that the labour of women is concentrated in the rural areas and in marginal jobs. Krishna (2004) pointed out that large numbers of women essentially provide livelihoods, food security and subsistence for the family

Apart from these Laws and legal provisions these is vast contributions in the women labour legislation like- Dearness Allowance, Restoration of Ban on Employment of Women on Underground Work in Coal Mines, Women Labour welfare fund, Provident fund Act, Women Labour Protection Act, Leave Benefit to Piece Workers, Revision of Scale of Pay for Employees, Restoration of Ban on Women Working Underground in Mines etc

Conclusion

Dr. Babasaheb Ambedkar was the prime mover of the welfare of women. Although there are various laws that are made for protection of women even. He made the provision for equal status to woman and also framed many laws for women policies. However legal mechanisms alone cannot help in curbing the problems faced by women at work place, but due to lack of proper implementation and interpretation of law, it has not been quite effective in protecting women from the crimes and inequality in the workplace. the overall attitude and acceptance level of the people especially political persons needs to change. Just letting women work outside home does not mean that society treats men and women equally.

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Assessing the images of Women Political Leadership in India

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The question of gender discrimination and public participation have long been debated in India. Historically we have been a country and a society where gender discrimination has been rampant and it is present in all walks of public life. From the level of family to society to nation the scourge of patriarchy has been omnipresent. The uniqueness of gender discrimination in the Indian society can be derived from many variables. The west and the western understanding of gender discrimination only cures the ills of Indian society to a very miniscule extent. The source, nature and function of gender discrimination is exclusive to Indian society and the search to cure the India specific ills have been ongoing. One example which can be drawn up here is the factor of caste in the Hindu social hierarchy and the ensuing gender discrimination emanating from there. It would be superfluous to suppose that this paper will prescribe some cure for the remains of gender discrimination present in the Indian society. This paper will try briefly to examine a phenomenon. The phenomenon can be called image of Women Political Leadership in India and whether such images at all help to address the questions of gender discrimination in the political space of the society or not.

It is very interesting to observe that whenever we try to visualize women leadership, even within the limited scope of politics certain kinds of images flare up in our imagination. To extend this observation, a strong leadership automatically gets translated into a leader of government with enough muscular leanings. To pose a parallel thought here if Bangladesh War would not have happened at that very historical juncture what evaluation we would have had about Mrs. Indira Gandhi as a leader. The answers are open to debate. But any prognosis is not true, which says that India did not have women leaders. Women leaders like Savitri Bai Phule, Pandita Ramabai, Begum Rokeya, Rani Rashmoni and others were already working in a very hostile society in the nineteenth century. They understood the source of the problem for women in India. They were trying to lead the society to reform itself. Curiously we bracket such great personalities as social reformers and tend to forget that they were great women leaders of their time. During the freedom struggle women of all walks of life joined the movement according their ideals and goals. We should not forget the freedom fighters were aided and assisted by women comrades in their pursuit for freedom. Patriotic organizations in Bengal like Yugantar Dal, Anushilan Samity had active women freedom fighters who not only assisted their male comrades but they had the knowledge of arms and use of arms. They had both formal and informal training in education and they were instrumental in striking fear at the heart of British administrators. So when we try to understand the image of women Indian political leadership they were the starting point and who thought miles in future about the society they lived in they tried to transform and reform the society in their utmost capacity.

Both Gandhian movement and Azad Hind Fauj had active women participants. Netaji Subhash Chandra Bose created Rani Lakshmi Bai regiment exclusively for women soldiers. The most noteworthy aspect of this whole trajectory is that the women political leadership from the nineteenth century to achieving freedom had education and education became a common theme and realization for the emancipation of women and was considered as a significant tool to usher in social change.

India's freedom started the most daunting task and that is of nation building. Nation building started from making of the constitution. In the popular narrative we don't figure out the participation of women leaders in the constitution making. The Constituent Assembly had 389 members. Out of

which there were 15 women members who participated in the debates of wide ranging variety. Ammu Swaminathan, Annie Mascarene, Begum Aizaz Rasul, Dakshayani Velayudan, C. Durgabai, Hansa Mehta, Purnima Banerjee, Sarojini Naidu, Sucheta Kripalani, Vijayalakshmi Pandit- these women leaders were debating on issues like, Fundamental Rights and Directive Principles, Provincial Elections and Fixing Time Tables of the House. The women leaders were concerned about autonomy of Ministers in party affiliation, Fundamental Rights, Minority Rights, India's Membership of Commonwealth, Passing a Legislation, Powers of Parliament and President, Against separate Electorate etc. Harijan Candidates from Muslim Provinces, Freedom from forced labour, Need for a campaign against untouchability etc. Constitutional Remedies of Fundamental Rights, Condemning Devadasi system, Supreme Court as the guardian of the constitution, Limitations on Individual Freedom. Social, Economic and Political Justice for women of India, Relevance of the Upper House, Finances of the Local Bodies, Ideal of Common Good, Popular Sovereignty, Scarce provincial finances, Acquisition of Property and Compensation, Centrality of New Asia in Post Raj world order etc. The purpose of mentioning this bit of history is to focus on the fact that women leaders of post independent India were concerned about every bit of nation building. The problem though was with numbers.

Till this point we are confronted with one form of image of women political leaders and they all were leading from the front in their respective attempt to reform the society on one hand and to build the nation on the other. Image and imagination plays a major role in shaping the common narrative which ultimately matters for any sovereign body of people. Social-Political evolution and processes get involved in narratives and there is always a competition of sorts to identify the agencies of change or status quo to the forces of nation building. It seems the imaging of women leaders went for an abrupt change with the politics, political representation reaching to the grass roots in around and from the decade of 1960s. The nature of Indian politics changed substantively from this decade. With politics, the function and importance of social cleavages also changed. On one hand democracy was deepening. Grassroot participation in the democratization process was expanding but the old order of the society was making itself accommodated within the democratization project. For example on the question of caste and politics, democratization was spreading the awareness against caste and ensuing discrimination but on the other hand politics was accommodating caste and caste was accommodating the politics of the day. We have to assume that all the progressive forces was facing the dichotomy as the politico-societal level. The idea and image of leadership was also changing at this very juncture. The independence leadership was changing very fast, being replaced by a new breed of leadership. The societal forces from below were pushing the representation discourse upward to get its place in the corridors of power. We can also identify that social mobility was taking place along with political mobilizations to get the voices heard within the scope of social justice narrative. Competing ideological trends like Liberal, Hindutva, Marxist and Dalit were trying to define the narrative concerning women emancipation were already there with marked variations.

The context explained above posed important questions regarding women emancipation and place in the society. Initial trends suggest participation of women in public life and the public private debate moulded the function of gender narrative. Political participation and representation became an important issue. The debates concerning this can be said to be encapsulated in the question of Women reservation in the Parliament. Panchayat and municipal acts has ensured a significant participation of women representatives in the political life. But we are also confronted with the continuous spectre of women representation in the political life of the country and especially at the grassroot level to be mere proxies of male relations. This problem is still persistent in the large part of the country.

Most interestingly the time period from 1960s till this date India has had very powerful women leaders as Prime Minister, Chief Ministers and Ministers of both central and state governments. But all the more significant is the fact that women representation has not increased

significantly in the parliament in these years. So we have very unique and dichotomous situation where 1. Gender sensitization activism has increased, 2. Women electoral participation has increased significantly, 3. Powerful women leaders of successive governments have increased, 4. Grassroot political participation has increased, yet 5. Women representation at the parliament has not increased significantly, 6. The spectre of women grassroot representation being male proxies is still very much relevant, 7. Women reservation in the parliament is still being successfully blocked by significant section of the political class. The question is whether at all any part is played by the imaging of successful and powerful women political leaders in the narrative of gender discrimination or not?

Most significant and profound image of a woman political leader emerged in the Indian political landscape with the emergence of Smt. Indira Gandhi. If we choose to compare, then 10 years later after Smt. Indira Gandhi emerged, another woman political leader emerged in the international political landscape who has left her mark on the generations of politics that emerged after her. And she was Mrs. Margaret Thatcher as British Prime Minister. Both the leaders of two very different political context had achieved towering political success and controversies. Smt. Indira Gandhi's rule got marred by the infamous episode of emergency. Mrs. Thatcher's rule though continued for 11 years but her detractors charged her for not having compromise and negotiations as her method of conducting politics. Most significant trait of both of the leader's personality is that, on the question of women both held similar views. Mrs. Thatcher once told in an interview, "but no, a woman must rise through merit. There must be no discrimination." Mrs. Gandhi on March 26th, 1980 in her speech on Liberation of Women told, "To be liberated women must feel to be herself, not in rivalry to man but in the context of her own capacity and her personality." Both the leaders went on to become sources of inspiration for the women of their respective nations but both were in favour of merit to become the benchmark for women liberation. Thus critical analysts brand both the leaders to have done little for the empowerment of women.

There is one very significant difference though between the two leaders and that difference stems from their ideological commitment. Mrs Thatcher's leadership emerged through evolution. Her steadfast and consistent commitment to a certain ideological idea of politics was not only on display when she was the Prime Minister of Britain but we must remember that her commitment to an ideology mixed between Conservatism and Libertarian idea of economics was unleashed in 1971 when she was the Education Secretary at Edward Heath's Conservative government. She suspended the Free School Milk policy which was enacted by Atlee government in 1946. She suspended distribution of free school milk to school children above the age of seven. There was a huge uproar over her policy across Britain, and her detractors in Labour Party and Conservative Party campaigned calling Mrs. Thatcher as 'Maggie Thatcher, Milk Snatcher'. In the face of immense pressure and criticism Mrs. Thatcher did not back down on her policy. This incident is important to understand the ideological commitment and focus Mrs. Thatcher had about the policy she wanted to pursue and she wanted to change British politics. She was against any compromise or post war consensus politics and believed that people vote because they wanted some change, not because they want the compromise status quo to continue. When we compare this with Mrs. Indira Gandhi we are confronted by duality of the narrative. On one hand we in her policies of nationalization of banks and industries, abolition of privy purse, nationalization of export and import trade, public distribution of food grains, limits on urban incomes and property, nationalisation of general insurance find a definite Leftist ideological pursuit. But Emergency, dealing with the opposition, criminalization of politics dilutes the ideological image. It seems and it has been argued many times by many analysts that pursuits of leftism soaked policies served Mrs Gandhi's political optics well. Between Mrs. Thatcher and Mrs Gandhi the sea of difference lies in their ideological commitment and their commitment to changing the politics and society through ideology. So at the policy level we find Mrs. Gandhi doing little, but her image as a

powerful political leaders played a role in inspiring many women to take up leadership roles in politics and elsewhere.

Post Mrs. Indira Gandhi years witnessed four trends emerging in women political leadership of India. The first trend has been emergence of many important and powerful women political leaders in the political scene. From Selvi Jayalalitha, Mamata Banerjee, Mayawati to Smt. Sonia Gandhi, Smt. Sushma Swaraj to our present Defense Minister, Smt. Nirmala Sitharaman. Except for Smt. Sonia Gandhi, Smt. Sushma Swaraj and Smt. Sitharaman all others named here has been (is) Chief Ministers of different states. Their leadership styles and their power manoeuvring contains a shadow of Mrs. Indira Gandhi. Yet they have their own reality induced uniqueness. But as far as ideological commitment to change is concerned, the women political leaders are diffused. They seem as same as any of their male counterparts. The leaders cannot be separated to have done something radical or substantive for the empowerment of women. The second trend of women political leadership emerged from movements concerning issues of development. Medha Patekar, Vandana Shiva, Aruna Roy, Manasi Pradhan, Pramila Nesargi and others who started working in areas concerning environmental sustainability, sustainable development, human rights, women rights, animal welfare and others. These women have been able to mobilize opinions and people around the mentioned causes. Their activism has been able to make people conscious of the issues at hand and they have been able to penetrate the issues outside the scope of urban India. Most of the geographical locations of their activism happened to be in the non urban settings so the consciousness could spread resulting into more deepening of democracy at the grassroots level. The third trend has been debates, movements and political positions concerning Women Reservation in the parliament. Throughout the eighties there were strong lobbies in every political party who prevented the bill to be passed. Much political actions had been required to get the bill passed in the Rajyasabha in the year 2010. But the bill still has not been passed by the Loksabha. Thus the politics around Women's Reservation Bill is still far from over. The fourth trend which has emerged is of women representation at the grassroots i.e. in rural panchayat seats and urban local bodies. There is a demand of ensuring fifty percent reservation in the urban and rural bodies. There are certain states which have achieved thirty three to fifty percent reservation of women in the said bodies. To be precise there are 19 states right now where women representation is above thirty three percent in the rural and urban bodies. But all India scope has not been fulfilled yet.

Though we have had our stint with women political leadership, and very strong ones, it is not clear whether the image of strong women political leadership has had any impact in inspiring women in general or not. But it has to be noted that in these years women participation as electorate has increased quite significantly but women representation at critical decision making positions have not increased. Women political leadership has been able to galvanize the women voters but they have not been able to break the patriarchal ceiling at the grassroots level. The Annual Economic Survey of 2017-2018 has clearly delineated this dichotomous feature of women political participation in India. Finally, we must acknowledge that India needs strong women leaders with sharp ideological focus to change the social vibrations in order to impact the status of women representation across all levels of democracy. Till now the effect of images of women political leaders have remained partial and diffused to a large extent.

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Prof. Dr. Romila Thapar: A Great Historian

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Introduction:-

Romila Thapar was a great historian and eminent scholar of history who is born in India on 1931 of a well-known Punjabi family. Her father was in the army so she spent her childhood in various parts of the country. She did her degree in Punjab University and her doctorate at London University in 1958. She has taught Ancient Indian History at London University, Delhi University and Jawaharlal Nehru University. She was also an honorary fellow of Lady Margaret Hall at Oxford, and has been a Professor-at-large at Cornell University in the United States. She is currently Emeritus Professor of History at Jawaharlal Nehru University, New Delhi. Romila Thapar has a mostly taking interest in the social and cultural history of ancient India. The increasing interest in the historiography of the early period is an indicator of the awareness of the role of ideology in historical interpretation. She has followed different techniques of research methodology for writing history like comparative method to study similar societies with the evidence both literary and archaeological sources, linguistic, ethnographic and other fields of Indology.

Objective:-

1. To focus on views about history by Romila Thapar.
2. To focus on historical Contribution of Dr. Romila Thapar.

Research Methodology:-

Primary and Secondary Published sources are used for this Research paper and also YouTube Lecture are mainly using for this Paper.

Writing Of Romila Thapar :-

Romila Thapar's has written various books like "A Study of the Emperor Asoka", "Asoka and the Decline of the Mauryas (1961, 1973)", "From Lineage to State (1984)", "Indian Tales", "The Past and Prejudice", "Exile and the Kingdom: Some Thoughts on the Ramayana (1978)", "Ancient Indian Social History: Some Interpretations (1978)", "The History of India (1990)", "Interpreting Early India (1993)" and "History and Beyond (2000)". Those books are playing very vital role for the understanding of Indian past.

Prof. Romila Thapar's Historical perceptions:-

1. History of India:

There are two volumes of A History of India. Volume one is focused on a classic introduction to the history of India written by Romila Thapar and volume second has mainly focused on Percival Spear handles the Mughal and British periods.

Volume I :- First volume begins with the culture of the Indo-Aryan civilization. Without the repeating part of study of Indian pre-history and proto-history in the Pelican series, this volume gave the information about the history of the sub-continent until the arrival of Europeans in the sixteenth century.

Volume II:- Volume of second, Romila Thapar mainly focused on the evolution of India before contact with modern Europe was established in the sixteenth century. Her account of development of India's social and economic structure is arranged within a framework of the principal political and dynastic events.

Both this volume of History of India covers some 2,500 eventful years of history, from the establishment of Aryan culture in about 1000 BC to the coming of the Mughals in AD 1526 in

northern India and the first arrival of European trading companies. Romila Thapar mainly discussed interestingly with the many manifestations of Indian culture, as seen in religion, art, literature, ideas and institutions.

2. Classification of History:

Romila Thapar has divided Indian history in to 3 major period like Ancient, Medieval, and Modern on the bases of leading and ruling dynasties. The ancient era started from the coming of the Aryan culture (and in later publications with the Indus Valley Civili-zation) and concludes with the Turkish raid in Northern India in AD 1000, which in turn inaugurates the medieval period, lasting until the coming of the British in the mid-eighteenth century. The division was buttressed by the inappropriate equation of ancient and medieval with Muslim, since most of the dynasties of the first period were Hindu in origin and those of the second Muslim. Religion was by no means the pre-eminent motivating factor of change in Indian history, as these titles would imply.

3. Important aspects of Indian society: There were five aspects of Indian society which very important for the understanding of Indian society those are religion, culture, caste, agrarian system or relation and polity. .

4. Geographical Structure: There are two parts of the geographical structure of the sub-continent: (1) The vast northern Indo-Gangetic plain lent itself more easily to the emergence of large unitary kingdoms; and (2) the southern half of the sub-continent, the peninsula, was cut up into smaller regions by mountains, plateau, and river valley. The strength of the northern kingdoms based on primarily to acquire large areas of territory, and their revenue came mainly from the land. The southern kingdoms had the account the more than marginal effects of sea power and the economics of maritime activities, which produced a more compli-cated pattern than that of the north.

5. Population in the Past: An estimate suggested for the sub-continent at the end of the fourth century BC is 181 million, whereas another estimate for the early seventeenth century is 100 million. The first census of the British Indian Administration covering the entire sub-continent carried out in 1881 put the population at a little over 253 million.

6. Ethnic Composition: The ethnic composition of the people inhabiting the various cultures of India was not identical. Ethnological studies have revealed six main races in the Indian sub-continent like the Negrito, the Proto-Austroloid, the Alpine, the Mongoloid, the Mediterranean, and later those associated with the Aryan culture. Those evidence were found in Harrappan sites.

Among these six races, the first five mentioned races were settled in India. The Proto-Australoids were the basic element in the Indian population and their speech was of the Austric linguistic group, a specimen of which survives in the Munda speech of certain primitive tribes. Dravidian culture was mainly found in Mediterranean race.

Mongoloid people were mainly concentrated in north-eastern and northern fringes of the sub-continent, and their speech conforms to the Sino-Tibetan group. The last to come were the people commonly referred to as the Aryans. Aryan is in fact a linguistic term indicating a speech group of Indo-European origin, and is not an ethnic term. Their ethnic identity is not known on the basis of the Indian evidence.

7. View about History and Beyond by Romila Thapar: Historiography links many facets, concerned as it is with inter-pretations of the past. In recent years, historical interpretation has drawn on other disciplines and this is evident in Inter-pretting Early India. The subject is history, but the

discussions in this work move beyond history to provide a glimpse of explorations of new historical territories relating to early India.

Time, is an essential component of a historical perspective. Societies have varying forms of time, depending on functions and perceptions. Conventional attempts to assign these particular forms of time – either cyclical or linear – have now been questioned. The most meaningful understanding of time and history is to view time at the intersection of the cyclic and the linear within the same society.

Culture suggests alternative ways of assessing the early Indian tradition. Using more recent concepts of culture and tradition, it distances itself from the static notion of fixed traditions and exclusive high cultures.

From Lineage to State discusses the history of India from about 1000 to 400 BC Moving away from conventional treatment of this period, it attempts to locate the processes of state formation and social configuration. The evidence, both literary and archaeological, is linked, using a comparative framework, with studies of similar societies from other sources in order to suggest a multifaceted reconstruction of this history.

8. Concept of Lineage: Among the division of historical period, Vedic society has been identified as a tribal society. Literally meaning of ‘Tribal’ is a community of people who were claiming and isolated from a common ancestor but this term not fulfill for the determination of tribe because it has the limitation. That term never define biological and racial identities but it is used to cover a variety of social and economic status of the community. Lineages emphasize succession and descent with the implication that these are decisive in determining social status and control over economic resources. It also helps to differentiate between chief ships where lineage dominates and kingship, which as a different category, evokes a larger number of impersonal sanctions.

9. Romila Thapar’s interpretation on Religious Ideology: A new religious ideology gained popularity focusing on the image and the temple and asserting an assimilative quality involving the cuts and rituals of Puranic Hinduism and the genesis of the Bhakti tradition. Ideological assimilation is called for when there is a need to knot together socially diverse groups.

It is also crucial when there is an increase in the distancing between such groups as well as the power of some over others and the economic disparity between them. The significance of these new cults and sects may lie in part to focus on loyalty to a deity which has a parallel to the loyalty of peasants and others to an overlord.

The egalitarian emphasis of the devotees in the eyes of the deity has rightly been viewed as the assertion of those lower down the social scale in favor of a more egalitarian society. But, its significance grows when the social background to this belief is one of the increasing disparity. Movements of dissent which had religious forms were often gradually accommodated and their radical content slowly diluted.

But this is only a partial answer and much more remains to be explained. The adoption of meditation and theories of transmigration had the advantage of releasing the Ksatriyas from the pressures of a pre-station economy and permitting them to accumulate wealth, power and leisure.

These are not the only kinds of connections relevant to a history of the period. Upper and lower groups or even classes, treated as monolithic, belie social reality. The tensions within these should also be noticed where the evidence suggests this. The competition for status between brahmins and ksatriyas and the separation of their functions, as well as their mutual dependence is symbolized in the sacrificial ritual which becomes a key articulation of the relationship.

The new belief was the reversal of the sacrificial ritual in that it required neither priests nor deities but only self-discipline and meditation. At another level, the transmigrating of the soul through

the natural elements and plants to its ultimate rebirth, carries an echo of shamanism which may remained popular outside priestly ritual.

10. Romila Thapar's interpretation on Polity: Indian history primarily based on political scenario which is only focused on the rule of Maharaja and Sultans and the rulers dynastic so early history known as "administrator's histories" and which dealt about the rise and fall of dynasties and empires. The main theme of Indian history were the kings and the narration of events revolved round them.

The autocratic king was mainly oppressive and mainly not bound with welfare of his subjects, but for exceptions such as Ashoka, Chandragupta II and Akbar. As for actual governing, the underlying assumption was that British administration was in fact superior to any other known to the history of the sub-continent.

Conclusion:

1. The Vedic period saw a change from the lineage system to a combined lineage and householding. Economy (as suggested by the later Vedic texts); that in the post-Vedic period the sharper stratification of the chiefdoms of the middle Ganga valley was in part of a continuation of the lineage system but in effect also germinal to the tendencies encouraging state formation and, therefore, these gana-sanghas were both a contrast to, as well as in some ways the pointers to the kingdoms of Kosala and Magadha which saw the emergence of a peasant economy and subsequently commerce.

2. Tribal society in the Indian context is ambiguous and includes a range of cultures from stone-age hunters and gatherers to peasant cultivators. In the Indian situation lineage society gave shape and form to caste structure. Lineage elements, such as kinship and marriage rules, are important to caste.

3. When differing forms of stratification begin to emerge, an attempt is made through the varna framework to draw them, together into a holistic theory of social functioning. In the later stage the occupational groups employed in production, the sudras, are added on as a fourth category but denied a lineage form, so that their exclusion is made explicit

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Contribution of Sarojini Naidu to The Indian Lyrical Poetry in English

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Abstract:

Sarojini Naidu, who is aptly called an ardent, versatile and dynamic genius. Bharat Kokila was a child prodigy, freedom fighter and poet. She was the first Indian woman to become the President of the Indian National Congress and the first woman to become the Governor of UP and simultaneously a well acclaimed poetess for her contribution to poetry. She is a poet included in course- curriculum from school level to the university. Her poetic excellence is widely researched by various scholars at different universities.

In this paper, an attempt is made to analyze Sarojini Naidu's contribution as a lyricist to the Indian poetry in English. Her lyricism is incomparable due to the sharp intensity of the sounds which fall from the aerial regions of her dreamy imagination we rarely find any Indian English poet who is as spontaneously lyrical as she is. She is a singer of beauty of human joys and sorrows with a powerful overflow of emotional intensity. She is a gifted lyricist with swift, soft and delicate musical quality. She has contributed unrivalled lyrics with metrical dexterity and craftsmanship. On the backdrop of thriving free verse and surrealism in the postmodern Indian Poetry, it is requisite to reestablish the value of priceless lyricism in her poetry.

Introduction:

Sarojini Naidu the distinguished poetess of India occupies a unique position in Indian poetry in English for her lyricism. She is remembered with great respect both in India as well as abroad for her poetic achievements. Being a child prodigy she composed more than 3000 lines at the early age of thirteen. In moments of emotional inspiration, she spontaneously expressed herself in poetry and sang effortlessly like the Indian bird 'Kokila'. She was born on 13th February, 1879 at Hyderabad (Deccan). Her father Dr. Aghornath was the first D.Sc. of India, a man of many faceted personality- a scientist, alchemist and linguist with the strain of a poet. Her mother too had a poetic temperament and composed some lyrics in Bengali. She was fond of singing in her bird like voice. Born of such distinguished parents Sarojini Naidu inherited great poetic talent and immortalized them in her lyrical poetry. Her parents infused into the children love for English poetry and drama.

The golden part of her poetic career spans the years of her marriage from 1898 to 1914, the memorable year when she met Mahatma Gandhi. She felt peace and joy in composing songs and lyrics of unsurpassable sweetness and beauty. Lyrics came to her as a happy bird finds its spontaneous tune through the nature. Her first collection of poems 'The Golden Threshold' appeared in 1905. It consisted of mainly forty lyrics of great beauty and sweetness. It immediately won the hearts of people and with its publication it made a mark in literary circles of the time. She was acclaimed and her poems were read with great pleasure. This collection was one of the 'best sellers' of the year and within a year a second edition was brought out. The lyrics in this collection reveal that in composing them the poetess was removed by human emotions of joy and grief, love and sorrow, success and failure. The poems 'Suttee', 'Devotion', 'The Sins of Love', 'Indian Weavers', 'Coromandal Fishers', etc. reveal various phases of her emotional life. Various newspapers and critics welcomed the emergence of this new poet and showered praises on her poetic art.

According to the Oxford Dictionary, "Lyric is now the name for a short poem usually divided into stanzas... and directly expressing the poet's own thoughts or sentiments." R.J.Rees defines the lyric as "a short poem about a feeling, an emotion or a single idea". The researcher would like to link the qualities of lyric poetry with Sarojini Naidu's poems. Her poems could be classified into different

five categories. At least one-third of her poems deal with love and its various manifestations. Next come the poems dealing with nature and then those dealing with the problems of life and death. The fourth group consists of songs on folk-themes and Indian scenes. Finally there are patriotic poems including those addressed to national leaders. All these poems are full with lyrical qualities in them.

‘A Rajput Love Song’ is a poem of romantic love that takes us back to the medieval times of Rajasthan. In this enchanting song Naidu skillfully uses the ballad meter which was commonly used in the medieval love songs. Though it is a duet between a lovelorn princess and a gallant youth, the richness of imagination, the depth of emotions, the musical flow of verse and the ornate diction makes the poem a romantic lyric.

‘A Love Song from the North’ is full of pathos of separation in love, The cry of papeeha a bird that comes in Northern India when the mango trees blossom reminds the lovelorn beloved of her long separated lover. Beauty reigns supreme in the domain of nature but that is of no use to her. She hears the bright peacock in glimmering woodlands crying to its mate in the dawn. The black cuckoo sings harmonious notes of love and “passionate bulbul and dove” call and coo respectively in the gardens. But her nights and days are joyless.

Passion of love mingles in her words. The harmony and oneness of hearts in love is suggested by the metaphor of the mingling melodies or the mingling of rivers.

In “The Village Song” she says-
 “Full are my pitchers and far to carry,
 Lone is the way and long,
 Why, O why was I tempted to tarry
 Lured by the boatman’s song?
 Swiftly the shadows of night are falling
 Hear, O hear is the white crane calling,
 Is it the wild owl’s cry?”

or

“My brother will murmur ‘Why doth she linger?
 My mother will wait and weep,
 Saying, ‘O safe may the great Gods bring her,
 The Jamuna’s waters are deep- ’”

In the poem “The Pardah Nashin’ Naidu pictures a veiled Muslim beauty. The life of a veiled woman is full of ease and leisure affluence and luxury because it is screened from the usual temptations of the world. Nobody can see the radiant beauty of her face and her girdles and fillets shine “like changing fire on sunset seas.” With a woman’s tenderness and a poet’s insight describes the ‘Pardah Nashin’ in a musical beauty. Vivid colour effects are created through the verbal beauty of the poetess. She says-

“From thieving light of eyes impure,
 From coveting sun or wind’s caress,
 Her days are guarded and secure...
 Like jewels in a turbaned crest,
 Like secrets in lover’s breast.”

Naidu achieves remarkable success in her handling of Indian tradition and imagery. She is swept forward by a rush of poetic energy. Her imagery is lyrical as it is not a product of laborious thought but a spontaneous growth of poetic impulse. In fact, the lyric proper is the product of a swift momentary and passionate impulse suddenly awaking the poet into a vivid life, seizing upon the poet and setting him on fire. It is a short lived fire, but it completely possesses the poet as long as it lasts. All the lyrics of Naidu are full of the joys of spring, the rapture of love, swift impulsive thoughts, sweeping into emotions formed themselves into lyric songs.

Hari Mohan Prasad's comment regarding her poetry is worth quoting. He says, "The fascinating appeal of the *gazel* and the *thumri* is also ingrained in her lyrics."

Naidu's 'Folk Songs and Indian Folk songs, depict multitudinous phases of Indian life and some of them are fast vanishing with the advancement of industrialization and materialism. They are musical album of Indian life. Palanquin Bearers, Wandering singers, Indian Weavers, corn Grinders, Indian Dancers, etc. are colorful pictures of Indian Life. All these lyrics are characterized by picturesqueness which reminds us of the beauty singer Keat's poetry.

Conclusion:

As a lyricist Sarojini Naidu occupies an important place in Indian English poetry. As a narrative and descriptive poet her lyricism is incomparable due to the pointed intensity of the sounds which descend from her mysterious genius. Before her, no other Indian English poet was so spontaneously lyrical. Emotional intensity is the basic feature of her lyrics. Her lyrics have a surprising spontaneity and they are unequalled for their music. The twain notes of joy and sadness run over her lyrics, but they are never pessimistic. They reveal Naidu's boundless love for life.

Naidu's lyrics have a wide variety of themes from nature to life and death. Her love lyrics bear the note of her personal experiences and have autobiographical interest. Joys and sufferings of love become musical in her lyrics. A passionate yearning for the fulfillment of love characterizes in many lyrics. They tell us about her deep and passionate love for Govind Rajalu Naidu with whom she fell in love and finally was married with him. Her latter lyrics are distinguished by a note of wistful melancholy which never mars her love for life. Sorrow predominates but her love of mankind and life is not frozen. Her lyrics are unrivalled for her metrical skills and craftsmanship. She has skillfully adapted the tunes of Indian folk songs in her songs written in English. This is her rare achievement and the excellence and perfection she imparted to them is unique in the Indian English Lyrical poetry. She uses typical Indian local vernacular cries and phrases like 'Ram re Ram', 'Allah ho Akbar!' and words like 'papeeha'. Her lyric has radiant diction and faultless technique with deep intellectual quality. She is a lyricist of eminence in the entire range of Indian English poetry.

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Involvement Of Women Scientists In The Researches

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Inventions in Radioactivity

Introduction

Radioactivity (also known as nuclear decay, or nuclear radiation) is the process by which an unstable atomic nucleus loses energy by emitting radiation, such as an alpha particle, beta particle with neutrino or only a neutrino in the case of electron capture, or a gamma ray or electron in the case of internal conversion.

Scope In Current Days

- Although scientists have only known about radiation since the 1890s, they have developed a wide variety of uses for this natural force. Today, to benefit humankind, radiation is used in medicine, academics, and industry, as well as for generating electricity.
- We can use Radioactivity tracers are in the medical field and also in the study of plants and animals.
- Radiation is used and produced in nuclear reactors, which controls fission reactions to produce energy and new substances from the fission products.
- Radiation is also used to sterilize medical instruments and food.
- Radioisotopes have found extensive use in diagnosis and therapy, and this has given rise to a rapidly growing field called nuclear medicine.
- Research in the Earth sciences has benefited greatly from the use
- of radiometric-dating techniques, which are based on the principle that a particular radioisotope (radioactive parent) in geologic material decays at a constant known rate to daughter isotopes

Some women scientists in radioactivity and their research.

Marie Curie

Marie Sklodowska Curie (November 1867 – 4 July 1934) was a Polish and naturalized-French physicist and chemist who conducted pioneering research on radioactivity. She was the first woman to win a Nobel Prize, the first person and only woman to win twice, the only person to win a Nobel Prize in two different sciences, and was part of the Curie family legacy of five Nobel Prizes. She was also the first woman to become a professor at the University of Paris, and in 1995 became the first woman to be entombed on her own merits in the Pantheon in Paris.

History of discovery

- Radioactivity was discovered in 1896 by the French scientist Henri Becquerel, while working with phosphorescent materials.
- These materials glow in the dark after exposure to light, and he suspected that the glow produced in cathode ray tubes by X-rays might be associated with phosphorescence. He wrapped a photographic plate in black paper and placed various phosphorescent salts on it.
- All results were negative until he used uranium salts. The uranium salts caused a blackening of the plate in spite of the plate being wrapped in black paper. These radiations were given the name "Becquerel Rays".
- At first, it seemed as though the new radiation was similar to the then recently discovered X-rays. Further research by Becquerel, Ernest Rutherford, Paul Villard, Pierre Curie, Marie

Curie and others showed that this form of radioactivity was significantly more complicated.

- It soon became clear that the blackening of the plate had nothing to do with phosphorescence, as the blackening was also produced by non-phosphorescent salts of uranium and metallic uranium. It became clear from these experiments that there was a form of invisible radiation that could pass through paper and was causing the plate to react as if exposed to light.
- The early researchers also discovered that many other chemical elements, besides uranium, have radioactive isotopes. A systematic search for the total radioactivity in uranium ores also guided Pierre and **Marie Curie** to isolate two new elements: polonium and radium. Except for the radioactivity of radium, the chemical similarity of radium to barium made these two elements difficult to distinguish.
- Marie Curie discovered radioactivity, and, together with her husband Pierre, the radioactive elements polonium and radium, while working with the mineral pitchblende.
- Fascinated with the work of Henri Becquerel, a French physicist who discovered that uranium casts off rays weaker than the X-rays found by Wilhelm Conrad Roentgen, Marie Curie took his work a few steps further. Curie conducted her own experiments on uranium rays and
- discovered that they remained constant, no matter the condition or form of the uranium. The rays, she theorized, came from the element's atomic structure. This revolutionary idea created the field of atomic physics.

Curie herself coined the word "radioactivity" to describe the phenomena.

Marie and Pierre Curie's study of radioactivity is an important factor in science and medicine. After their research on Becquerel's rays led them to the discovery of both radium and polonium, they coined the term "radioactivity". research on the penetrating rays in uranium and the discovery of radium launched an era of using radium for the treatment of cancer. Their exploration of radium could be seen as the first peaceful use of nuclear energy and the start of modern nuclear medicine.

X-ray and later Research

- When World war I broke out in 1914, Curie devoted her time and resource to helping the cause. She championed the use of portable X-ray machines in the field ,and these medical vehicles earned the nickname "Little Curies".
- After the war, **Curie** used her celebrity to advance her research. She traveled to the United States twice in 1921 and in 1929 to raise funds to buy radium and to established a radium research institute in Warsaw.
- Awards, honours, and tributes:
 - Nobel Prize in Physics (1903, with her husband Pierre Curie and Henri Becquerel)
 - Davy Medal (1903, with Pierre)
 - Matteucci Medal (1904, with Pierre)
 - Actonian Prize (1907)
 - Elliott Cresson Medal (1909)
 - Nobel Prize in Chemistry (1911)
 - Franklin Medal of the American Philosophical Society (1921)

Lise Meitner

- **Lise Meitner** (7 November 1878 – 27 October 1968) was an Austrian- Swedish physicist who worked on radioactivity and nuclear physics.
- **Meitner** and Otto Hahn led the small group of scientists who first discovered nuclear fission of uranium when it absorbed an extra neutron; the results were published in early 1939.
- **Meitner** and Otto Frisch understood that the fission process, which splits the atomic nucleus of uranium into two smaller nuclei, must be accompanied by an enormous release of energy.
- Nuclear fission is the process exploited by nuclear reactors to generate heat and, subsequently, electricity.
- This process is also the basis of the nuclear weapons that were developed in the U.S. during World War II and used against Japan in 1945.
- In the first part of World War I, she served as a nurse handling X-ray equipment.
- She returned to Berlin and her research in 1916, but not without inner struggle. She felt in a way ashamed of wanting to continue her research efforts when thinking about the pain and suffering of the victims of war and their medical and emotional needs.



Lise Meitner and Otto Hahn in their laboratory

- In 1917, she and Hahn discovered the first long-lived isotope of the element protactinium, for which she was awarded the Leibniz Medal by the Berlin Academy of Sciences.
- In 1922, she discovered the cause of the emission of electrons from surfaces of atoms with 'signature' energies, known as the Auger effect.



Nuclear fission experimental setup, reconstructed at the Deutsches Museum, Munich.

Awards, honours, and tributes:

- Lieben Prize (1925)
- Max Planck Medal (1949)
- Otto Hahn Prize (1955)
- Wilhelm Exner Medal (1960)
- Enrico Fermi Award (1966)

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A Case Study of Leadership Style of Smt. Asha Jain and in Gnat Foundry Pvt. Ltd., Kolhapur

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Abstract

The leadership is an art of getting things done through others to achieve the target. It is a style to put efforts of all people towards organizational goals. All these can be possible to a foresighted leader who will be regarded as the leader in the present LPG era. We find an ideal case of Asha Jain, the Director of Gnat Foundry Pvt. Ltd. She is leading 500 employees with her unique leadership style. She brought her unit out of worldwide recession (2008-2011), when some foundry units were in loss and few units were closed. Further, she established another unit named Yashaswi Foods and Products Pvt. Ltd. in such a critical situation in 2009 and also succeeded in it. The exclusive feature of this unit is 40 imprisoned women labourers out of 160. She started this unit with purely social responsibility under which she has tried to empower the effluent women's. She started as a founder, a Rotary Club of Gargi, - a branch of Rotary Club in 2007. She is also a founder president of Jain International Women Organisation (2010). Aim of all this organization is to empower women – socially, economically as well as educationally. Considering the uniqueness of her working at industrial and social level, the researchers have decided to study the leadership style of Asha Jain as a case study. This study will bring out the unique features of successful leader which will be regarded as roadmap to others.

Keywords : Leadership, Leadership style, Foundry, Roadmap

Introduction

Men are the most important components of an organization. The success of an organization depends upon successful utilization of manpower resources. It can be effectively done in two ways:

1. by exercising authority vested in it and
2. by winning whole hearted cooperation of the people

Out of these, the second alternative is more effective in motivating the behavior of the people. It is possible only if one becomes their leader to influence the behavior of the people in right direction.

Leadership is an indispensable activity which every leader has to perform for directing the people working under him. A leader must be able to lead the group working under him for inspiring group efforts for the accomplishment of the organizational goals. A good leader achieves maximum cooperation from the group members by providing two way communication and motivating them. He also coordinates the activities of the group members by reconciling their individual goals with the organizational goals.

Every community or society is in need of sound and healthy persons to guarantee its proper progress and development. The main factor in this regard, is the role of women especially as virtuous wives and affectionate mothers in strengthening the family and firming up the foundations of the society. It is the faith and piety that insightful influence team and even society. The Leadership of women strengthens the family environment, love, affection and dignity. So, we selected dynamic personality of Asha Jain, a renowned industrialist and a famous social worker of Kolhapur District, State Maharashtra, India, for studying her qualities of leader and leadership style.

Definitions

1. Leader

- According to Louis A. Allen, “A leader is one who guides and directs other people. A leader gives the efforts of his followers a direction and purpose by influencing their behavior.”¹
- According to Robert Dubin, “The leader is expected to play many roles and, therefore, must be qualified to guide others to organizational achievement and must also be capable of interpersonal relations.”²

Leadership

- According to Theo Haimann, “Leadership is the process by which an executive imaginatively directs, guides and influences the work of other in choosing and attaining specified goals by mediating between the individuals and the organization in such a manner that both will obtain maximum satisfaction.”³
- According to Peter F. Drucker, “Leadership is the lifting of man’s vision to higher sights, the raising of man’s performance to higher standard, the building of man’s personality beyond its normal limitations.”⁴

2. Leadership Style

- The leadership style in a particular situation is determined by the leader’s personality, experience and value system, nature of followers and nature of environment.⁵
- The leadership styles are also known as leadership techniques. „Leadership Styles“ can be defined as the patterns of behavior which, a leader adopts in influencing the behavior of his followers (sub-ordinates) in context of the organization.”⁶

Types of Leadership Styles

There are different ways in which leaders approach people to motivate them. If the approach emphasizes rewards, the leader uses positive leadership. If the approach emphasizes penalties, the leader is applying negative leadership. Negative leaders should be called bosses rather than leaders. There are three classes of supervisory techniques – autocratic, participative or consultative and free-rein and corresponding to these three techniques, there are three management styles – autocratic, democratic and laissez-faire.

1. Autocratic or Authoritarian leadership

An autocratic leader centralizes power and decision-making in himself. He gives orders, assigns tasks and duties without consulting the employees. The leader takes full authority and assumes full responsibility. Autocratic leadership is negative, based on threats and punishment. Subordinates act as he directs. He neither cares for their opinions nor permits them to influence the decision. He believes that because of his authority he alone can decide what is best in a given situation. Autocratic leadership is based upon close supervision, clear-cut direction and commanding order of the superior. It facilitates quick decisions, prompt action and unity of direction. It depends on a lesser degree of delegation. But too much use of authority might result in strikes and industrial disputes. It is likely to produce frustration and retard the growth of the capacity of employees. The employees work as hard as is necessary to avoid punishment. They will thus produce the minimum which will escape punishment. This leadership style is less likely to be effective because (i) the new generation is more independent and less submissive and not amenable to rigid control; (ii) people look for ego satisfactions from their jobs and (iii) revolution of rising expectations changed the attitude of the people.

2. Democratic or Participative or consultative leadership

Participative or democratic leaders decentralize authority. It is characterized by consultation with the subordinates and their participation in the formulation of plans and policies. He encourages participation in decision-making. He leads the subordinates mainly through persuasion and example rather than fear and force. Sometimes the leader serves as a moderator of the ideas and suggestions from his group. Taylor's scientific management was based on the inability of the ordinary employees to make effective decisions about their work. Hence the decision-making power was vested with the management. But recent studies indicate the need for participation by subordinates. The modern trend favors sharing the responsibility with the employees. This will foster enthusiasm in them. The employees feel that management is interested in them as well as in their ideas and suggestions. They will, therefore, place their suggestions for improvement. Advantages for democratic leadership are as follows: (i) higher motivation and improved morale; (ii) increased co-operation with the management; (iii) improved job performance; (iv) reduction of grievances and (v) reduction of absenteeism and employee turnover.

3. The Laissez-faire or Free-rein leadership

Free-rein leaders avoid power and responsibility. The laissez-faire or non-interfering type of leader passes on the responsibility for decision-making to his subordinates and takes a minimum of initiative in administration. He gives no direction and allows the group to establish its own goals and work out its own problems. The leader plays only a minor role. His idea is that each member of the group when left to himself will put forth his best effort and the maximum results can be achieved in this way. The leader acts as an umpire. But as no direction or control is exercised over the people, the organization is likely to flounder. An experiment conducted among Boy Scout Clubs of the USA in 1940 shows autocratic leadership is likely to rouse antagonism in the group and produce hostility towards the leader. In democratic groups, the absence of the leader made little difference, while in autocratic groups productive work dropped to a minimum, when the leader was out of the room. Democratic leadership is more likely to win the loyalty of the group. The laissez-faire groups also developed friendly approaches to the leader as in the democratic group. But suggestions from the groups were very low and they were also less productive.

Objectives of the study

1. To study the leadership qualities of the proprietor
2. To study the leadership style of the organization

Profile of Asha Jain and her contribution



Asha Jain born on 04th Dec. 1959. Her educational qualification is B.Com with first class. She belongs to well educated and financially sound Gadhi family. She married to Shri. Surendra S. Jain, C.A., L.L.B and has two sons. Both have completed B.E. , M.B.A.

She started her career as founder Executive Director of Gnat Foundry Pvt. Ltd since 1990. Then in 1992 she started Yashvi Food Products Mfg. Pvt. Ltd.. Kolhapur for empowerment of womens whom spouse are working in Gnat Foundry. She is also founder Secretary of Rotary Club of Gargi, since its inception. She is president of Jain International Women organization, Kolhapur Chapter till date. She is one of the prominent founder member of Art of Living, Kolhapur branch. She has lot of qualities of dynamic leader and she favors democratic participative leadership style. Due to these qualities and aspiration, she is one of the successful industrialist and prominent social worker of South Maharashtra.

She is recipient of various awards by well known organizations

- Best Mahila Udhojag from Shirolu Manufacturers Association, Kolhapur
- Yashsvi Mahila Udhojika from Maharashtra Pradeshik Marwadi Yova Manch.
- Best President from Rotary Club
- Best Secretary from Rotary Club
- Best Administrator from Rotary Club
- Six awards from other prominent organization.

➤ **Gnat Foundry Pvt. Ltd**



Gnat Foundry Pvt. Ltd established in 1990 is manufacturer of graded casting . She is a executive director of this unit. Gnat Foundry has 500 employees and it has production capacity of 1200 mt tones per month. Actual production capacity used is of 800 mt tones per month. This unit sales their final product to internal and external market. At the time of recession in foundry industry all over the world (2008-2011), she led her unit very effectively. When other foundries were in loss and somewhere closed, her Gnat Foundry in Kolhapur was survived. All credit of this goes to dynamic leadership style of Asha Jain.

Net profit of this unit of last 5 years is as follows-

Sr. No.	Year	Net Profit in Lacs
1	2014-15	25.10
2	2015-16	27.15
3	2016-17	26.00
4	2017-18	28.20

Yashsvi Food Products Mfg. Pvt. Ltd.

Asha Jain is founder Chairmen and Managing Director of this unit, which is established in 2009. This unit produces „Papad and Sanitary napkins“. About 120 women’s workers from weaker sections of society are working. Also 40 women’s who are imprisoned in Kalamba Jail produces „Papad“ for this unit. Final products are sold in the market with very low profit margin. Sanitary napkins are sold all over Maharashtra and in Tamilnadu. The State government is the main customer for this unit. This unit had Rs.3.10 lacs of net profit in the year 2015-16 and Rs.3.70 lacs of profit in 2016-17. The aim of unit is to bring the awareness among girls and women from weaker sections of society about good hygiene by using sanitary napkins in the light of this unit manufacture sanitary napkins. This unit distributes certain quantity of sanitary napkins as free samples and arrange seminars and workshops for girl students in school and colleges about the awareness of physical hygiene as a social responsibility.

Rotary Club of Gargi

This is one of the branch of Rotary Club. It was started in 2007 in Kolhapur. Asha Jain is founder secretary of this club. It is a social club of professional women’s. All social activities of Rotary club are carried out through Rotary Club of Gargi

Jain International Women organization

A branch of this organization was started in 2010 in Kolhapur. Asha Jain is founder president of Kolhapur Chapter from its opening till today. Aim of this organization is to empower Jain women and to, provide income source, and improve educational, social and economical level of the women in the Jain community.

She acts as an ideal social worker. She performs social duties very honestly and by heart. She works at various prestigious levels

Research Methodology.

The present research study is based on primary data. The primary data is collected through the structured interview of the officers top, middle and low level management in the Gnat Foundry Pvt. Ltd., Kolhapur. The researcher informally discussed with them regarding the leadership qualities and leadership style. Researcher randomly selected 5 officers, from top management, 10 from middle level and 10 from low level management from Gnat Foundry Pvt. Ltd. as sample. The secondary data was used wherever necessary. The data collected was interpreted and analyzed.

Data Analysis and Interpretation

As per the discussion with officers and from analysis of responses collected through questionnaire following results are found.

Table 1 : Leadership style in the organization

Leadership Styles	Free-rein	consultative	autocratic	mixed
Opinions of respondents	12 %	52 %	8%	28%

Table 2 : Responses of respondents to Questionnaire

Sr.No.	Questions	Mean	SD	CV
1	Freedom to express your opinions, ideas, suggestions	3.84	3.53	9.19
2	Opportunity to involve in decision making process	3.72	3.08	8.27
3	Participate in important, strategic, long term decision making process	3.28	1.58	4.81
4	Full freedom for taking day today, ordinary, work relating decision	4.04	4.12	10.19
5	Chance to express opinion on new complicated problems before organization	3.08	0.707	22.95
6	Proper delegation of authority	4.08	4.52	10.61
7	Motivated to participate in decision making process	4.16	4.52	11.07
8	Motivated to Express new ideas suggestions to improve efficiency	3.88	4.63	11.93
9	Get any prizes for expressing new ideas	9.88	3.53	9.09
10	Are you satisfied about leadership style used in your organization	3.76	3.53	9.09
11	Leadership style helpful in improving creativity in officers	3.88	3.53	9.28
12	Offices are willingly ready for participating in decision making process	4.04	4.12	10.19
13	Get guidance, cooperation to take proper decision.	3.28	1.58	4.81

1. From the above table it reflect that 52% respondents says that consultative leadership style is used in the organization. Next to that mixed leadership style is used. Very low percentage i.e. only 8 % respondents say that autocratic leadership style is used in certain situation. It means in this organization consultative style of leadership helps to motivate the employees to increase their efficiency.
2. In this organization employees got freedom to express their opinion, ideas, suggestion. The mean value is 3.84 which is very close to moderately agreed. Hence, in this organization employee has freedom to express their suggestion. The value of c.v. shows less variations in expressing their ideas, suggestion etc
3. From the above table the value of mean is 3.72 which is close 4 i.e. moderately agreed. It means employees get more opportunities to involve in decision making process. The value of c.v. (coefficient of verification) shows less variations. It means in this organization employees are involved in decision making process.
4. Table no. 1 shows that participation of officers, managers etc. in strategic and long term decision making. Its mean value is 3.28 it means only upper level managers are involved in strategic and long term decision making. The value of c.v. is 4.81 which shows there is higher variation in participation.
5. The mean value is 4.04, which shows that there is full freedom for taking day to day ordinary decisions. The value of mean is very close to moderately agreed. The value of c.v. shows there are less variation it mean in day to day matters. Managers did not interfere.
6. The mean value shows that get chance to express opinion about complicated problem before organization. The mean value is 4.04, which is higher than moderately agreed value. The coefficient of variations shows that there are variations in getting chance to express their opinion on complicated problem. It mean some managers get chance and some are not getting chance
7. Managers and officers and superiors has delegated authority in the organization, because the mean value is 4.08, which is above moderately agreed. It means there is proper delegation of authority in the organization. In delegation of authority there are less variations because the value of c.v. is small i.e. 10.19
8. Superiors, officers and managers are motivated to participate in decision making process of the organizations because the value of mean is 4.16, which above moderately agreed value. It means organization as well as leaders always motivate the employees. In motivating employees to participating employees in decision making. The value of coefficient of variation is 11.07 which shows low variation. It mean officers are motivated to participate in decision making.
9. The mean value is 3.88 of motivations to express ideas, suggestion to improve efficiency which is very close to moderately agreed value i.e. 4. It means leadership of the organization is motivating the employees to express ideas, suggestion for improving efficiency. Coefficient of variation (i.e. 11.93) which reflects that leadership always motivating employees to express their suggestion, ideas to improve efficiently.
10. Superiors, officers and managers get prizes for expressing new ideas, because the value of mean is 3.88 which is very close to moderately agreed i.e 4. The value of c.v. depicts there is no much variations among employees in getting prizes for expressing new ideas.
11. All the employees are satisfied about leadership style used in the organization because the mean value is 3.76 which is very close to moderately agreed value i.e 4. Also there are less variation about leadership style, which is used in the organization.
12. Leadership style is very helpful in improving creativity among officers because the value of mean 3.88 which very close moderately agree value is 4. Also the value of c.v. is 9.28 which reveals that there is low variations about leadership style. It means in the organizations leadership style is useful for creativity among employees.

13. The mean value is 4.04 which shows that officers are willingly ready to participate in decision making process. The value of c.v. is also very low i.e. 10.19 which expresses willingness for participating.

14. Owner and their officers provides guidance and co-operations for taking proper decisions. The mean value is 3.28 which is above the neutral value is 3. The value c.v. is very low, it means employees get proper guidance and cooperation from top management.

Conclusion

The leadership and their style of leadership is very helpful motivating the employees, for creating improvement in efficiency and creativity among employees of the organization. It means organizations leadership style is very good from organizations and employees point of view

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Allegorical Shades of 'Mary' in J.R.R. Tolkien's works**Ruturaj Kuldeep**

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Abstract

A visibly good similarity binds Bible and juvenile literature of J.R.R. Tolkien. It can be termed as allegorical. He pens Catholicism. Allegorical plot, allegorical quotes, or allegorical characters born out as an implication. Less significant female existence in Bible promotes 'Mary' as an indispensable entity. She has been idealised as a mother and daughter than a partner. Tolkien modals it for his female leads to picture the expected womanhood by religion. It is always difficult to picture a woman. The famous Canadian persona Margaret Atwood said, "In Tolkien, there are hardly any women at all, only two, but three if you count the spider, which I do. With a name like Shelob you really can't miss it," in an annual meet of Book Riot Live in New York. Tolkien's are the white male heroes to accomplish quest of 'save the world'. Whereas the females are invisible on the canvas of 'Middle-earth'. The few references to the female integrity are impotent to view the reproduction. He abducted leaves of womanhood collocated in 'Mary', and cloned species in his Christian works. They are the allegorical shades of 'Mary'.

Keywords : Christian Allegory, Bible, Mary, Catholicism, religion, clone

Tolkien respects his mother like a saint, as her contribution in his upbringing is significant. Her sacrifice is the same sacrifice as like of Mother Mary. In his life, he was in such circumstances where Catholicism was a way of living. This made him a strict follower of Christianity. His religion was his passion. It was of superficial status. It was an indispensable part of his life. This influenced his way of thinking. It kept him rolling. His religion is depicted in every word that he had produced. It made him to spread at his best. The technique that helps in such conditions is allegory. For Tolkien it is a Christian Allegory. A quote by Carl R. Rogers-

"What is most personal is most universal"

proves it right that the Tolkien's works are more personal as they are more universal. Lord of the Rings; The Hobbit and Silmarillion are universally accepted works.

Christian allegory is made up of various elements. Use of mythical characters is one of them. Tolkien's works have very few female characters. However, all of them are mythical. Their myth itself is the carrier of allegory. Lúthien, Galadriel, Eowyn of Rohan, Arwen and Shelob the Spider are the most important female characters created by Tolkien with Marian shades in them. All these characters are constructed with Marian charm. All are exquisitely beautiful. Their beauty is divine. Virgin Mary is considered as a role model for womanhood. Religion expects woman in this way. She presents the religiousness of women. Her shades will be of intellect, devotion, and the holiness. All of the above are the shades of Virgin Mary.

Galadriel's denial of offered ring makes her exceptional. She is of divine patience. Her introspective beauty and divine peace is drawn on Mother Mary. She is goddess to Frodo, a rescuer to Sam and Mentor to a mentor, Gandalf. The Ring's quality of making anybody its slave falls short to her. The Ring stands for the worldly temptation of evil. Surprisingly, all the male figures fall prey to the mirage of the Ring but Galadriel stands apart. The only figure who remains devoted is female. This sacrifice of her reminds the Virgin Mary's sacrifice for greater good. Sacrificing for greater good is the Christian moral broadly highlighted by Virgin Mary. Galadriel qualifies the test of sacrifice and devotion as like Virgin Mary. Galadriel carries enormous amount of wisdom and intelligence but her words of remaining the 'Ancillary Domini' makes her the look like one of the allegorical shades of **Virgin Mary**.

The remembrance of Mary with Christmas is altogether a tribute to holiness of the figure. "Mary Christmas" are not only the words to wish on the occasion but it carry the purity of the holiness. The Christmas scenery consists lots of gifts, sweets and a Christmas tree glittering with

stars. On this day, every Christian invokes Mary. We find this invocation in Sam's call for 'Elbereth' when passing by Watchers of Cirith Ungol, in *The Two Towers*. She is Varda who shoulders the creation of the World with Illuvatar. She is also called as 'Githoniel' who creates stars by which the occupants of the Middle-earth awake. She is the one of the allegorical shades of Mary who stands for the quality of enlightenment. Elbereth stands for the divine beauty. This beauty is driven by providence. The residents of Middle-earth evoke Elbereth-

Snow-white! Snow-white! O Lady clear! O Queen beyond the Western Seas!

O Light to us that wander here Amid the world of woven trees! Gilthoniel! O Elbereth!

St. Thomas was one of the Tolkien's influences. He says, "All being comes to all beings from the (divine) beauty. Now, splendour belongs to the account of beauty," which supports that divine beauty brings harmony and splendour. Tolkien's religion has dissolved in the text in the same way divine beauty is an omnipresent as providence. She is not Virgin Mary but she is one of the shades of her divinity. She rests in the west and so all the occupants long for the West. The divine beauty is in ultimate mercy. It cannot be easily created but Frodo & Bilbo shows mercy to Gollum for the future promise. Gandalf advocates the mercy, which becomes a carrier of destruction of the Ring at Mount Doom. This mercy is from Elbereth as what wins in the end is mercy and mercy is the answer to mercy. It shines with the stars, which are feminine and emblem of Elbereth but the Sun, which is masculine.

Arwen is tranquil, serene, and clam personae. She is the granddaughter of Galadriel. She is in support with the future king as Mary stands for Jesus, the future protector of the world. The marriage of Arwen to Aragorn raises a question about immortality. Tolkien takes very good use of immortality concept as here he decorates that with a female i.e. Arwen rather a male King Aragorn. Arwen is an Elf (an intellectual community) who on her own decides to marry a human by denying an advice of a wise father. She has love that has formed out of 'part of a whole'. There is love between two unequal but equally capable entities as an outcome of Marian piety. Her choice of acceptance of mortal love than being an immortal shows value of mortality. Death is a gift to humankind for its resurgence.

Woman is shown more powerful than a man is. The theme of reciprocal dependency of mortality on immortality and vice-versa is ornamented by making female character more important than their male counterpart makes. Luthien is shown as an immortal to Beren, a human. She has prominence. This trick shows two things- first the decision of getting together is to see immortality in feministic approach and second allegoric representation of immortality of Marian piety. Virgin Mary accepts the proposal to be a virgin mother to Jesus, informed by angel Gabriel, without hesitation. She considered it as an act of holiness. It can be her blind faith in God. Christianity preaches such holiness as shown by Virgin Mary. God is immortal whereas Virgin Mary a mortal human being. She stands as a mediator between God's son and the sufferers. In the same way, Luthien is immortal whereas Beren is mortal. Here again sacrifice is given by a female for the betterment of others. Females take the decisions in both conditions. It shows the superiority given to the females. The immortality is allegorised in Luthien. She faces the world and plays an important role in raising the human race.

Character of Éowyn, shield-maiden of Rohan, advertises the warrior's qualities. She disguises as a man and fights against the Sauron forces. She is stout, bold & confident. Her decision to die in a battle reminds old English poetry. Marion Zimmer Bradley has stated- "Éowyn does not want Aragorn so much as she wants to be Aragorn". She likes Aragorn. She allegorises the life-long struggle of Mary who lives her life with no expectations from his God gifted son. She is mother to Jesus but very little chance to enjoy her motherhood. Son of God is with you but treatment is rational. Eowyn is with Aragorn the king but the treatment is rational. She sacrifices herself for the people of Rohan and for the love of Aragorn.

Mary's call for holiness still echoes. She stands for intelligence, freedom and faith. She is the ideal model for the women in Christianity. She represents the four cardinal virtues- piety, purity, submission and domesticity. Tolkien takes note of all theses and picturises all his female characters

accordingly. His all the leading females are intelligent, free and faithful. They are piteous, submissive and domestic. It proves that they are the shades of Virgin Mary.

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मानवाधिकार एवं महिला सशक्तिकरण के विभिन्न आयाम

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गोरखपुर, उ प्र।

बीसवीं शताब्दी एक ऐसी शताब्दी रही जिसमें मानव अधिकारों की धारणा बहुत लोकप्रिय हुई। इसलिए पिछली शताब्दी को मानव अधिकारों की शताब्दी कहा जाता है यह धारणा उदारवादी-प्रजातांत्रिक देशों से लेकर समाजवादी देशों तक लोकप्रिय हो चुकी है। वर्तमान समय में व्यवहारिक स्तर पर सभी राज्य मानव अधिकारों की किसी न किसी धारणा में अवश्य विश्वास करते हैं।

मानव अधिकारों की धारणा का अर्थ है कि मानव समुदाय का प्रत्येक सदस्य मानवीयता के कारण कुछ मौलिक अधिकार रखता है। डेविड सेलबी के अनुसार, विश्व में प्रत्येक व्यक्ति मानव होने के कारण मानवाधिकारों का उपयोग करता है। मानवाधिकार कमाए नहीं जाते और न किसी के द्वारा किसी को दिए जा सकते हैं और न ही किसी समझौते द्वारा इनका निर्माण किया जा सकता है। इस प्रकार ये अधिकार प्रत्येक व्यक्ति से सम्बन्धित होते हैं।¹

दार्शनिक दृष्टिकोण से देखा जाए तो ये अधिकार 17वीं शताब्दी में विकसित प्राकृतिक अधिकारों की धारणा से ही प्रेरित है परन्तु 20वीं शताब्दी में इन्हे मानव अधिकार कहा गया क्योंकि वर्तमान समय में इन्हे मानवीय बुद्धि पर आधारित न मानकर मानवीय आवश्यकताओं पर आधारित माना जाता है²। साथ ही यह स्वयं एक सामाजिक साध्य है। इस प्रकार पारिभाषिक मतभेदों में उलझे बिना सामान्य शब्दों में यह कहा जा सकता है कि मानव अधिकार वह आधारभूत अधिकार है जो विश्व के किसी भी भाग में निवास करने वाले प्रत्येक व्यक्ति को मानवोचित गुण होने के कारण मिलने चाहिए। इस संदर्भ में, मानव अधिकार बिना किसी भेद-भाव के प्रत्येक व्यक्ति को न्यूनतम जीवन स्तर की गारण्टी देता है। फ्रांसिस फुकुयामा के अनुसार प्रत्येक व्यक्ति का सम्मान किया जाना चाहिए और यह विचार व्यक्तिगत गरिमा के ढांचे के पर्याप्त निर्णायक मानवाधिकार हैं।³

इसके अतिरिक्त, जे0एल0 मैकफरलेन ने मानवाधिकारों के ऐसे पांच विशेषताओं की व्याख्या की जो उसे अन्य अधिकारों से पृथक करते हैं— (i) सर्वव्यापकता (ii) व्यक्तिपरकता (iii) सर्वोच्चता (iv) व्यवहारिकता (v) कार्यान्वयन। साथ ही उसने इन पांचों विशेषताओं की विशद व्याख्या प्रस्तुत की है।⁴ कुल मिलाकर सामान्य शब्दों में यह कहा जा सकता है कि मानव अधिकार वास्तव में वे सुरक्षा कवच हैं जो व्यक्ति को हिंसा और अवज्ञा से बचाने का प्रयत्न करते हैं। वास्तव में मानव अधिकार राज्य के विरुद्ध अधिकार हैं— अर्थात् राज्य का कर्तव्य इन अधिकारों का सम्मान करना है। वास्तव में यह एक मानदण्ड है जिससे सरकार के कार्यों का लेखा-जोखा लिया जा सकता है।⁵

द्वितीय विश्वयुद्ध के पश्चात् हिंसा को रोकने और विश्व के पुनर्निर्माण के लिए मानवाधिकारों की घोषणा की गई तथा 1950-60 के दशक में मानवाधिकार मूलतः दो रूपों—नकारात्मक और सकारात्मक में विकसित होता दिखाई देता है। नकारात्मक अधिकार वे अधिकार हैं जो किसी देश की सरकार अथवा दूसरे लोगों पर कुछ बन्धन लगाते हैं जैसे राज्य के कानून के विरुद्ध कानून तोड़े बिना व्यक्ति को उत्पीड़ित नहीं किया जाएगा अथवा कानून के शासन में निहित सुरक्षा प्राप्त करने से रोका नहीं जाएगा। सकारात्मक दृष्टिकोण से मानव अधिकारों का अर्थ है कि केवल कानून के समक्ष समानता पर्याप्त नहीं है जीने के अधिकार का अर्थ है कि व्यक्ति को न्यूनतम आवश्यकताएं इस मात्रा में उपलब्ध हो कि वह अपने जीने को सार्थक कर सके। इसके अंतर्गत व्यक्ति विचार अभिव्यक्ति, शिक्षा के अधिकार इत्यादि कि मांग करता है – ताकि वह अपना सर्वांगीण विकास कर सके।

मानव अधिकारों पर संयुक्त राष्ट्र का घोषणा पत्र :-

अधिकारों की धारणा के लम्बे इतिहास में मानव अधिकारों का विचार द्वितीय विश्व युद्ध के बाद की देन है। आने वाले भविष्य में एक मानदण्ड स्थापित करने के लिए संयुक्त राष्ट्र संघ की सभा ने 10 दिसम्बर, 1948 को एक विश्वजनीय घोषणा प्रस्तुत की, जिसमें एक विस्तृत प्रस्तावना के अतिरिक्त 30 अनुच्छेद हैं। इसके अतिरिक्त 1950 में संयुक्त राष्ट्र सभा ने 10 दिसम्बर को प्रतिवर्ष विश्व मानवाधिकार दिवस के रूप में मनाने का निर्णय लिया है। इस घोषणा का ध्येय प्रत्येक राज्यों को यह प्रेरणा देना था कि वे मानवाधिकारों का संरक्षण करें।⁶

संयुक्त राष्ट्र की घोषणा पत्र में अन्य अधिकारों के साथ-साथ महिला अधिकारों के संरक्षण पर भी बल दिया गया है और 1992 में इससे सम्बन्धित एक प्रस्ताव महासभा में पारित हुआ।⁷ संयुक्त राष्ट्र जैसी वैश्विक संस्था के अतिरिक्त अंतर्राष्ट्रीय स्तर भी ऐसे अन्य संस्थाएँ हैं जो मानवाधिकारों की सुरक्षा को सुनिश्चित कराने में प्रयत्नशील है। ऐसी संस्थाओं⁸ में एमनेस्टी इंटरनेशनल (1961), ह्यूमन राइट्स वॉच (1978), यूएन वॉच (1993), विटनेस (1992), ग्लोबल राइट्स (1978) इत्यादि को सम्मिलित किया जा सकता है।

मानवाधिकार और भारत :-

जहाँ तक प्रश्न भारत में मानवाधिकारों के संरक्षण एवं संवर्धन से जुड़ा है, के समर्थन में यह तर्क दिया जा सकता है कि स्थायी शांति का आकांक्षी भारत संयुक्त राष्ट्र का एक सक्रिय सदस्य रहा है। मानवाधिकार सम्बन्धी संयुक्त राष्ट्र की सार्वभौमिक घोषणा को भारत ने प्रारम्भ से ही यथोचित सम्मान दिया है। भारत का संविधान उन सभी विचारों, आदर्शों, मूल्यों जैसी शब्दावलियों का व्यापक और विशद विवरण प्रस्तुत करता है, जिसका वर्णन मानवाधिकार के संयुक्त राष्ट्र चार्टर में है।

इस उपरोक्त संदर्भ में भारतीय संविधान का गहन विश्लेषण यह तथ्य उपस्थित करता है कि हमारे संविधान की प्रस्तावना का लक्ष्य वास्तव में समस्त विश्व के संविधानों के लिए प्रेरणा का स्रोत है। संविधान में मूल अधिकारों के अतिरिक्त कल्याणकारी राज्य के लक्ष्यों को भी समाहित किया गया है।

साथ ही साथ भाग-4 राज्य के नीति-निर्देशक तत्वों का उल्लेख करता है। संविधान के संतुलन इकाई के रूप में भारत का सर्वोच्च न्यायालय अपने कई महत्वपूर्ण निर्णयों में समय-समय पर मानवाधिकार की सार्वभौमिक घोषणा को उद्धृत किया है। इसके अतिरिक्त न्यायिक निर्णयों के माध्यम से उस लोकतांत्रिक भावना को पुष्ट करने का प्रयास किया गया जो वास्तविक रूप से समाजिक न्याय के प्रवर्तन में सहायक हैं और किसी भी प्रगतिशील राष्ट्र का एक अनिवार्य लक्षण भी है।⁹

भारत में मानवाधिकारों की क्रियाविधि :-

भारत में मानवाधिकारों के प्रवर्तन के विकास के क्रम में भारत सरकार द्वारा मानवाधिकारों की रक्षा और इस संदर्भ में जागरूकता के विकास के उद्देश्य से सितम्बर, 1993 में 'राष्ट्रीय मानवाधिकार' आयोग की स्थापना की गयी। आगामी वर्ष 1994 में एक अधिनियम पारित करके इसे और भी सुदृढ़ बना दिया गया। साथ ही 1994 के अधिनियम में ही राज्यों में मानवाधिकार आयोग और जिलों में मानवाधिकार न्यायालयों की स्थापना का प्रावधान है।¹⁰

राष्ट्रीय महिला आयोग (NCW) :-

राष्ट्रीय महिला आयोग महिलाओं के विशिष्ट मानव अधिकारों के हनन सम्बन्धी मुद्दों का एक शीर्ष कानूनी निकाय है। राष्ट्रीय महिला आयोग की स्थापना अधिनियम 1990 के अन्तर्गत 31 जनवरी, 1992 को हुआ। यह आयोग मुख्यतः मानवाधिकारों के हनन सम्बन्धी शिकायतों का पर्यवेक्षण करता है। लिंग समानता और विकास को लागू कराने वाले कानूनों की असफलता की छान-बीन करता है तथा महिलाओं के कल्याण को सुनिश्चित करता है। साथ ही समय-समय पर प्रस्तुत अपने रिपोर्टों में महिलाओं की स्थिति को सुधारने के लिए सुरक्षात्मक उपायों को प्रभावी ढंग से लागू करने की संस्तुतियाँ देता है।¹¹

महिला सशक्तिकरण की प्रक्रिया :-

सशक्तिकरण एक बहुआयामी प्रक्रिया है। यह महिला में इतनी जागरूकता लाती है कि वह अपनी शक्ति को प्राप्त करे एवं उसमें सामाजिक तथा आर्थिक संसाधनों पर नियंत्रण करने की क्षमता का विकास हो। इस प्रकार से सशक्तिकरण की प्रक्रिया महिलाओं को अपने जीवन को स्वयं निर्देशित करने के लिए प्रेरित करती है तथा घर एवं बाहर के निर्णयों में उसकी भागीदारी को बढ़ाती है।¹² यहाँ ज्ञातव्य हो कि सशक्तिकरण का अर्थ पुरुष प्रभुता के स्थान पर महिला प्रभुता को स्थापित करने का प्रयास नहीं है अपितु समानता के आधार पर एक सामंजस्यपूर्ण भागीदारी की माँग है। इसका मूल आशय संसाधनों तक महिलाओं की पहुँच को सम्भव बनाना है। अतः सशक्तिकरण का अर्थ केवल शक्ति अधिग्रहण से नहीं है अपितु इसमें शक्ति के प्रयोग की क्षमता को भी विकसित करना सम्मिलित है। इस दृष्टिकोण से महिलाओं को परावलंबन की भावना से मुक्त करना तथा उसकी हीन भावना को समाप्त करना ही वास्तविक अर्थों में सशक्तिकरण है। वहीं दूसरी ओर महिला को हाशिए से हटाकर समाज की मुख्य धारा में लाना एवं उनमें निर्णय लेने की क्षमता का विकास करना भी सशक्तिकरण की प्रक्रिया का सबसे महत्वपूर्ण चरण है। यदि समाज में नारी भयमुक्त अथवा सम्मान खोए बिना अपने लक्ष्य को प्राप्त कर सकें, उसकी अनिच्छा-इच्छा का परिवार एवं समाज के स्तर से सम्मान किया जाए, उसे अपने लिए अनुकूल अवसर प्राप्त हों, देश की प्रगति में उनका योगदान हो तब हम कह सकेंगे कि महिला सशक्त हो गई है। इस प्रकार से सफलता एवं सुयोग्यता नारी सशक्तिकरण की मुख्य पहचान है।

मानवाधिकार तथा महिलाएं :-

जाति, वर्ग, लिंग, भाषा, नस्ल इत्यादि के आधार पर शोषण एवं दमन के कारण महिलाओं की स्थिति अत्यंत दुःखद है। एक प्रकार से देखा जाए तो महिलाएं वर्तमान समय में दोहरे शोषण का शिकार होती हैं।¹³ ऐसा इसलिए कि आज महिलाएं उपभोक्ता, मैनेजर, वकील, डॉक्टर जैसी बहुआयामी भूमिका निभा रही हैं परन्तु फिर भी उनके अधिकतर कार्य को सरल और महत्वहीन समझा जाता है। उन्हें समान कार्य के लिए समान वेतन नहीं मिलता। साथ ही साथ घरेलू हिंसा एक अलग मार्मिक पहलू प्रदर्शित करता है। वहीं दूसरी ओर विकासवादी नीतियों, योजनाओं और समायोजन के उपायों में भी उनकी भूमिका को कम करके आंका जाता है भारत जैसे विकासशील देश में जहाँ कृषि अर्थव्यवस्था का आधार स्तम्भ है तथा कृषि तकनीक पुरुषों के अनुकूल है, वहाँ महिलाएं, श्रमिक के रूप में कम मजदूरी तथा निम्न स्तर का जीवन-यापन करने के लिए विवश हैं।¹⁴

जहाँ तक प्रश्न घरेलू हिंसा से जुड़ा है, विश्व के प्रत्येक भाग में महिलाओं के साथ घरेलू हिंसा एक सामान्य घटना है। वास्तव में देखा जाए तो महिलाओं को सिद्धान्त में तो समान अधिकार प्रदान किए गए हैं, परन्तु व्यवहार में उनके साथ भेदभाव बरता जाता है। भारत जैसे विकासशील देशों में महिलाओं में व्याप्त अशिक्षा तथा आर्थिक पिछड़ापन उनके शोषण को बढ़ावा देते हैं। जबकि ऐसे देशों में महिलाओं को कानूनन पुरुषों के समान ही मौलिक स्वतंत्रताएँ एवं अधिकार प्रदान किए गए हैं। गरीबी, वंचितता, पानी का अभाव, स्वच्छता की कमी, दूध की कमी इत्यादि तत्व पुरुषों से अधिक महिलाओं को प्रभावित करते हैं क्योंकि स्त्री को समाज में अनुमानतः पुरुष से अधिक भूमिका का निर्वाह करना पड़ता है। ILO की रिपोर्ट के अनुसार महिलाओं को पुरुषों से दोगुने घंटे तक कार्य करना पड़ता है, जबकि उन्हें सम्पत्ति में 1/10 भाग भी प्राप्त नहीं होता है।¹⁵

भारतीय संविधान और महिला मानवाधिकार :-

भारतीय दंड संहिता 1860 में महिलाओं के विरुद्ध किये गये अपराधों के लिए कठोर दंड की व्यवस्था है।¹⁶ धारा 354 में स्त्री की लज्जा भंग, धारा 366 में अपहरण, धारा 376 बलात्संग, धारा 398-क में निर्दयतापूर्ण व्यवहार तथा धारा 509 व 410 में स्त्री का अपमान करने को दंडनीय अपराध घोषित किया गया है। इसके अतिरिक्त महिलाओं की स्थिति को सुधारने के लिए कई अधिनियम भी पारित किए गए जिनमें दहेज निषेध अधिनियम-1991, हिन्दू उत्तराधिकार अधिनियम,-1956, पत्नी हिंदू विवाह अधिनियम, 1955, घरेलू महिला हिंसा अधिनियम 2005 इत्यादि प्रमुख हैं।

इसके अतिरिक्त महिला विषयक मानवाधिकारों को विभिन्न विधियों एवं न्यायिक निर्णयों में प्रयाप्त संरक्षण प्रदान किया गया है। बदलते परिवेश में संविधान में 12 वें संशोधन द्वारा अनुच्छेद 51 के अंतर्गत नारी सम्मान को स्थान दिया गया है और नारी सम्मान के विरुद्ध प्रथाओं के त्याग करने के आदर्श को अंगीकृत किया गया है।¹⁷

महिलाओं के प्रति हिंसा विश्वव्यापी घटना बनी हुई है, जिससे कोई भी देश, समाज एवं समुदाय मुक्त नहीं है। महिलाओं के प्रति भेद-भाव इसलिए विद्यमान है, क्योंकि इसकी जड़ें समाजिक प्रतिमानों एवं मूल्यों में जमी हुई हैं।¹⁸ वैसे तो महिलाओं के विरुद्ध हिंसा के कारणों को समाप्त किये बिना उसका पूर्ण निवारण सम्भव नहीं है, पर यदि पाश्चात्य एवं विकसित देशों पर दृष्टिपात करें तो ऐसा लगता है कि इसका कारण मानवीय संरचना एवं स्वभाव में अन्तर्निहित होने के कारण जड़ से इसका अन्मूलन संभव नहीं है।

भारत में महिला सशक्तिकरण : सम्भावनाएँ :-

भारत में महिलाओं के विकास के लिए शिक्षा, स्वास्थ्य, रोजगार इत्यादि के लिए प्रगतिशील कानूनों को बनाया गया है, परन्तु इन कानूनों के विलम्बकारी कार्यान्वयन के कारण सम्भावित परिणाम अब तक प्राप्त नहीं किये जा सकें हैं। अतः इस दिशा में अभी भी बहुत प्रयत्न किया जाना शेष है।

1. राजनीतिक शक्ति के साथ-साथ महिलाओं को आर्थिक रूप से भी शक्तिशाली बनाया जाना चाहिए। गाँवों में भू-स्वामित्व तथा राजनीतिक शक्ति के बीच महत्वपूर्ण सम्बन्ध है। उत्तराधिकार तथा वितरण द्वारा प्राप्त भूमि दोनों ही रूपों में महिलाओं को समान अधिकार मिलने चाहिए।
2. भारतीय संविधान के अनुच्छेद 23 में महिलाओं को प्रत्येक प्रकार के लैंगिक उत्पीड़न से संरक्षण प्रदान किया गया है। इस संदर्भ में सरकार ने महिलाओं की वैश्यावृत्ति को समाप्त करने के लिए "अनैतिक व्यापार अधिनियम" बनाया है, परन्तु फिर भी यह अनैतिक व्यवस्था विद्यमान है।
3. महिलाओं की नीति-निर्धारक संस्थाओं में भूमिका का निर्धारण किया जाना शेष है। महिलाओं तथा पुरुषों के बीच विद्यमान सामाजिक, आर्थिक तथा राजनीतिक असमानताओं को इन संस्थाओं की भूमिका के संबंध में समझने की आवश्यकता है तथा इन संस्थाओं को अधिक समान और न्यायिक रणनीतियों के सम्भावनाओं के आधार पर विकसित करने की आवश्यकता है।
4. भारत जैसे समाज में जहाँ नीतियों का निर्माण पुरुषों के समर्थन से होता है और स्त्री को नकारा जाता है। ऐसे समाज में सभ्यता की पुनर्चना के निर्माण में महिलाओं की भूमिका तथा सहयोग को समझना आवश्यक है।
5. लैंगिक उत्पीड़न के मामलों में राष्ट्रीय महिला आयोग की भूमिका सराहनीय रही है। किन्तु फिर भी ऐसे मामलों में बेबस पीड़ितों के लिए पुनर्वास की नई रणनीति बनाना अत्यंत आवश्यक एवं वर्तमान समय की मांग है।
6. महिलाओं को मानव अधिकारों का उपयोग करने हेतु सक्षम बनाना तथा उन्हें पुरुषों के साथ सामाजिक, राजनैतिक, आर्थिक, सांस्कृतिक और न्यायिक आदि सभी क्षेत्रों में आधारभूत स्वतंत्रता को समान रूप से भागीदार बनाये जाने का लक्ष्य अभी शेष है।
7. वर्ष 2001 में 'राष्ट्रीय महिला उत्थान नीति' घोषित की गयी थी तथा योजनाओं को प्रस्तावित किया गया था किंतु वर्तमान स्थिति यह है कि इनमें से अधिकांश योजनाएँ सफल रूप से क्रियान्वित नहीं की जा सकी हैं। इस दिशा में राजनीतिक एवं प्रशासनिक इच्छाशक्ति को जागरूक करना आवश्यक है।
8. वर्ष 2005 में पारित 'घरेलू महिला हिंसा अधिनियम' की प्रशासनिक और न्यायिक पर सक्रियता को बढ़ाने की आवश्यकता है।

इन उपरोक्त तथ्यों के अतिरिक्त सबसे महत्वपूर्ण विषय महिला शिक्षा एवं जागरूकता को विकसित करना महिला सशक्तिकरण का सबसे सबल पक्ष है।

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हिंदी कथा साहित्य में व्यक्त नारी चेतना

डॉ. पवन नागनाथराव एमेकर

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ता.देगलूर जि.नांदेड महाराष्ट्र

इस समस्त संसार में सबसे खुबसूरत जीव अगर कोई है तो वह नारी है। नारी की महता को अनेक लोगों ने अपनाया है। हमारे कुछ पुरातन रीतिरीवाजों के कारण महिला अनेक बंधनों में बंधी हुई नजर आती थी और आज भी कुछ अंशतक नारी पर कुछ निर्बंध हमे देखने तथा सुनने को मिलते ही हैं। हिंदी साहित्य संसार में नारी को लेकर काफी लेखन हुआ है। नारी जीवन के हर एक पहलू का वर्णन इस हिंदी साहित्य में हुआ नजर आता है। स्त्री विमर्श की महिला कथाकारों में उषा प्रियवंदा, राजी शेठ, मैत्रेयी पुष्पा, चित्रा मुद्गल, मेहरुनिसा परवेज, मन्नू भंडारी, मालती जोशी जैसी अनेक महिला कथाकारों ने नारी जीवन की समस्त व्यथा का यथार्थ चित्र प्रस्तुत किया है।

इस आधुनिक युग में महिला हर एक क्षेत्र में अपना योगदान दे रही है लेकिन कुछ ऐसी भी घटनाएँ आज घटित हो रही हैं कि, जिसके कारण आधुनिकता केवल एक दिखावा है क्या, इस तरह की एक सोच निकलकर आज सामने आ रही है। मैत्रेयी पुष्पा की कहानी 'फैसला' में यह बतलाया गया है कि एक नारी चुनाव तो लड़ सकती है लेकिन जब वह विजयी होती है तो उसे जिस पद पर बिठाया जाता है उस पद के अधिकार केवल नाम मात्र के लिए ही दिये जाते हैं। उसके अधिकारों का समस्त दुरुपयोग उसीके घर के पुरुष लोग करते हुए दिखाई देते हैं। कहानी की नायिका वसुमती जब गाँव की प्रधान बन जाती है तब सारा गाँव झुम उठता है। लेकिन जब गाँव के अहम बातों का फैसला करने की बात आती है तब वसुमती को इससे दूर रखा जाता है। एक बार जब अपने पति के विरोध को टुकराकर वसुमती गाँव के पंचायत में जाकर फैसला सुनाती है तब वसुमती का पति रनवीर उससे कहता है, "पंचायती चबूतरे पर बैठती तुम शोभा देती हो? लाज-लिहाज मत उतारों। कुल-परम्परा का ख्याल भी नहीं रहा तुम्हें? औरत की गरिमा आढ़-मर्यादा से ही है। फिर तुम क्या जानो गाँव में कैसे-कैसे धूर्त हैं?"¹

एक नारी को मिले अधिकारों का उपयोग अगर वह नहीं कर सकती है तो इस झुठे दिखावे का क्या फायदा जिसके कारण हम स्त्री-पुरुष समानता की बातें करते हैं। इसी प्रकार नासीरा शर्मा ने भी अपनी कहानियों के माध्यम से मुस्लिम समाज के महिलाओं की पीड़ा को प्रस्तुत किया है। 'पत्थर गली' इस कहानी की फरीदा अपने आपको एक पत्थर की मूरत मानती है। अपनी व्यथा का बखान करते हुए वह कहती है, "मैं पुरानी कहानियों की तरह शीशी में बंद करके रख दी गयी हूँ बल्कि वह शीशी समुद्र में फेक दी गयी है। लहरो से चपेट खाती शीशी के अंदर से सब कुछ देख रहीं हूँ परंतु हाथ-पैर फैलाकर तैर नहीं सकती।... बस पत्थर की मूरत की तरह बेहोश, इस दौड़ती भागती दुनिया में स्थिर खड़ी रहूँ और बस..."² लेखिका ने फरीदा के माध्यम से फरीदा जैसी हजारों महिलाओं की पीड़ा का प्रस्तुतीकरण किया है।

महिलाओं को अपना जीवन व्यथित करते समय अनेकसी समस्याओं का सामना करना पड़ता है। इन्ही समस्याओं में से एक है विधवा पुनर्विवाह। सुर्यबाला ने अपनी कहानी 'यामिनी' के द्वारा विधवाओं की समस्याओं का चित्रण किया है। कथा नायिका यामिनी के पुनर्विवाह में उसकी सासूमाँ बाधा बन जाती है लेकिन यामिनी इस बाधा को तोड़ने का प्रयास करती है। यामिनी कहती है, "अब तक सारी जिंदगी मैंने सबका ध्यान ही रखते हुए बिताई है। माँजी और अपनी ड्युटी बजाने में कभी किसी प्रकार की लापरवाही भी नहीं बरती... यहाँ तक इस ड्युटी से अगर अपने सुख-दुख नाम की भी कोई चीज होती है कभी ध्यान नहीं आया।"² नारी ने हमेशा से अपना सर्वस्व त्यागकर सभी को सुख देने का प्रयास

किया है। आज के इस आधुनिक युग में भी कई जगहों पर विधवा को पुनर्विवाह का अधिकार नहीं है। यह बात अत्यंत अशोभनीय है।

साहित्य में जो कुछ भी लिखा गया है वह तीनों काल को लेकर लिखा गया है। भविष्य, वर्तमान, भूतकाल इन तीनों कालोंको लेकर साहित्य ने मानव समाज को एक दिशा देने का कार्य किया है। मेहरुनिसा का उपन्यास 'कोरजा' इस बात का प्रमाण है। प्रस्तुत उपन्यास में एक पिता अपने बेटी की ओर शरीर सुख की बुरी दृष्टि से देखता है, जिसे हम बहुत बड़ा पाप समझते हैं। लेकिन आजके इस वर्तमान युग में भी ऐसे कुछ पापी हैं जो इस पाप को करते नहीं इतराते हैं। अपने बेटी से शरीर सुख की अपेक्षा रखनेवाला रहमानखॉ कहता है, "मैंने तुम्हारे लिए औरत पैदा की है, खाने के लिए परिन्दें और ऐश के लिए औरत! भई जैसे एक ही कमीज तीन दिन पहनों तो बदन काटने को दौड़ता है, वैसे ही एक ही औरत के साथ कुछ दिन रहलो, तो साला मुँह का मजा ही खराब हो जाता है।"³ इस प्रकार के बेहुदा लोग और बेहुदा बातों के कारण ही मानवी समाज को कलंकित होना पढ़ रहा है।

एक महिला को पुरुष की तुलना में मामूली सा क्यों समझा जाता है? स्त्री और पुरुषों को केवल कहने के लिए ही समान अधिकारों की बातें कही जाती हैं लेकिन वास्तव में महिला आज भी अनेक पीड़ाओं से जकड़ी हुई नजर आती है। आज भी इस 21 वीं सदी में नारी पुरी तरह से आजाद है, यह कहना अत्यंत कठिन सा होगा। एक नारी को निचला स्थान क्यों दिया जाता है इस बारे में अपने विचारों को स्पष्ट करते हुए एक विचारक सिमोन कहता है, "औरत में प्रजनन की क्षमता थी। यह क्षमता पुरुष के पास नहीं थी। औरत की यही विशेषता: उसकी दासता का मुल कारण बनी।"⁴ सिमोन के अनुसार अगर हम औरत की दासता का कारण इस बात को माने तो आज के विज्ञान युग में पुरुष भी बच्चों को जन्म दे सकते हैं ऐसी सुविधाओं की खोज की गई है, तो क्या पुरुष भी बच्चों को जन्म देने के लिए तैयार होंगे? बच्चों को जन्म देनेकी बात छोड़िये साहब हम पुरुष लोग बच्चों को जन्म देने की नसबंदी भी खुद नहीं करवालेते उसके लिए भी हम हमारे घर की औरतों को सामने कर उसकी नसबंदी कराते हैं। क्या यही समानता होगी, बिलकुल नहीं।

वास्तव में हमें कहानी पढ़नी और लिखनी बहुत अच्छी लगती है, पर खुद को जब कोई मुसिबत सहनी पड़े तो हम उसका पिछा छोड़कर भागने में विश्वास रखते हैं। नारी चेतना की दृष्टि से अगर हमें परिवर्तन लाने है तो हमें हमारी सोच बदलनी चाहिए। अगर कोई माँ-बाप अपने बेटी के बारे में गलत सोचते होंगे तो उसे हम क्या कहेंगे इस बात की चर्चा मुद्गल की कहानी 'लाक्षागृह' में हुई है। अपनी नौकरी पेशा लड़की की शादी करने के बजाय माता-पिता उसकी कमाई खाना चाहते हैं। सुन्नी जैसी लड़कियाँ अपने शक्ल-सूरत के कारण लड़को द्वारा टुकराई जाती हैं। माँ-बाप लड़की की शादी करने के बजाय गलत बातें करते रहते हैं। सुन्नी की माँ कहती है, "जिद्दी है, ब्याह के लिए तैयार नहीं होती। बिरादरी में पचासों लड़के देखे हमने, मगर इसकी ना तो ना।"⁵

हिंदी साहित्य की बहुतसी महिला लेखिकाएँ हुई जिन्होंने नारी चेतना के विचारों द्वारा नारी कल्याण का कार्य किया है। आज भी हमें कुछ गलत बातों से नारी की मुक्ति करानी है। महिला पीड़ाओं की चर्चा करते हुए कोंडपूडी निर्मला कहती है, "अगर हम प्रसुती गृह की बात करते हैं तो हमें मातृत्व हीन स्त्री कहते हैं। और अगर हम रोमांस की बात करते हैं तो लक्ष्मण रेखा पार करने की बात करते हैं।" इस प्रकार के गलत विचारों का प्रभाव जो हम बचपन से अपने बच्चों के मन पर कर रहे हैं वह अत्यंत गलत बात है।

हम सभी को अगर वास्तव में सभी नारियों को उनका हक्क दिलाना है तो हमारी सोच को बदलते हुए नारी का सम्मान करना होगा। तभी कहीं जाकर आनेवाली नई पिढी को हम कुछ अच्छी सिख दे सकेंगे अन्यथा भविष्य हमें कभी माफ नहीं करने वाला है। नारी को उसका हक्क दिलाने में अगर हम कहीं कम नजर आ रहे हैं तो उसमें सुधार की आवश्यकता है।

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समाज में महिलाओं की स्थिति

डा स्वाती गुप्ता,

हिन्दी विभाग

युवराज दत्त महाविद्यालय

लखीमपुर-खीरी।

विश्व की आधी आबादी कही जाने वाली महिला के बिना जीवन की कल्पना नहीं की जा सकती है। जिस प्रकार किसी वाहन को चलायमान करने के लिये पहियों की आवश्यकता होती है, उसी प्रकार जीवन रूपी रथ को गतिमान करने के लिये महिला आवश्यक है। उसके बिना समाज अधूरा है। महिलाओं की गिरती स्थिति का परिणाम समाज को भुगतना पड़ता है। इसका प्रतिकूल असर मानव के सामाजिक, आर्थिक व मानसिक विकास पर पड़ता है। विभिन्न युगों में महिलाओं की स्थिति में अनेक परिवर्तन हुये। वैदिक काल में वह अपनी विदग्धा के लिये सम्मान पाने वाली नारी के रूप में परिलक्षित होती थी, तो मध्यकाल में नारी मात्र महलों की शोभा बनकर रह गयी। इसके पश्चात अंग्रेजी शासन में नारी की स्थिति थोड़ी बेहतर हुई जिसमें स्वतन्त्रता के पश्चात उत्तरोत्तर प्रगति हुई।

वैदिक काल – वैदिक काल में महिलाओं का समाज में बहुत आदर सम्मान था। महिलाओं को सामाजिक, बौद्धिक व नैतिक रूप से पुरुषों के समान माना जाता था। उन्हें अपनी शिक्षा पूरी करने तत्पश्चात इच्छित वर से विवाह करने की अनुमति थी। इस काल में नारी मातृ रूप में देवी समान पूज्य थी। नारी को शक्ति का सघन पुंज माना जाता था। परिवार में उनका पद प्रतिष्ठापूर्ण था। महिलाओं को पूर्ण स्वतन्त्रता प्राप्त थी। कहा भी गया है –

“जहां नारी की पूजा होती है, वहां ईश्वर निवास करते हैं।”

प्राचीन काल में नारी अध्ययन-अध्यापन से लेकर युद्ध में भी जाती है। इस काल में अनेक साध्वियों – अपाला, घोषा, गार्गी, मैत्रेयी, लोपामुद्रा, अदिति आदि ने वैदिक ऋचाओं की रचना की। वे वाद-विवाद व शास्त्रों में पारंगत थीं। वेदों में स्त्री यज्ञीय है अर्थात् यज्ञ समान पूजनीय। नारी आरंभ से ही सम्मान का प्रतीक है। सम्पत्ति में महिलाओं की बराबरी का अधिकार था। इस काल में समाज के अन्तर्गत विधवा स्त्री भी सम्माननीय थी तथा विधवा विवाह को भी मान्यता प्राप्त थी।

उत्तर वैदिक काल में स्त्रियों की अवनति प्रारम्भ हुई। समाज में बाल विवाह व बहु विवाह की प्रथा प्रचलित हो गयी। इस काल में यह भावना विकसित होने लगी कि वैदिक दृष्टि से स्त्री-पुरुष से भिन्न होती है। इस युग में नारी को सम्पत्ति के अधिकार से वंचित कर दिया गया था। हालांकि उनकी शिक्षा-दीक्षा का ख्याल रखा जाता है।

मध्यकाल – इस काल में विदेशी आक्रमण, शासकों की विलासितापूर्ण प्रवृत्ति, सामंती व्यवस्था ने महिलाओं को उपभोग की वस्तु बना दिया था। मध्य काल में समाज की घृणित विचारधारा ने नारी के सारे अधिकार छीन लिये। महिलाओं की आर्थिक, सामाजिक व्यवहारिक दशा बेहद खराब हो गयी थी। उनकी गिरती प्रतिष्ठा का कारण था कि पुरुष उन्हें मात्र सजावटी सामान मात्र समझने लगा। महिलाओं को पर्दे में रहने की सख्त हिदायत थी। उनकी शिक्षा पर प्रतिबन्ध लगने लगे थे।

इस काल में सामाजिक संकीर्णता के चलते अनेक कुरीतियों के चलते समाज में अपनी पैठ बना ली। सती प्रथा, जौहर, बाल विवाह, बहु विवाह, दहेज प्रथा आदि व्यापक रूप से महिलाओं के हास का कारण थे। देश के कुछ स्थानों में महिलाओं को देवदासी बनाकर उनका यौन शोषण किया जाता है। मध्य काल में समाज पुरुष प्रधान बन गया है। स्त्रियों को पुरुषों से हेय माना जाता था। उनको सामाजिक स्तर पर कार्य करने की मनाही थी। महिलायें सामाजिक बेड़ियों में बंधकर रहने लगी थीं। उनके विचारों की कोई अहमियत नहीं थी। इन परिस्थितियों में भी कुछ महिलाओं ने समाज में अपनी पहचान बना रखी थी जिनमें रजिया सुल्तान, दिल्ली की पहली महिला शासक थीं। साथ ही गोंड की

महारानी दुर्गावती, चांदबीबी, नूरजहां, शिवाजी की मां जीजाबाई आदि ने प्रशासन व्यवस्था को बखूबी सम्भाला। इस युग में भक्ति के क्षेत्र में मीराबाई को प्रथम महिला संत का स्थान प्राप्त था।

ब्रिटिश काल – अंग्रेजी शासन के 200 वर्षों में स्त्रियों की दशा में अनेक प्रत्यक्ष व अप्रत्यक्ष परिवर्तन हुये। पूर्व ब्रिटिश काल में महिलाओं की निम्न दशा का कारण अशिक्षा, आर्थिक निर्भरता, धार्मिक निषेध, जाति बंधन व पुरुषों का उनके प्रति अनुचित दृष्टिकोण था।

अंग्रेजों के राज्य में भी महिलाओं के हालात नहीं बदले। बल्कि इस समयावधि में सामाजिक व्यवस्था और भी चरमरा गई। सन् 1857 में रानी लक्ष्मीबाई, अहिल्याबाई, बेगम हजरत महल ने देश का गौरव बनाये रखा। वे पुरुषों के साथ स्वतन्त्रता संग्राम में कूद पड़ीं और वीरता के साथ युद्ध में भाग लिया।

अंग्रेजी शासन के उत्तरार्द्ध में समाज सुधारकों ने कुरीतियों के खिलाफ क्रान्ति का बिगुल बजाया। राजाराम मोहन राय ने सती प्रथा की समाप्ति हेतु संघर्ष किया। स्वामी दयानन्द ने बाल विवाह रोकने व स्त्री शिक्षा का बीड़ा उठाया। ईश्वर चंद विद्यासागर ने विधवा विवाह की पहल की। स्वतन्त्रता संग्राम में महिलाओं को लाने का श्रेय राष्ट्रपिता महात्मा गांधी जी को प्राप्त है। आजादी के संघर्ष में महिलाओं ने महत्वपूर्ण भूमिका निभाई। कुछ प्रमुख स्वतन्त्रता सेनानी— भीकाजी कामा, एनी बेसेन्ट, अरुणा असफ अली, सुचेता कृपलानी, राजकुमारी अमृत कौर, कैप्टन लक्ष्मी सहगल थीं।

आधुनिक काल – आजादी के पश्चात महिलाओं की स्थिति में काफी सुधार हुआ। 70 के दशक में हुये नारीवादी आन्दोलनों में महिलाओं की परिवार व समाज में स्थिति सुधारी। उनको पुरुषों के समान अधिकार मिलने लगे। संविधान में भी महिलाओं को कार्य करने का अधिकार मिल गया। आज वे पूर्ण विश्वास से परिवार, देश व समाज को उज्ज्वल बनाने व उनका उत्तरोत्तर प्रगति में सहायक हो रही हैं। महिलायें हर क्षेत्र में अपना योगदान दे रही हैं। फिर चाहे वह खेल हो, राजनीति हो, सामाजिक कार्य हो, प्रशासनिक सेवायें या कार्पोरेट जगत हो। महिलायें हर जगह नेतृत्व कर रही हैं। वे अपने अधिकारों के प्रति अधिक जागरूक हो गई हैं। महिलाओं ने देश के आर्थिक व सामाजिक मायने बदल कर रख दिये हैं।

वर्तमान में घर गृहस्थी संभालने वाली गृहणियां भी कुशल प्रबन्धक के रूप में अपने कर्तव्यों का निर्वहन कर रही हैं। आज महिलायें पुरुषों के साथ कन्धे से कन्धा मिलाकर चल रही हैं। घर की बहू, मां, पत्नी, बहन आदि कठिन दायित्वों से लेकर सेना में कमाण्डो व सीमा पर चौकसी करती हुई, पुलिस अधिकारी व जवानों के रूप में अपनी ड्यूटी निभाती हैं। सुदूर अन्तरिक्ष में भी कल्पना चावला व सुनीता विलियम्स ने अपनी कामयाबी के झण्डे गाड़े हैं।

विज्ञान के क्षेत्र में महिला वैज्ञानिक टेसी थॉमस प्रक्षेपास्त्र अग्नि-5 का सफल परीक्षण कर मिसाइल कार्यक्रम का सम्पूर्ण नेतृत्व संभालने वाली प्रथम महिला बनी है। फोर्ब्स मैगजीन में 2016 में विश्व की सबसे प्रतिभाशाली नारियों में भारत की चार महिलाओं के नाम शामिल किये हैं। जिनमें स्टेट बैंक आफ इण्डिया की अरुंधति भट्टाचार्य, आई सी आई सी आई की चंदा कोचर, बायोकोन की संस्थापक किरण मजमूदार शॉ व एच टी मीडिया की चैयरपर्सन शोभना भारतीय हैं।

समाज के हर क्षेत्र में महिलाओं ने अपनी कामयाबी प्राप्त की है। हाल ही में हुये एशियन खेलों में विनीश फोगात, हिमादास, डूटेचंद ने अपने प्रदर्शन से देश का नाम रोशन किया है। तीन तलाक के मुद्दे पर मुस्लिम महिलाओं के हक में उच्चतम न्यायालय ने फैसला सुनाया। यह महिलाओं की बहुत बड़ी जीत है। आज की महिला घर और बाहर दोनों की जिम्मेदारी बखूबी निभा रही है।

निष्कर्ष :-

महिलायें समाज के विकास एवं उन्नयन में महत्वपूर्ण भूमिका निभाती हैं। उनमें विकसित व समृद्ध समाज के निर्माण की क्षमता है। स्त्रियों की कार्यक्षमता व बुद्धिमत्ता को नकारा नहीं जा सकता

है। एक ओर महिलायें सहनशील हैं तो दूसरी ओर आवश्यकता पड़ने पर दुर्गा का रूप भी धारण कर लेती हैं। वस्तुतः इक्कीसवीं सदी महिलाओं की सदी है।

स्वामी विवेकानन्द –

“किसी भी राष्ट्र की प्रगति का सर्वोत्तम थर्मामीटर वहां की महिलाओं की स्थिति है।”

संदर्भ ग्रन्थ सूची

1. सामाजिक संरचना में महिलाओं की स्थिति, डा आशुतोष तिवारी
2. भारत में महिलाएं, विकीपीडिया
3. प्राचीन भारत में महिलाएं, शुभम मिश्रा
4. महिलाओं की स्थिति, हिन्दी की दुनिया
5. वूमैन इन इन्डियन सोसाइटी, नीरा देसाई

हिंदी उपन्यासों में सूर्यबाला का योगदान

Sushama Mandekar

सदियों से नारी उपेक्षित रही है। समाज में नारी का स्थान दुय्यम रहा है। मात्र घर-गृहस्थी संभालना, परिवार की देखभाल करना और उपभोग की वस्तु की दृष्टि से उसे देखा गया है। रुढ़ी-परंपराओं में जकड़ी नारी अपने अस्तित्व के लिए अविरत संघर्ष कर रही है। बड़ी अजीब बात है, एक तरफ हम नारी को सरस्वती, लक्ष्मी, नवदुर्गा आदि देवियों के नाम पर नारी शक्ति की पूजा करते हैं, तो वहीं दूसरी तरफ उसी नारी को पैरों तले कुचलना, मसलना चाहते हैं। लेकिन इन सब के बावजूद नारी ने इन देवियों की तरह हर समय अपना अस्तित्व सिद्ध करके दिखाया है। परिणामस्वरूप आज हर क्षेत्र में नारी पुरुषों के कंधे से कंधा मिलाकर, उतनी ही क्षमता और कुशलता के साथ कार्यरत है। सावित्रीबाई फुले, जीजाबाई, झांसी की रानी लक्ष्मीबाई, पी.टी.उषा, किरण बेदी, कल्पना चावला, प्रतिभाताई पाटील आदि अनेक महिलाओं ने अपने-अपने क्षेत्र में महत्त्वपूर्ण काम किया है। साहित्यिक क्षेत्र भी इससे अछूता नहीं रह पाया है।

साहित्य अभिव्यक्ति का माध्यम है। शुरुआती दौर में महिलाओं ने अपने घरेलू काम करते हुए गीतों के माध्यम से अपने मन की व्यथा की अभिव्यक्ति की है। लेकिन भक्तिकाल के बाद महिलाओं ने अपने मन के भावों को पदों के माध्यम से व्यक्त करने की कोशिश की है। लल्लेश्वरी 'मीरा' ने भक्तिकालीन साहित्य में महत्त्वपूर्ण भूमिका निभाई। वेदना, विद्रोह और भक्तिभाव की अभिव्यक्ति उनके पदों में दिखाई देती है।

आधुनिक काल में आते-आते साहित्य की हर विधा में महिलाओं ने योगदान दिया है। स्वतंत्रता आंदोलन के दौर में महादेवी वर्मा, सुभद्रा कुमारी चौहान, उषादेवी मित्रा, सरोजिनी नायडू आदि लेखिकाओं ने बेबाकी से लेखन कार्य किया। राष्ट्रप्रेम से ओतप्रोत रचनाएँ लिखी गयीं। पर आजादी के बाद नारी मुक्ति या स्त्री विमर्श का स्वर उभरा। नारी के मन की घुटन, कुंठा, दमन, वेदना, आक्रोश, विद्रोह और संघर्ष की अभिव्यक्ति इस दौर के साहित्य का विषय रहा। मन्नू भंडारी, उषा प्रियंवदा, शशिप्रभा शास्त्री, चंद्रकिरण सौनरिकसा आदि के लेखन में नारी के अस्तित्व की तलाश नजर आती है। पारिवारिक मूल्यों में बदलाव, रिश्तों के बदलते माईने, व्यक्तिगत चेतना, दांपत्य जीवन के संबंध, अन्य पात्र के प्रति विरोध, विवाहेतर संबंधों का स्वीकार, कामकाजी महिलाओं का संघर्ष आदि को सहजता के साथ समकालीन लेखिकाओं ने अभिव्यक्त किया। शिवानी, कृष्णा सोबती, दीप्ति खंडेलवाल, प्रभा खेतान, मृदुला गर्ग, मैत्रेयी पुष्पा, चित्रा मुदगल, जया जादवानी, गीतांजलि श्री, मृणाल पाण्डे आदि ने जीवन के हर पहलू को उभारते हुए नारी जीवन को नई परिभाषा प्रदान की। पारिवारिक, सामाजिक, राजनीतिक, शिक्षा, सांप्रदायिकता, बाजारवाद, भूमंडलीकरण आदि अनेक विषयों पर खुलकर लिखा।

हिंदी साहित्य की उपन्यास विधा को महिलाओं ने अपने लेखनी के माध्यम से बहुत ही समृद्ध बनाया है। मन्नू भंडारी के 'आपका बंटी', 'महाभोज', 'एक इंच मुस्कान', 'स्वामी'; प्रभा खेतान के 'आओ पेपे घर चले', 'तालाबंदी', 'अग्निसंभवा', 'एडस्', 'छिन्नमस्ता', 'अपने-अपने चेहरे', 'पीली आंधी' और 'स्त्री पक्ष', कृष्णा सोबती के 'मित्रों मरजानी', 'जिंदगीनामा', 'सूरजमुखी अंधेरे के', 'दिलोदानिश', 'समय-सरगम', 'जैनी मेहरबान सिंह', 'गुजरात पाकिस्तान से गुजरात हिंदुस्तान तक', मैत्रेयी पुष्पा के 'चाक', 'अल्मा कबूतरी', 'कहीं इसुरी फाग', 'मैत्रेयी', 'इदन्नमम', 'बेतवा बहती रही', 'चिह्नार' आदि उपन्यास बहुचर्चित रहे। इन सब में सूर्यबाला ने साहित्य का केंद्रबिंदु समाज को मानते हुए सामाजिक समस्याओं का सजीव चित्रण किया है। कहानीकार और उपन्यासकार के रूप में सूर्यबाला चर्चित रही हैं। कहानी और उपन्यास के साथ ही हास्यव्यंग्यात्मक रचनाएँ भी लिखी हैं। अब तक पाँच उपन्यास, दस कहानी संग्रह तथा तीन व्यंग्य संग्रह प्रकाशित हैं।

टी.व्ही. धारावाहिकों में 'पलाश के फूल', 'न किन्नी न', 'सौदागर दुआओं के', 'एक इंद्रधनुष जुबेदा के नाम', 'सबको पता है', 'रेस तथा निर्वासित' आदि प्रमुख हैं। प्रसार भारती की इंडियन क्लासिक श्रृंखला (दूरदर्शन) में 'सजायापता' कहानी चयनित हुई है।

कोलंबिया विश्वविद्यालय (न्यूयॉर्क), वेस्ट इंडीज विश्वविद्यालय (त्रिनिनाद) तथा नेहरु सेंटर (लंदन) में कहानी एवं व्यंग्य रचनाओं का पाठ, पाठ्यक्रम में समाविष्ट किया गया है।

इस बहुमुखी प्रतिभाशाली साहित्यकार के साहित्य का परिचय पाने के लिए उनके जीवन परिचय को जानना बहुत आवश्यक है।

जीवन वृत्त –

महिला उपन्यासकार सूर्यबाला का जन्म 25 अक्टूबर, 1843 को वाराणसी में एक कायस्थ परिवार में हुआ। सूर्यबाला का जन्म सधन परिवार में होने के कारण वह गरीबी से कोसों दूर थी। उनके साहित्य में भी सुखी-संपन्न परिवार दिखाई देते हैं और गरीबों के प्रति वे संवेदनशील हैं। प्रारंभिक शिक्षा वाराणसी में संपन्न हुई। उन्होंने एम.ए. (हिंदी) के पश्चात पीएच.डी. का अनुसंधान कार्य डॉ. बच्चनसिंह के निर्देशन में संपन्न किया। सूर्यबाला को बचपन में ही लेखन में रुचि रही है। छठी कक्षा से ही उनके लेखन का आरंभ हुआ। उनके पिताजी शेरशायरी करते थे, बहन वीरबाल साहित्य लेखन करती थी। अर्थात् घर से ही उन्हें साहित्य लेखन की प्रेरणा मिली। पिता की मृत्यु के बाद माँ के प्रति वह अधिक संवेदनशील थी। उनकी यह संवेदनशीलता साहित्य में भी दिखाई देती है। उनकी ऐसी संवेदनशील रचनाओं के लिए उन्हें कई पुरस्कारों से सम्मानित किया गया है। सितम्बर, 1996 में सूर्यबाला को 'प्रियदर्शनी पुरस्कार' से नवाजा गया है। 'कात्यायनी संवाद' को 'घनश्यामदास सराफ पुरस्कार' मिला है। साथ ही नागरी प्रचारिणी सभा, दक्षिण भारत, हिंदी प्रसार सभा, मुंबई विश्वविद्यालय, आरोही संस्था, अखिल भारतीय कायस्थ महासभा, सतपुडा संस्कृति परिषद आदि संस्थाओं से सूर्यबाला को सम्मानित किया गया है। 'व्यंग्यश्री पुरस्कार' और 'हरिशंकर परसाई स्मृति सम्मान' से भी सम्मानित किया जा चुका है।

सूर्यबाला की अब तक 19 से ज्यादा कृतियाँ, पाँच उपन्यास, दस कथासंग्रह, चार व्यंग्य संग्रह, डायरी और संस्मरण प्रकाशित हो चुके हैं। 'मेरे संधिपत्र' (1975), 'सुबह के इंतजार तक' (1980), 'अग्निपंखी' (1984), 'दीक्षांत' (1992), 'यामिनी कथा' (1992) आदि उनके प्रसिद्ध उपन्यास हैं।

1. मेरे संधिपत्र (1977)

सूर्यबाला का 'मेरे संधिपत्र' प्रथम उपन्यास है। साप्ताहिक पत्रिका 'धर्मयुग' में धारावाहिक रूप में छपा यह उपन्यास बहुत चर्चित रहा है। इसका प्रसारण रेडियो और दूरदर्शन पर हुआ है। 'मेरे संधिपत्र' उपन्यास में एक निम्न मध्यवर्गीय परिवार की लड़की अमिर अघेड उम्र के व्यक्ति की पत्नी बनती है और जिंदगी भर समझौते करती है।

इस उपन्यास की नायिका 'शिवा' है। उपन्यास का कथानक शिवा के इर्दगिर्द ही घूमता नजर आता है। यह उपन्यास दांपत्य जीवन की कुंठाओं का खुलासा करता है। बेमेल विवाह की प्रतिक्रियाएँ इस उपन्यास में दिखाई देती हैं। जब स्त्री अपने से अधिक उम्रवाले पुरुष से विवाह करती है, तब उसे हर कदम पर समझौता करना पड़ता है। सौतेले बच्चों का सौतेला व्यवहार चुभता है। लेकिन 'मेरे संधिपत्र' उपन्यास की कहानी कुछ और है।

शिवा का विवाह एक सुसंपन्न विधूर रायजदा से होता है। पहले विवाह से उन्हें दो बेटियाँ हैं, रिंकी और ऋचा। शिवा का यह पहला विवाह है और वह दो बेटियों की माँ बनकर आती है। शिवा को अनेक स्थितियों का सामना करना पड़ता है। शिवा का प्रत्यक्ष-अप्रत्यक्ष शोषण किसी के भी द्वारा नहीं होता। शिवा का परिवार, सुसंस्कृत पति और उनकी बेटियाँ सभी उसे बेहद प्यार और सम्मान देते हैं। लेकिन शिवा अंदर ही अंदर खालीपन और अकेलेपन को महसूस करती है। रिंकी, ऋचा और उसकी बेटि रत्ना भी उसके खालीपन और अकेलेपन को कम करने की कोशिश करती है। भारतीय विधवा नारी

की तरह वह पवित्र और सात्विक रहती है। लेकिन अंत में उसका हिमपिंड पिघलने लगता है और वह जीवन जीने के लिए छटपटाने लगती है। पुत्रियों के चले जाने के बाद वह रत्नेश को समर्पित होती है। लेकिन विवाह नहीं करती, अकेली रहती है। उसकी बेटी रिकी कहती है, “पर तुम एक झूठे अहं के खूँटे से बंधी जो कुछ हम और ऋचा कर रहे हैं, उसे उसे नकारती जा रही हो। एक आतंकमय जीवन शिवा ढो रही है।” (मेरे संधिपत्र, पृ.सं.97)

शिवा का चरित्र पाठकों को अंदर तक झकझोर देता है। शिवा स्थितियों से विरोध या विद्रोह क्यों नहीं करती? यह सवाल निर्माण होता है। विवेक, संयम और समझौते शिवा के व्यक्तित्व की गरिमा को प्रतिष्ठित करते हैं। बेमेल विवाह से समझौते, अकेलेपन, खालीपन की त्रासदी को चित्रित करते हुए भारतीय नारी के श्रेष्ठता को, महानता को, चित्रित किया गया है। उपन्यास का अंत लेखिका के हाथ में न होते हुए परिस्थिति के अनुसार चलते हैं।

2. सुबह के इंतजार तक (1980)

‘सुबह के इंतजार तक’ यह उपन्यास मध्यवर्ग परिवार के अभाव और मानसिकता को चित्रित करता है। उपन्यास की नायिका ‘मानू’ परिवार के आर्थिक अभाव को पूरा करने के लिए संघर्ष करती रहती है।

उनके परिवार में माँ, पिताजी, बिलू, छोटा भाई बिट्टू थे। निम्न मध्यमवर्गीय परिवार की मानसिकता, झूठी शानोशौकत, प्रतिष्ठा, सफेदपोश, इज्जतदार आदि इस परिवार की विशेषता दिखाई देती है। माँ-पिता काम की तलाश में रहते हैं। माँ के सौतेले भाई, मामा के घर में रहते हुए मानू घर के सारे काम करती है। मामा के घर में मामा-मामी के गैरहाजिरी में उनके परिचित सामान रखनेवाले आदमी ने मानू पर बलात्कार किया। अपने गैरधंदे को छुपाने के लिए मामा-मामी मानू को ही दोषी ठहराते हैं। लेखिका यहाँ महिलाओं की सुरक्षा पर प्रश्न उपस्थित करती है और साथ ही बलात्कार के शिकार लडकी की पारिवारिक स्थिति को भी चित्रित करती है। मानू के परिवारवाले यह सह नहीं पाते। मानू इन परिस्थिति से अपने घर को उभारना चाहती है। वह बालू को आगे पढ़ाने का निर्णय लेती है। किसी अज्ञान शहर में बालू को लेकर जाती है। वहाँ मानू बलात्कार के फलस्वरूप प्राप्त बच्चे को मृत पाकर अपने आपको मुक्त महसूस करती है लेकिन मन ही मन में उसके अंदर एक ममतामयी माँ तडप उठती है। “मुक्ति शब्द इतना क्रूर क्यों लग रहा है? काकी को मृत्यु सुख की परिभाषा सुनानेवाली मैं अंदर अपनी ही तडप की किंचों से कितनी लहलुहान हूँ। मेरे अंगों से ममता और तडप के सोते फूट रहे हैं।” मानू एक स्कूल में अध्यापक की नौकरी करते हुए बालू को डॉक्टरी पढ़ाती है। मानू को गर्भाशय का कैंसर हो जाता है। बलात्कार पीडित मानू समाज की उपेक्षा, कठिन परिस्थितियों का सामना करते हुए अपने छोटे भाई बालू को मेडिकल ऑफिसर बनाती है। वह बालू को संबोधित करते हुए अंतिम पत्र में लिखती है – “तेरी यह दीदी बहुत बहादूरी से जिंदगी जी चुकी है, उसने सब कुछ स्वीकार लिया। इसी से शायद समाज भी उसे सहज भाव से स्वीकारता चला गया। समाज मुझे स्वीकारे – यही तो मेरे विद्रोह की पीठिका थी, मेरा हठ था, मेरी उपलब्धि थी...” (सुबह के इंतजार तक, पृ.163) मानू के जीवन के संघर्ष के बाद सफलता ही शीर्षक की सार्थकता स्पष्ट करती है। सुबह के इंतजार तक आशा की किरणों का स्वागत होगा।

बलात्कार, महिलाओं की इज्जत से खिलवाड जैसी घटनाएँ दिन-ब-दिन बढ़ती जा रही है। बलात्कार में नारी का दोष ना होते हुए भी उसे अनेक समस्याओं को भुगतना पड़ता है। बहुत बार बलात्कार पीडित नारी अपने आप को खत्म कर देती है, या खुद को उभार नहीं पाती। समाज में नारी सुरक्षा को लेकर कितना ही प्रयास करें पर वह खुद के घर में भी सुरक्षित नहीं है इसका चित्रण इस उपन्यास में हुआ है। पर साथ ही जिंदगी से लडते हुए सफलता प्राप्त करनेवाली बलात्कार से पीडित मानू का सशक्त चित्रण ‘सुबह के इंतजार तक’ इस उपन्यास में दिखाई देता है।

3. अग्निपंखी (1984)

यह सूर्यबाला का सामाजिक उपन्यास है। 'अग्निपंखी' उपन्यास में जयशंकर को शहर के मशीनी जीवन में माँ और पत्नी के साथ आर्थिक चुनौतियों तथा अभावों से संघर्ष करते हुए दिखाया है। नौकरी की तलाश में गाँव से शहर आनेवाले युवक, जयशंकर की कहानी है।

बचपन में ही पिता की मृत्यु हो जाती है। चाचा-चाची के एहसान के बोझ तले दबने के कारण उनके व्यंग्य और कडवी बातों को झेलता है। एक दिन नौकरी की तलाश में घर छोड़कर मुंबई चला जाता है। शहर में फूटपाथ पर रहता है। वाचमैन की नौकरी करता है। कुछ दिनों बाद मिल में मजदूर की नौकरी करता है। एक झोपड़पट्टी में रहने लगता है। डेढ़ साल बाद जयशंकर गाँव जाता है। बहुत दिखावा करता है – "मिनटों में घर-बाहर जयशंकर का रुतबा छा गया। जिसे देखो वही निहाल। हाथ कंगन को आरसी क्या? जूते देखो तो चरमर, घड़ी तो सुनहर पट्टेवाली। जेब में रंगीन रुमाल, चमाचम पेन... सुखराम हलवाई तक के लिए महीन चारखाने के अंगौछे और पट्टीदारों के बच्चों के लिए लेमनचूस।" (अग्निपंखी, पृ.सं.23) इस तरह शहरी ठाठ का दिखावा करता है। उसका विवाह हो जाता है। महानगर में जयशंकर किस तरह रहता है इसका यथार्थ वर्णन लेखिका ने किया है। माँ संयुक्त परिवार में रहते हुए घरवालों की जली-कटी बातों से तंग आकर शहर जाने की जिद पकड़ लेती है। आखिर जयशंकर माँ को शहर ले आता है। बेटे की वास्तविकता को जानकर वह आतंकित हो जाती है। बेटे-बहू की उपेक्षापूर्ण व्यवहार से वहाँ माँ का दम घुटने लगता है। गाँव की यादें आने पर वह गाँव जाने की रट लगाती है। गाँव में चाचा पढाई के खर्चे के बदले जयशंकर की कोठड़ी पर कब्जा जमाते हैं। अगर कोठड़ी चाहिए तो खुद बनाने को कहते हैं। गाँव वापस आते ही माँ काम में जुट जाती है और एक दिन चक्कर खाकर गिर पड़ी। गाँव से माँ को ले जाने के तकाजे पर अंत में माँ को जयशंकर के पास लाया गया। वह दिल की मरीज थी। देह सलामत होने पर भी चेतना निष्प्राण थी। उपन्यास का उत्तरार्ध अत्यंत दुखद है। पाठकों की सहानुभूति जयशंकर से हटकर माँ पर केंद्रित हो जाती है। जो अपनों की अवहेलना और अपमान सहते-सहने बीमार बनती है। इस तरह 'अग्निपंखी' उपन्यास में गाँव से शहर में विस्थापित होने पर गाँव और शहरी जीवन के संघर्ष का, शहर की समस्याओं का, शहरी जीवन शैली का यथार्थ चित्रण लेखिका ने किया है।

4. यामिनी कथा (1982)

'यामिनी कथा' उपन्यास की नायिका अत्यंत संवेदनशील है। यामिनी के वेदना का मूल उसके असफल विवाह से है। उसका पति विश्वास जहाजी आदमी है। कई-कई महिनों वह घर नहीं आता। जब आता है तो ढेर सारी चीजें लाता था, जिसकी यामिनी को जरूरत नहीं थी। यामिनी विश्वास का सिर्फ प्रेम पाना चाहती है। वह प्यार जो शरीर से उत्पन्न होता हुआ भी मानसिक और आत्मिक अधिक है। परंतु उसके पूर्ण समर्पण में भी विश्वास उसे वह प्यार नहीं दे पाता क्योंकि वह उसे विशेष सम्मान की दृष्टि से कभी देखता ही नहीं। जब यामिनी पुतुल को जन्म देती है तब एक बदलाव का मोड़ आता है। विश्वास पुतुल के कारण घर से जुड़ने लगता है। यामिनी से नजदिकिया बढ़ाती है। पर विश्वास को कैंसर हो जाता है। वह वापस आता है। विश्वास यामिनी से कहता है – "तुम्हारे पास लौटा भी तो कंगाल बनकर न?" (यामिनी कथा, पृ.सं.51) पति की ऐसी बातों से यामिनी का कलेजा काँप उठता है। नियति से संघर्ष करती यामिनी विश्वास को बचाने की जी तोड़ कोशिश करती है, पर वह बचा नहीं पाती। यामिनी के पास बचती है आर्थिक तंगी, अकेलापन और भविष्य की चिंता। यहाँ सूर्यबाला जी ने यामिनी के आंतरिक और बाह्य संघर्ष का हृदय-विदारण चित्रण किया है।

विधवा यामिनी निर्धनता के बावजूद अपने बच्चे पुतुल के लिए अकेली संघर्ष करती है। अकेलापन, आर्थिक तंगी और भविष्य पर छाए अंधकार में से आशा की किरण के रूप में निखिल से मिलती है। निखिल से विवाह करके चुनमुन को जन्म देती है। पुतुल और चुनमुन दोनों के बिच अजीब सा तनाव बढ़ने लगता है। एक ओर विश्वास के प्रेम की यादें, दूसरी ओर पुतुल का खिंचाव, तीसरी ओर चुनमुन और चौथी ओर पहले विवाह का सुख प्राप्त करने की स्वाभाविक आकांक्षा से आतुर निखिल

इन चारों के बिच यामिनी बिखर जाती है। प्रेयसी, पत्नी, विधवा, प्रथम पति से पैदा संतान की माँ, पुनर्विवाहिता पत्नी, पहली बार विवाहित पति की आकांक्षाओं के लिए कुछ अतिरिक्त नाटक करनेवाली, दूसरे पति से उत्पन्न पुत्र की माँ आदि अनेक भूमिकाओं को एक साथ निभानेवाली यामिनी के यातनाओं का चित्रण लेखिका ने संवेदनशीलता से किया है।

इस बीच पुतुल अपने पापा विश्वास के कार्यक्षेत्र मरीन इंजीनियर की डिग्री के लिए चल पडता है। उपन्यास के अंत का दृश्य काफी भावुक है। रेल में निखिल ने पुतुल को हिदायतें दी। रेल की सीटी की आवाज आने पर, पुतुल ने चुनमुन को चूम लिया और पॅट की जेब से चॉकलेट निकालकर उसकी मुट्ठियों में थमा दी। पुतुल ने अपनी माँ यामिनी की डबडबाई आँखों की ओर देखा। गाडी की तेज सीटी के साथ पुतुल अचानक निखिल के पास आया। हाथ आगे बढ़ाते हुए पुतुल पुकार उठा, बाय पपा... निखिल ने लपककर पुतुल को बाँहों में समेटकर खुश रहने का आशीर्वाद दिया। अंत में यामिनी की आँखें पुतुल की आकृति को नहीं देख पा रही थी।

इस तरह 'यामिनी कथा' उपन्यास में मनोवैज्ञानिकता से यामिनी के अंतर बाह्य संघर्ष का, रिश्तों के उलझनों का, भावनाओं के टकराव का संवेदनशीलता के साथ सूर्यबाला जी ने चित्रण किया है।

5. दीक्षांत (1992)

'दीक्षांत' उपन्यास में शैक्षिक परिवेश का चित्रण किया गया है। यह उपन्यास 1982 में सर्वप्रथम 'सारिका' पत्रिका में संपूर्ण छप चुका था। 'दीक्षांत' अधुनात समाज और जीवन में व्याप्त शिक्षा की नैतिकता पर प्रश्नचिह्न उठाता है। 'दीक्षांत' का परिवेश, आजकल के किसी भी कस्बे या शहर के महाविद्यालयों का हो सकता है। यह उपन्यास वर्तमान समय में मौजूद शिक्षा समस्याओं को चित्रित करता है। इस उपन्यास के माध्यम से लेखिका ने शर्मा सर के माध्यम से भारतीय विद्यापीठों अथवा कॉलेजों में व्याप्त भ्रष्टाचार को उजागर किया है।

विद्याभूषण शर्मा उपन्यास के नायक है, जो राधिकादेवी बिसारिया कॉलेज में अस्थायी अध्यापक के रूप में कार्यरत है। उनके पिता अत्यंत परिश्रमी, विनयी और शिष्टाचारी शिक्षक थे। कॉलेज में प्राध्यापकों के पारस्परिक ईर्ष्या-द्वेष और विद्यार्थियों की घातक राजनीति और अनुशासनहीनता के कारण शर्मा सर जैसे आदर्शवादी एवं सर्वाधिक योग्य शिक्षक आत्महत्या के कगार तक पहुँच जाते हैं।

शर्मा सर अपने पिता के उपदेशों का हमेशा पालन करते – "जो सच है, उचित है, वह सच उचित ही रहेगा। समाज सच के सामने झुकता है, सच समाज के सामने नहीं।" (दीक्षांत, पृ.सं.15) पत्नी कुंती नम्र और सुस्वभावी है। विनय और विमल दो बेटों को संभालते हुए कम पैसे में भी घर चलाती है।

बिहार जैसे राज्य में स्कूल, कॉलेज के क्लास में शोरशराबा होना छात्रों के साथ, अध्यापकों के साथ छेड़छाड़, मजाक उड़ाना यह आम बात है। शर्मा जी के क्लास में भी एक लडका शरारत करता है। सभी छात्र कक्षा से बाहर जाते हैं। ये हाल कई अध्यापकों के साथ होते हुए भी बदनामी के डर से कोई शिकायत नहीं करता, उपन्यास में कुछ पात्र ऐसे भी हैं जो शिक्षा के नाम पर छात्रों को डरा धमका कर प्राइवेट टयुशन लगाने के लिए मजबूर करते हैं। विनय को इसलिए कम मार्क मिलते हैं, क्योंकि उसने प्राइवेट टयुशन नहीं लगायी।

उपन्यास के कथानक में एक स्थान पर सिनियर कॉलेज की अध्यापिका मिसेस गुलाटी विदेश जा रही थी, तो शर्मा सर उनके लेक्चर लेने के संदर्भ में प्राधानाचार्य जी से बात भी करते हैं पर बड़ी चालाकी से वह नकारते हैं। उपर से बदनामी फैलाते हैं कि हिंदी के अध्यापक गुप्ता सर आसान पाठ्यक्रम खुद लेते हैं, कठिन शर्मा जी को दे देते हैं।

शर्मा सर के साथ एक साजिश रची जाती है। कहा जाता है, उनका छात्रों पर नियंत्रण नहीं है। जहाँ तुम रहे हो वहाँ तुम्हें डराया-धमकाया है। प्रिंसिपल शर्मा सर को बुलाकर कहते हैं कि "आपकी दुश्मनी कुछ बदमाशों के ग्रुप से चल रही है। कॉलेज की प्रतिष्ठा का सवाल है।" (दीक्षांत, पृ.सं. 84) इसलिए सत्र समाप्त होते ही तुम्हें इस्तीफा देना चाहिए। साजिश का मूल कारण था – दो साल पहले

महाविद्यालय में अकाउंट में भ्रष्टाचार हुआ था, जिसके कारण सरकार ने आधी ग्रैंट घटा दी थी। लेकिन एक नए एम.एल.ए. ने रुकी हुई ग्रैंट को शुरू करने के बदले उनके भाँजे के लिए हिंदी व्याख्याता की नौकरी माँगी थी। परिणामस्वरूप शर्मा सर साजिश के अनुसार शर्मा सर को इस्तीफा देने के लिए करते हैं। शर्मा बेकसूर हैं यह जानते हुए भी वह कुछ कर नहीं पाते। क्योंकि प्रिंसिपल का पद केवल नामधारी होता है और अधिकार संस्था के पदाधिकारियों के ही चलते हैं। इस्तीफा देने के बाद हताश शर्मा सर आत्महत्या कर लेते हैं। शर्मा सर के मृत्यु के बाद प्रिंसिपल राजदान घबराते हैं, क्योंकि विद्यार्थी संगठन कॉलेज बंद करवा देते हैं। लेकिन संस्था के लोगों और अध्यापकों के रवैये में कोई परिवर्तन नहीं होता। सर के मौत को लेकर राजनीति भी होती है। कुंती बच्चों को लेकर गाँव चली जाती है। विद्यार्थी विजयेंद्र के पिताजी के गुरु विद्याभूषण शर्मा के पिताजी होने के कारण शर्मा सर के दोनों बेटों की उच्च शिक्षा की जिम्मेदारी लेते हैं। किसी अहसान की दृष्टि से नहीं, एक गुरु के बेटों के परिवार के लिए, गुरुदक्षिणा समझकर बच्चों की शिक्षा की जिम्मेदारी वे स्वयं लेते हैं।

इस प्रकार 'दीक्षांत' उपन्यास की कथावस्तु में शिक्षा क्षेत्र में व्याप्त भ्रष्टाचार को प्रस्तुत किया है। शर्मा सर जैसा आदर्शवादी, ईमानदार, निष्ठावान प्राध्यापक हताश होकर आत्महत्या तक पहुँचता है। शर्मा सर के माध्यम से लेखिका यहाँ भारतीय विद्यापीठों, कॉलेजों में व्याप्त भ्रष्टाचार, प्राध्यापकों के पारस्परिक ईर्ष्या, द्वेष और विद्यार्थियों की घातक राजनीति और अनुशासनहीनता को उजागर करती है।

इस प्रकार सूर्यबाला जी ने अपने इन पाँच उपन्यासों के माध्यम से नारी के अंतरबाह्य द्वंद्व, त्रासदी, वेदना, संघर्ष को चित्रित करते हुए उसके विद्रोह, आक्रोश को भी चित्रित किया है। 'दीक्षांत' बाकी के चार उपन्यासों से जरा अलग है। लेखिका ने बेबाकी से, विद्यापीठों, कॉलेजों में व्याप्त भ्रष्टाचार को चित्रित किया है। परिणामस्वरूप यह उपन्यास बहुचर्चित रहा है। सूर्यबाला के ये पाँच उपन्यास हिंदी साहित्य के उपन्यास विधा में अमूल्य योगदान देते हैं।

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भारत में महिलाओं की स्थिति में पीछले कुछ सदियों ने कई बड़े बदलाओं का सामना किया है। प्राचीन काल में पुरुषों के साथ बराबरी की स्थिति से लेकर मध्ययुगीन काल के निम्नस्तरीय जीवन और साथ ही कई सुधारकों द्वारा समान अधिकारों को बढ़ावा दिए जाने तक भारत में महिलाओं का इतिहास काफी गतिशील रहा है। आधुनिक भारत में महिलाएँ राष्ट्रपति, प्रधानमंत्री, लोकसभा अध्यक्ष, प्रतिपक्ष की नेता जैसे शीर्ष पदों पर आसीन हुई हैं। नारी का जीवन बहुत ही संघर्ष से विरत है। महिला साहित्यकार के लिए सबसे पहले बाहरी संदर्भों में उसका आंतरिक समय होता है। जहाँ वो जीती है और साँस लेती है ,और वही दूसरी ओर होती है समय की चुनौतियाँ जिससे वो बिल्कुल परे होती है। उनके जीवन सृजन के बीच अनवरत की स्थिति बनी रहती है , उनकी राह आसान नहीं है। उनकी राह में बहुत सी कठिनाइयाँ आज भी आ रही नजर आ रही है। फिर भी वह उसका सामना डटकर कर रही है। न तो वह आज समाज से डर रही है, या न तो उसे घर के लोगों का डर है। वह खुलेआम अपनी जिंदगी गुजारना चाहती हैं। साहित्य जब तक मौखिक परम्परा का हिस्सा था तब तक लेखन में स्त्रियों का योगदान बराबरी के स्तर पर रहा ,परन्तु इतिहास के पन्नों में उनका जिक्र भी नहीं किया गया क्योंकि उन्हें कोई जगह नहीं मिली ,अगर नारी योगदान का मूल्यांकन साहित्य में करना हो तो वह किसी भी क्षेत्र में पीछे नहीं है।

आज के दौर में महिलाओं ने पुरुष के मुकाबले साझेदारी निभाई है। महिलाओं के अंदर बढ़ती चेतना और जागरूकता ने पारम्परिक छवि को तोड़ा है। देखा जाये तो साहित्य में नारी की भागीदारी जिस तेजी से हो रही है उसे देखते हुए नारी की अभिव्यक्ति की सामर्थ्य पर हैरान होने वाली कोई बात नहीं रहेगी। भक्तिकाल में कई कवयित्रियों का उल्लेख कही कही देखने को भी मिलता है । जैसे कि गंगा ,गौरी ,सीता, सुमति, उमा, कुंवरि, गोपाली, सतभामा, जमुना, कोली, रामा, मृगा, देवा, कमला, देवकी, हीरा, आदि. इन कवियित्रियों ने कविताएँ लिखी थी परन्तु इनकी कविताएँ कहाँ गयी ये कोई नहीं जानता। भक्तिकाल की समस्त कवियित्रियाँ स्त्री काया जनित वेदना और विद्रोह को अभिव्यक्त करती है। चाहे वो मीरा हो या लल्लेश्वरी। भक्ति में भिगोई इनकी दमनकारी व्यवस्था के प्रति आक्रोश को सेहज ही पहचाना जा सकता है। परन्तु दुःख की बात ये है कि इनमें से कुछ कवयित्रियों की जानकारी है और कुछ कवयित्रियाँ मठवाद हो गयी। उनके बारे में या उनकी लिखी कविताओं के बारे में कही भी देखने को नहीं मिलता है। जहाँ मीरा के लिखे पद थे तो उन्हें शायद इसलिए भी मिट्टी में दबाना संभव नहीं था, क्योंकि उनके पद राजस्थान से अन्य नीची जातियों के घर घर में गाये जाते थे। और यही हाल लल्लेश्वरी का भी था। वह कश्मीर से थी और घर घर में उनकी कविताएँ गाई जाती थी। जिन कविताओं का उल्लेख हमें देखने को नहीं मिला।

कबीर के काल में लोई भी कविताएँ लिखा करती थी परन्तु कहाँ है लोई की रचनाएँ किसी को नहीं पता। कबीर को संकलित करने वाले अगर चाहते तो लोई की रचनाओं को भी संकलित कर सकते थे। तुलसीदास के साथ-साथ रत्नावली भी कवि थी, पर हिन्दी साहित्य के अभी तक के इतिहास में उनके अस्तित्व को नहीं दर्ज किया गया है। भक्ति काल में खास बात यह है कि पुरुष कभी स्त्री रूप में आराधना करते नज़र आते थे तो कभी वे पुरुष हो जाते थे। हैरान कर देने वाली बात है कि किसी पुरुष कवि के विवरण के साथ उससे सम्बन्धित स्त्री का उल्लेख कर दिया जाता था। प्राचीन काल से आज तक स्त्रियों की ऐसी ही उपेक्षा चलती

आ रही है। पर स्त्री के सबलीकरण की आज के जमाने में हम चर्चा करते हैं तो इस निष्कर्ष पर पहुँचना सही होगा कि वह इस सामर्थ्य को बखुबी निभा रही है। आधुनिक काल की महिलाएँ तो सबलता की ओर सफर कर रही हैं।

उदाहरण के लिये रीतिकाल में घनानन्द और सुजान का उदाहरण लिया जा सकता है। जिस रचना में घनानन्द का नाम है वह तो उनकी है ही जिसमें सुजान का नाम है, वह भी घनानन्द के नाम से ही है। पद से लिंग निर्धारण नहीं होता। ऊपर से आचार्य रामचन्द्र शुक्ल तर्क देते हैं कि चूँकि अपनी पूर्व प्रेयसी घनानन्द को अत्यंत प्रिय रही होगी इसलिये वह उसका मोह ना छोड़ पाए। आज साहित्य की विभिन्न विधाओं में महिलाओं से कोई क्षेत्र अछूता नहीं रहा। महिला लेखन की सबसे बड़ी सीमा यह भी है कि वे आज भी पुरुष सत्तात्मक समाज में अपनी बेबाक अभिव्यक्ति का साहस नहीं जुटा पायी है। पर आधुनिक युग की सारी महिलाएँ इस देहलिज को लॉघ रही हैं। डॉ. नरेंद्र मोहन का यह कथन इन कहानीकारों पर विशेष रूप से लागू होता है — समकालीन कहानी का रचना विधान ब्योरों के बिना संभव नहीं है। कथात्मक ब्योरों की खासियत यही है कि, उनसे कहानी का माहौल बने और चरित्र और स्थितियाँ मूर्त होती चले। ८१

इक्कीसवीं सदी की स्त्री हर क्षेत्र में अपना कदम रख रही है। आज उनके लिए कोई भी क्षेत्र अधुना नहीं रहा। उसका चित्रण भी साहित्य के जरिए आ रहा है। वह अपने कर्तृत्व की छाप जल्द छोड़ देती है। उनका दबा हुआ स्वर रुढियों की चादर ओढे हुए है। आजादी की लड़ाई के समय जो स्वर साहित्य में उभरा उसमें देशकालिक परिस्थितियाँ और देश प्रेम की अभिव्यक्ति साफ लक्षित होती है। महादेवी वर्मा, सरोजिनी नायडू, सुभद्रा कुमारी चौहान, उषा देवी मिश्रा आदि कई लेखिकाओं ने अपने समय को अभिव्यक्ति दी। समकालीन परिप्रेक्ष्य में अलका सरावगी, उषा प्रियंवदा, जया जाधवानी, मन्नु भंडारी, मालती जोशी और उनके प्रति लिखी गयी कविताएँ या अन्य सशक्त लेखन का योगदान हिंदी साहित्य को प्राप्त हुआ।

स्वतंत्रता के बाद नारी लेखन में मुक्ति के स्वर उभरे वह नारी जिसे पुरुषों ने सती सावित्री का झोला पहना रखा था। नारी एक स्वप्न लोक में बसी एक खूबसूरत देह थी, एक ऐसी देह जिसके अंदर कोई भावना नहीं होती, एक बेजान देह जो कभी किसी चीज की आशा नहीं करती। अपने अंदर भावनाओं को छुपा कर रखती है। जिसे पुरुष प्रधान बनकर स्त्री को अपने इशारों में नचा सकता है। नारी भावनाओं की यह अभिव्यक्ति जो कई सदियों से भीतर ही भीतर छटपटा रही थी और आज नारी लेखन में ही अभिव्यक्त हुई। क्योंकि नारी ने ही नारी की पीड़ा को समझा और नारी ने ही उन्हें समझकर उनकी पीड़ा को शब्द दिए। जो की एक पुरुष नहीं समझ सकता नारी ने ही उनके जीवन की समस्त व्यथा को लिखा। मन्नु भंडारी, उषा प्रियंवदा, चंद्र किरण सौनरिक्सा, शशिप्रभा शास्त्री का लेखन नारी अस्मिता को तलाश है। महात्मा गांधीजी ने कहा है — ८ स्त्री को अबला कहना उसका अपमान है। यदि शक्ति का अभिप्राय पाशविक शक्ति से है, तो स्त्री सचमुच पुरुष की अपेक्षा कम शक्तिशाली है। यदि शक्ति का मतलब नैतिक शक्ति से है तो स्त्री पुरुष से अधिक शक्तिमान है। २ ८

आज के समय में जहाँ तक देखा गया है कि भारत में महिलाओं की स्थिति ने पीछले कुछ सदियों में कई बड़े बदलावों का सामना किया है महिलाओं ने प्राचीन काल में पुरुषों के साथ बराबरी के स्तरीय जीवन और सुधारकों द्वारा सामान अधिकारों को बढ़ावा दिए जाने तक भारत में महिलाओं का इतिहास काफी गतिशील रहा है। नारी साहित्य लेखन एक और स्वातः सुखाय है तो दूसरी ओर जन हिताय है। नारी साहित्य इस परिवर्तन युग का शुभचिंतक है।

यद्यपि महिला लेखन आज स्पर्धा के युग में चुनौती है। फिर भी उसे हर स्थिति का सामना करने में उसे किसी वैसाखी की जरूरत नहीं। अपितु वह स्वयं मार्ग ढूँढ स्वयं अपने हस्ताक्षर बना रही है। अत्यंत सयंत व शालीन बने रहकर सृजन करना भी एक चुनौती है। महिला रचनाकार ऐसा करती आ रही हैं। निर्भयतापूर्वक सोचना और लिखना होगा आज की यह जरूरत है। हम चुनौतियों में तब ही सफल हो सकती हैं, जब हम अपने सामाजिक सरोकार के हिसाब से किसी न किसी रूप में एक्टिविस्ट हो साथ में घर गृहस्थी भी सफलता से

निभाएँ। सृजन की शक्ति उसके पास है जो उसके लेखकीय सरोकार को नवीन अभिव्यक्ति की क्षमता देती आई है और देती रहेगी।

इतना ही कहूँगा कि नारी धीरे-धीरे आत्मबोध अनुप्राणित हुई है। फिर भी वह अपने ढंग से प्रतिष्ठित होने के लिए संघर्षशील रही है। इसलिए विरोध-अवरोध तिरस्कार-बहिष्कार को नकारते हुए उसे आगे आना होगा। तब ही समाज और राष्ट्र के प्रति अपनी महत्वपूर्ण भूमिका का निर्वाह कर सकती है और अपनी सार्थकता को सिद्ध भी। हमें ठोस चिन्तन का प्रमाण देना है। इस दंभ से बचना होगा कि चूँकि स्त्री है। अतः स्त्री समस्याओं या भावनाओं को वही बेहतर समझ सकती है। वह सृजन के क्षेत्र में पैर रख रही है, न कि किसी रणक्षेत्र में। नारी मुक्ति का संघर्ष लम्बा है और इसे मुख्यतः स्वयं नारी को लड़ना है। लेकिन यह लड़ाई पुरुष वर्ग के विरुद्ध न होकर व्यवस्था के अन्तर्विरोधों व पुरुष प्रधान समाज से नारी विरोधी अवमूल्यों के प्रति होनी चाहिए। समाज व अपनी संस्कृति से जुड़ी वर्तमान परिवेश की चुनौतियाँ स्वीकार करके ही महिला सृजन सफल हो रहा है और होगा। समसामयिक काल में नारी समता की एक नई चेतना भारतीय समाज में व्याप्त हुई है। बहुत प्रसन्नता की बात है कि स्त्री लेखन की चर्चा अब हर जगह होने लगी है। यह निश्चय ही महिला रचनाकारों के बढ़ते महत्व को रेखांकित करता है।

आज के दौर में भारतीय संस्कृति में नारी को महत्वपूर्ण स्थान दिया गया है वह शिव भी है और शक्ति भी वह वो सभी कार्य कर सकती है जो एक पुरुष करता है वह एक पुरुष के समान उससे अधिक कार्य कर सकती है और करती भी है। स्त्री सबलीकरण में उसकी भूमिका निर्णायक सिद्ध हो रही है इसमें दो राय नहीं है।

संदर्भ ग्रंथ सूची :-

१. आधुनिकता के संदर्भ में हिंदी कहानी डॉ. नरेंद्र मोहन ;दिल्ली १९८२) पृष्ठ संख्या ७९
२. २० वीं शताब्दी के अंतिम दशक की कहानियों में नारी डॉ. बबन बोडके पृष्ठ संख्या ७९

आदिवासी साहित्य चळवळीतून चित्रित होणाऱ्या आदिवासी स्त्रियांचे जीवन

डॉ. दीपककुमार वळवी

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जल, जंगल, जमीन यासाठी धडपडणाऱ्या आदिवासी समाजाचा महत्त्वाचा घटक म्हणून स्त्रियांकडे पहावे लागले. तापी नदीवरील बांधलेले उकाई धरण, नर्मदा नदीवर बांधलेले सरदार सरोवर आणि यातून विस्थापित झालेली आदिवासी कुटुंबे आजही कोलमडलेल्या अवस्थेत पहायला मिळतात. बिरसा मुंडा, तंट्या भिल्ल, राघोजी भांगरे, राणी दुर्गावती यांचा संघर्षमय इतिहास आदिवासी स्त्रियांच्या समोर आहे.

श्रमिक मुक्ती दलाच्या निमित्ताने सर्व आदिवासी समाजातील स्त्रिया एकत्र आल्या. रस्त्यावर आलेल्या सर्व आदिवासी स्त्रिया कार्यकर्त्या म्हणून धडपडताना दिसतात. भारताला स्वातंत्र्य मिळाल्यानंतर समाजामध्ये अमूलाग्र बदल झाले. परंतु ते बदल आदिवासी समाजापर्यंत पोहचलेले नाहीत. यासाठी भुजंग मेश्राम, वाहरू सोनवणे अशा विचारवंतांनी आदिवासी चळवळ पुढे नेली. यामध्ये कृष्णकुमार चांदेकर, पितांबर कोडापे, उषाकिरण अत्राम, कुसुम अलाम, माहेश्वरी गावित, संजय लहुकरे, विनोद कुमरे, बाबराव मढावी यांनी आदिवासी साहित्याच्या अनुषंगाने आपली मांडणी करून आदिवासी साहित्य चळवळीतील स्त्रियांचे दुःख जगासमोर मांडले. महाराष्ट्र, मध्यप्रदेश आणि गुजरात ही तीन राज्ये तसेच राजस्थान, गुजरात, आसाम, मणिपूर, त्रिपूरा, नागालँड, ओरिसा, झारखंड या राज्यांमध्ये आदिवासी साहित्य चळवळ आदिवासी स्त्रियांसाठी जोमाने मार्गक्रमण करताना दिसते. स्वातंत्र्य, समता, बंधूता, न्याय या वैश्विक मूल्यांचा स्वीकार करून आदिवासी समाजातील पुरुषांबरोबर स्त्रीयांसुद्धा पुरुषांच्या खांद्याला खांदा लावून चळवळ करताना पहायला मिळतात. स्त्री-पुरुष समानता असलेल्या आदिवासी जमातींमध्ये पुरुषांपेक्षा स्त्रियांना अधिक महत्त्व दिले जाते, याचे वर्तमानकालीन उदाहरण म्हणजे आदिवासी जमातींच्या मातृसत्ताक देवता होय. स्त्रियांचा सन्मान करणे, त्यांना प्रोत्साहन देणे यासाठी आदिवासी साहित्य चळवळ एका विचाराने बांधलेली आहे. समूहभाव जपणारी आदिवासी जपणारी आदिवासी साहित्य चळवळ जोतिराव फुले, राजर्षी शाहू महाराज, डॉ. बाबासाहेब आंबेडकर, मार्क्स, लेनिन, माओ यांना आपली प्रेरणा मानते.

आदिवासी जमातीतील नृत्य, नाट्य, गीत, संगीत, वाद्य, कला या सर्व स्त्रियांच्या भावभावनांशी जोडल्या गेलेल्या आहेत आणि या सांस्कृतिक परंपरा जोपासत आदिवासी साहित्य चळवळ पुढे जाताना दिसते. आदिवासी जमातींमध्ये देज देण्याची प्रथा आहे. मुलाकडील कुटुंब मुलीकडील कुटुंबाला वस्तूच्या रूपात किंवा पैशाच्या रूपाने मदत करून मुलीकडील कुटुंबावर आर्थिक भार लादत नाहीत. विवाहाच्या निमित्ताने मुलीला पूर्ण स्वातंत्र्य देऊन तिच्या जोडीदाराची निवड करण्यासाठी तिला स्वातंत्र्य दिले जाते. त्यामध्ये गावसुद्धा हस्तक्षेप करत नाही. आदिवासी साहित्य चळवळीतील स्त्रिया व्यवस्थेविरुद्ध लढताना पहायला मिळतात. जल, जंगल, जमिन यावरचा जो पारंपरिक हक्क आहे तो जर कोण हिसकावून घेत असेल तर या स्त्रिया या व्यवस्थेविरुद्ध बंड पुकारताना पहायला मिळतात. श्रमप्रतिष्ठा जपणारा हा आदिवासी समाज स्त्रियांच्या श्रमाला महत्त्वाचे स्थान देतो. सम्यक विचाराने स्त्री-पुरुष असा भेदभाव न करता पुरुषांप्रमाणेच त्यांनाही जगण्याचा अधिकार आहे, यासाठी त्या आग्रही असतात. आदिवासी साहित्य चळवळ ही स्त्रीमुक्तीची चळवळ आहे. परंपरागत जोखडामध्ये स्त्रीला बांधून न ठेवता तिच्या आशा आकांक्षांना भरारी देण्याचे काम आदिवासी साहित्य चळवळ करते.

निसर्ग संस्कृती जपणाऱ्या आदिवासी जमातीतील स्त्रिया निसर्ग हाच आपला देव आहे. अन्न, वस्त्र, निवारा, आरोग्य आणि शिक्षण देणारे वृक्ष हेच आमच्या दृष्टीने देव आहेत, असा त्यांचा ठाम आत्मविश्वास आहे. अन्न, वस्त्र, निवारा या प्राथमिक गरजा पूर्ण होत नसल्यामुळे धर्मातराच्या चळवळीला काही आदिवासी कुटुंबे बळी पडतात. स्त्रियांचा

त्या ठिकाणी नाईलाज असाते. परंतु धर्म कोणता आहे हे महत्त्वाचे नसून आपल्या प्राथमिक गरजा पूर्ण होत आहेत यावर त्यांचा विश्वास आहे. आदिवासी जमातीतील शिकलेली माणसे स्त्रियांच्यावर होणाऱ्या अन्याय अत्याचाराविरूद्ध बंड करताना पहायला मिळतात. शिक्षणामुळे आदिवासी समाजाचा विकास होणार आहे हा विचार ही शिकलेली पिढी आपल्या कुटुंबातील स्त्रियांना समजावण्याचा प्रयत्न करतात.

समूहभाव जपणारा हा आदिवासी समाज जमातपंचायतीला फार महत्त्वाचे स्थान देतो. जमातपंचायतीमध्ये स्त्रियांच्या निर्णयाला फार महत्त्वाचे स्थान असते. एखाद्या कुटुंबाने समाजाविरूद्ध काही वेगळी भूमिका घेतली तर जमात पंचायत त्याला समजावून सांगण्याचा प्रयत्न करते आणि मुख्य प्रवाहात आणण्यासाठी धडपडताना दिसते.

आदिवासी साहित्य चळवळ समाजाला आणि समाजातील महिलांना जागृत करण्याचा प्रयत्न करते. आपल्या समाजातून इंजिनियर, डॉक्टर, शिक्षक, वकील निर्माण व्हावे यासाठी तुम्ही तुमच्या मुळांबाळावर चांगले संस्कार करायला शिकले पाहिजे असा ते सांगण्याचा प्रयत्न करतात. आदिवासी स्त्रिया हा समाजाचा महत्त्वाचा भाग आहेत. त्या स्त्रियांच्या सन्मानावर आदिवासी समाज उभा राहतो. आपली लेखणी आपण स्त्रियांच्या उद्धारासाठी वापरली पाहिजे यावर त्यांचा विश्वास आहे.

आदिवासी जमातींचे सर्व व्यवहार त्यांच्या बोलीभाषेतून चालतात. ही बोलीभाषेची परंपरा आदिवासी स्त्रिया प्राणपणाने जपतात. हिंदी, मराठी, इंग्रजी या भाषांबरोबरच आपण आपल्या बोलीभाषांचा अभिमान बाळगला पाहिजे हा त्यांचा दृढ निश्चय असतो. मातृत्वाची जबाबदारी स्वीकारणाऱ्या या स्त्रीया आपल्या लेकरांची भूक भागविण्यासाठी त्यांच्या जीवाची होणारी तळमळ आदिवासी साहित्यिकांना भरपूर काही सांगून जाते. एकेक घास भरवणारी आई आपल्यावर कितीही कष्ट कोसळले तरी चालेल, उन्हातान्हात आपल्याला राबावे लागले तरी चालेल पण आपण आपल्या लेकरांसाठी धडपडले पाहिजे असा आत्मविश्वास स्त्रियांच्या व्यक्तिमत्वात पहायला मिळतो.

आदिवासी साहित्यातून येणारी स्त्री आपल्या भावना, व्यथा, वेदना, इच्छा, आकांक्षा, आपली स्वप्ने हे सर्व घेऊन येताना दिसते. वर्षानुवर्षे पुरुषप्रधान संस्कृतीमध्ये अडकलेल्या बाकीच्या स्त्रियांपेक्षा आदिवासी समाजातील स्त्री फार मुक्त आणि स्वतंत्र असल्याचे अनेक संदर्भ आपणाला आदिवासी साहित्य चळवळीतून पहायला मिळतात. पुरुषांची मक्तेदारी झुगारून बंदिस्त असलेल्या चौकटी मोडून आदिवासी स्त्री स्वतः आपल्या पायावर उभी राहून नवे आत्मभान निर्माण करून भूमातेचे आपण पायिक आहोत हा आत्मविश्वास त्यांच्या व्यक्तिमत्वामध्ये पहायला मिळतो.

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पंचायत राज व्यवस्था : ग्रामीण, आदिवासी महिलांचे राजकीय सबलीकरण

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समाजशास्त्र विभाग.

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जि.कोल्हापूर.

प्रस्तावना:

मानव विकासातील सर्वात महत्त्वाचा भाग म्हणजे स्त्रियांचा विकास होय. म्हणून ज्या देशांनी स्त्री विकासाला चालना दिली ते देश आज आर्थिक, शैक्षणिक, राजकीय, सामाजिक, सांस्कृतिक तंत्रज्ञानविषयक प्रगतीत अव्वल आहेत. भारतामध्ये स्त्रियांच्या विकासाची बीजे खऱ्या अर्थाने एकोणिसाव्या शतकातील सामाजिक सुधारणेच्या चळवळीमध्ये रोवली गेल्याचे दिसते. पश्चिम बंगालमध्ये राजाराम मोहनराय, महाराष्ट्रामध्ये महात्मा फुले व सावित्रीबाई फुले यांनी स्त्रियांच्या प्रश्नांना वाचा फोडून त्यांच्या शिक्षणासाठी स्वतः समाजाच्या रोषाला सामोरे जाऊन स्त्री-पुरुष समतेचा पुरस्कार केला. कोल्हापूर संस्थानामध्ये शाहू महाराजांनी स्त्रियांवरील अत्याचाराविरोधात कायदे केले. महर्षी कर्वे, आगरकर, रानडे, यांनीही स्त्रियांच्या दयनीय अवस्थेला वाचा फोडली. विसाव्या शतकात महात्मा गांधी यांनी स्त्री शक्तीचे महत्त्व ओळखून मोठ्या प्रमाणात महिलांना राजकीय प्रवाहात आणले. डॉ. बाबासाहेब आंबेडकरांनी हिंदू कोडबिलाद्वारे स्त्रियांच्या सर्वांगीण विकासाचा जाहीरनामा मांडला. एक व्यक्ती एकमूल्य हा विचार स्त्रियांच्या संदर्भात केला व स्त्रियांच्या सबलीकरणाचे पहिले पाऊल उचलले. त्यामुळेच आज महिला विविध क्षेत्रात दिसू लागल्या आहेत. प्रस्तुत शोध निबंधात पंचायत राज व्यवस्थेतून ग्रामीण, आदिवासी महिलांचे राजकीय सबलीकरण यावर सखोल विविचेन करण्याचा प्रयत्न केला आहे.

शोधनिबंधाची उद्दिष्टे

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- ३) ग्रामीण, आदिवासी महिलांचे राजकीय सबलीकरण स्पष्ट करणे.

संशोधन पध्दती:

प्रस्तुत शोधनिबंध पूर्णतः दुय्यम तथ्यावर आधारित आहे. द्वितीयक तथ्यसंकलनासाठी संदर्भग्रंथ, मासिके, शासनाचे अहवाल इंटरनेट इत्यादी उपलब्ध माहितीच्या आधारे शोधनिबंधाची मांडणी केली आहे.

गृहीतके :

- १) पंचायत राज व्यवस्थेतील ७३ व्या घटनादुरुस्तीमुळे महिलांना पंचायत राज व्यवस्थेत सहभाग मिळाला.
- २) राजकीय सहभाग वाढल्यामुळे महिला राजकीय निर्णय प्रक्रियेत सक्षम झाल्याचे दिसते.

महिला सबलीकरण संकल्पना व स्वरूप :

स्त्री सबलीकरण या शब्दाची फोड केल्यास स्त्रीला सबल करणारी म्हणजेच दुर्बलता नष्ट करणारी, तिच्या शरीर, मन, बुद्धीत स्वत्वाची जाणीव व स्वतः बद्दल जागरूकता निर्माण करून त्या दृष्टीने स्वयंविकासासाठी प्रवृत्त करणारी एक संकल्पना होय. महिला सबलीकरणाची प्रक्रिया ही २० व्या शतकात जरी गतीमान झाली असली तरी या प्रक्रियेची बीजे अमेरिकन स्वातंत्र्याच्या

जाहीरनाम्यामध्ये रोवली आहेत. महिलांना राजकीय अधिकार स्वातंत्र्याचा जाहीरनामा आणि फ्रेंच व्यक्ती स्वातंत्र्याच्या जाहीरनाम्यामध्ये रोवली आहेत. महिलांना राजकीय अधिकार मिळवून देण्यासाठी युरोपमध्ये १९ व्या शतकामध्ये चळवळी झाल्या. भारतामध्ये स्वातंत्र्यपूर्व काळात स्त्री सुधारणा चळवळीमध्ये महात्मा फुले, डॉ. बाबासाहेब आंबेडकर, महर्षीकर्वे, गोपाळ गणेश आगरकर, न्या.रानडे यांनी महत्त्वाची बजावली. दुसऱ्या महायुद्धानंतर महिला सबलीकरणाची जाणीव वैश्विक बनली आणि महिला सबलीकरणासाठी आंतरराष्ट्रीय पातळीवर प्रयत्न सुरू झाले.

महिला सबलीकरणाची एक संकल्पना, प्रक्रिया आणि चळवळ म्हणून उल्लेख होतो. स्त्रीमुक्तीचा पुरस्कार करणाऱ्या स्त्रीवाद या सर्वसमावेशक विचारसरणी आणि चळवळीचा महिला सबलीकरण हा एक घटक आहे. स्त्री चळवळीने स्त्री प्रश्नाकडे एका वेगळ्या दृष्टीकोनातून पहावयास सुरुवात केली. त्यांनी 'विकासाच्या' संकल्पनेलाच आव्हान देण्यास सुरुवात केली. ज्या विकासात्मक स्त्रियांच्या जीवनात कोणताही बदल झाला नाही. ते विकासाचे परिणाम बदलून एक पर्यायी विचार, एक नवीन दृष्टीकोन, स्त्री चळवळ, स्त्री संघटना मांडू लागल्या हा दृष्टीकोन होता 'स्त्रियांच्या सबलीकरणाचा. या दृष्टीकोनाचा प्रभाव शासनावर पाडण्यात स्त्री चळवळीला यश आले. परिणामी सातव्या योजनेत ' स्त्रियांच्या सबलीकरणाची ' संकल्पना पहिल्यांदाच मांडण्यात आली व पुढील दोन योजनांमध्ये त्याला बळकटी मिळाली. राष्ट्रीय महिला आयोग, बिर्जींग प्लस या परिषदामधून 'स्त्रियांच्या सबलीकरणाच्या' चर्चेला मान्यता मिळाली. त्यानंतर भारताचे पंतप्रधान अटलबिहारी वायपेयी यांनी २००१ साल हे महिला सबलीकरण वर्षे म्हणून जाहीर केले. त्यामध्ये स्त्रियांमध्ये स्वयंपूर्णता व आत्मनिर्भरता यासारखे गुण वाढीस लागणे ही अपेक्षा आहे.

महिला सबलीकरण ही स्त्री अधिकाराचा पुरस्कार करणारी, स्त्रियांना पुरुषांच्या बरोबरीने प्रगतीच्या, विकासाच्या संधी उपलब्ध करून देणारी आणि स्त्री-पुरुष समानेवर आधारीत व्यवस्था निर्मितीचे उद्दिष्ट ठेवणारी प्रक्रिया, चळवळ आहे. स्त्रियांच्या शारिरीक, मानसिक आणि भावनिक जीवनाची गुणवत्ता सुधारणे त्याचप्रमाणे राजकीय, सामाजिक आणि अधिकार प्राप्त करून देणे हा महिला सबलीकरण प्रक्रियेचा मुख्य भाग आहे.

पंचायत राज व्यवस्थेत महिलांचा सहभाग

लोकतांत्रिक सत्ता व शक्तीला सामान्य लोकपर्यंत पोहचविण्याचा पंचायत राज हा एकमेव मार्ग होय. महाराष्ट्र राज्यात लोकशाही विकेंद्रीकरण समितीने (वसंतराव नाईक समिती) १९६९ साली सादर केलेल्या अहवालातील शिफारशींच्या अनुषंगाने पंचायत राज्यपध्दतीची मूहूतेमेढ रोवली गेली. त्यासाठी महाराष्ट्र जिल्हा परिषद व पंचायत समिती अधिनियम (१९६२) संमत करण्यात आला. मुंबई ग्रामपंचायत अधिनियम (१९४८) नुसार ग्रामपंचायतीत एकही महिला निर्वाचीत झाली नसेल तर ग्रामपंचायतीत एका स्त्रीला स्वीकृत सदस्य म्हणून घेतले जात असे व तिचा सहभाग फक्त कागदोपत्रीत दिसत होता. ही परिस्थिती आता पूर्णपणे बदललेली दिसते. पंचायत राज व्यवस्थेत महिला मोठ्याप्रमाणात सहभागी होत आहे.

७३ वी घटनादुरुस्ती व महिलांचे राजकीय सबलीकरण

भारत सरकारने ७३ वी व ७४ वी घटनादुरुस्ती (१९९३) करून ग्रामीण व नागरी स्थानिक स्वराज्य संस्थामध्ये महिलांसाठी ३३: आरक्षण ठेवण्याचा ऐतिहासिक निर्णय घेतला. ७३ व्या घटनादुरुस्ती अधिनियमाच्या १० व्या कलमानुसार प्रत्येक ग्रामपंचायतीसाठी ३३% जागा महिलांसाठी राखीव ठेवण्यात आल्या कलम ३० नुसार राज्यातील ग्रामपंचायत सरपंच या पदासाठी स्त्रियांकरिता राखीव जागा ठेवण्यात आल्या आहेत. तसेच सभापती जिल्हापरिषद अध्यक्ष इत्यादी पद देखील महिलांसाठी राखीव ठेवण्यात आली. त्यामुळे महिलांचा प्रत्यक्ष राजकारणातील सहभाग

वाढला. ग्रामस्तरावर राजकारणात अपवाद म्हणून दिसणाऱ्या स्त्रिया या राखीव जागामुळे लक्षणीय रीत्या वाढलेल्या दिसत आहेत. ही सामाजिक व राजकीय विकासाच्या प्रक्रियेतील महत्त्वाची घटना म्हणावी लागेल. सध्या संपूर्ण देशात युनियन कॅबिनेटनी आर्टिकल २४३ (ड) नुसार पंचायत राज व्यवस्थेत ५० टक्के आरक्षण महिलांसाठी घोषित केले आहे.

आरक्षणामुळे ग्रामीण भागातील महिला त्यांच्या पारंपारिक भूमिकेतून बाहेर पडून सार्वजनिक जीवनाचा निर्णय प्रक्रियेतील एक महत्त्वाचा घटक बनल्या आहेत. त्याचे सकारात्मक परिणाम ग्रामीण भागातील सामाजिक, आर्थिक, राजकीय जीवनावर पडत आहेत. निर्णय प्रक्रियेत महिला सक्रिय सहभागी होवू लागल्यामुळे महिलांच्या जिवाळ्याचा व एकूणच समाजाच्या प्रश्नांना वाचा फोडू लागली आहे उदा १) पाणीपुरवठा योजना २) पाबंदमुक्त गाव योजना ३) निर्धूर चूल योजना ४) दारूबंदी ५) स्त्री शिक्षण ६) अंगणवाडी ७) बालवाडी ८) आर्थिक स्वावलंबन इत्यादी तसेच स्वयंसहायता बचत गटाच्या माध्यमातून ग्रामीण महिलांच्या आर्थिक स्वावलंबनामुळे व राजकीय सबलीकरणामुळे सार्वजनिक समारंभ, उत्सवातून त्यांचा सहभाग वाढलेला दिसतो. त्यामुळे त्यांच्या दर्जात सामाजिक प्रतिष्ठेत थोड्याफार प्रमाणात वाढ झाल्याचे दिसते. त्यांना कुटूंब व समाजात आदराने स्थान मिळू लागले परंतु महिला प्रतिनिधींचे प्रश्न व समस्या सुटण्याचे दिसत नाही.

पंचायत राज व्यवस्थेतून महिला सबलीकरण

भारतीय समाजव्यवस्थेत पिढ्यनपिढ्य स्त्रियांना मिळणारे दुय्यम स्थान व उपेक्षेची वागणूक यामुळे त्यांना अनेक अडचणी व समस्यांना तोंड द्यावे लागते. याचा अर्थ स्त्रियांना राजकीय क्षेत्रात काम करण्याची क्षमता नाही, असा होत नाही. महाराष्ट्रात जेव्हा पंचायत राज व्यवस्थेतचा अवलंब (१९६२) करण्यात आला तेव्हाही ग्रामीण भागातील अडाणी, शेतकरी पुरूषांना नेतृत्व करता येईल काय? अशी शंका घेतली गेली होती. परंतु गेल्या पाच दशकात पंचायत राज व्यवस्थेतून राजकारणाचा अनुभव घेऊन महाराष्ट्रातील मुख्यमंत्री, आमदार, खासदार, राज्यमंत्री, कॅबिनेट दर्जाचे मंत्रीपदापर्यंत सक्षम व राजकीय नेतृत्वाची पिढी तयार झाली आहे. त्याचप्रमाणे ग्रामीण महिलांना संधी मिळाल्यास त्याही राजकीयदृष्ट्या सक्षम बनतील व देशाच्या विकासाला हातभार लागेल. कारण महिला या मुळातच कार्यक्षम, काटकसरी, कर्तव्यदक्ष व बऱ्याच प्रमाणात सचोटीच्या असतात. अल्पसाधन सामग्रीच्या आधारे संसार चालविण्याच्या त्यांच्या कौटुंबिक पूर्वीनुभवामुळे पंचायत राज व्यवस्थेचा कारभार लक्षणीक सुधारणा पहावयास मिळत आहे. हे पुढील काही उदाहरणवरून दिसून येते. आंध्र प्रदेशातील कर्जूल जिल्यातील कालवा गावाची महिला सरपंच फातीमा बी यांनी गावातील लोकांच्या गरजा ओळखून स्थानिक प्रश्न सोडविले व त्यांच्या कार्याची दखल जागतिक पातळीवर घेतली गेली. युनायटेड नेशन्स रेस अगेन्स्ट पावर्टी १९९८ चा पुस्कार देऊन त्यांना गौरविले गेले. जे आजपर्यंत राजकारणाचा पारंपरिक वारसा असलेल्या एकाही पुरूषाला शक्य झाले नाही. दुसरे उदाहरण महाराष्ट्रातील अहमदनगर जिल्ह्यातील आदिवासी सरपंच महिला सौ. सुशीलाबाई मकासरे यांनी युनोस्कोचे महाराष्ट्रातील पहिली संगणकीकृत ग्रामपंचायत म्हणून पारितोषिक मिळवून दिले हे या ठिकाणी विशेष वाटते. तसेच साळगाटा जि.गडचिरोली येथील सौ. ऊर्मिला गोमसाळे, सौ.भाग्यश्री पाटील, डोंगरगाव, जि.गडचिरोली येथील श्रीमती बेबी गौतम (पंचायत सदस्य) कोठडा, जि.नंदुरबार येथील पार्वती पाडवी, (पंचायत सदस्य), लातूर जिल्हा परिषद सभापती श्रीमती कुशावती बेले, गणेशपूर, जि.भंडारा, रत्नमाला वैद्य (पंचायत सदस्य) ढोणवस्ती ता. चिपळूण, जि.बीड येथील लतीका शेख (पंचायत समिती सदस्य) राममोस, ता.शिरूर जि.बीड येथील लतीका शेख (पंचायत समिती सदस्य) यासारख्या अनेक आदिवासी ग्रामीण महिलांनी आपल्या कर्तृत्वाने गावाचा विकास घडवून आणला आणि केवळ सुशिक्षित महिलाच काही करू शकतात हा गैरसमज दूर केला. या सर्व उदाहरणांवरून असे म्हणता येते की, ग्रामीण, आदिवासी

महिलांना संधी मिळाल्यास त्या संधीचे सोने करतात. एकूण ७३ वी घटनादुरुस्ती ही महिलांच्या स्थानिक स्वराज्य संस्थांमध्ये सहभाग वाढवून महिलांना राजकीयदृष्ट्या सक्षम करण्यास कारणीभूत ठरली.

७३व्या घटनादुरुस्तीमुळे पंचायत व्यवस्थेत झालेले बदल.

- १) महिलांचा गावतील विकासकार्यात सहभाग वाढला.
- २) महिलांच्या सबलीकरणास पोषक परिस्थिती निर्माण झाली.
- ३) आरोग्य, शिक्षण, पेयजल, स्वच्छता हे प्रश्न महिलांनी अग्रक्रमाने मांडले
- ४) ग्रामीण विकासाला चालना मिळाली.
- ५) अ.जाती, अ.जमाती, मागासवर्ग महिलांना शासकीय सहभागाची संधी प्राप्त झाली.
- ६) महिलांच्या कार्यक्षेत्रास व्यापकता प्राप्त झाली.
- ७) महिलांकडे बघण्याचा समाजाचा दृष्टिकोन बदलला.
- ८) महिलांच्या राजकीय सहभाने पंचायत राज व्यवस्थेला मानवी चेहरा प्राप्ता झाला.

असे असले तरी लोकसंख्येच्या निम्मी संख्या असणाऱ्या महिलांना सर्व क्षेत्रातमध्ये निम्मा वाटा मिळणे आवश्यक आहे पण तसे होत नाही अनेक वेळा त्यांच्या हक्काची पायमल्ली होते हे होऊ नये म्हणून काही ठोस कृती कार्यक्रमाची गरज आहे.

कृती कार्यक्रम :

- १) महिलांकडे बघण्याचा समाजाचा दुय्यम स्वरूपाचा संकुचित दृष्टिकोन बदलणे गरजेचे आहे
- २) विधानसभा, संसद, स्थानिक स्वराज्य संस्था या ठिकाणी महिलांना ५०: आरक्षण दिले गेले आहे.
- ३) महिलांना राजकीय आरक्षण देताना त्या-त्या जाती घटकांनाही आरक्षण देण्यात यावे.
- ४) निवडून येणाऱ्या महिला लोकप्रतिनिधीसाठी प्रशिक्षण वर्ग कार्यशाळा याचे मोठ्या प्रमाणात आयोजन करण्यात यावे.
- ५) जे सरकारी महिला लोकप्रतिनिधींबरोबर काम करतात त्यांनी सुध्दा ग्रामीण, अडाणी म्हणून हिला काही समजत नाही .या भावनेतून न वागता सर्व योजनांची माहिती व्यवस्थित समजून देणे.
- ६) तरूण महिला व मुलीमधून नेतृत्व निर्माण व्हावे म्हणून महिला नेतृत्व शिबिरांचे आयोजन केले जावे . यासाठी सरकार, स्वयंसेवी संस्था (छळव) यांनी पुढाकार घ्यावा.
- ७) महिला प्रतिनिधींना त्यांच्या कुटुंबातील व्यक्तींनी सहकार्य द्यावे. त्यामुळे त्या जेव्हा कामासाठी बाहेर जातात तेव्हा त्यांचे अर्थे लक्ष घरी व अर्थे कामात असे होणार नाही.

निष्कर्ष —

थोडक्यात, पंचायत राज व्यवस्थेतील महिलांच्या मोठ्या प्रमाणावरील सहभागाने ग्रामीण आदिवासी महिलांना पुरुषांच्या बरोबरीने राजकारणात सहभागी होण्याची संधी मिळत आहे. आज महिला आम्ही नारी गावच्या कारभारी हे आपल्या कर्तृत्वाने सिद्ध करत आहे. अशाप्रकारे पंचायत राज व्यवस्थेत ग्रामीण व आदिवासी महिलांना राजकीय विकास घडून येत असल्याचे सकारात्मक चित्र दिसत आहे. ही परिस्थिती महिलांच्या विकासाला व पर्यायाने देशाच्या विकासाला हातभार लावेल अशा या प्रसंगी विश्वास वाटतो.

संदर्भ सूची :

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- २) डॉ. अर्जून दर्शनकार पंचायतराज आणि नागरी प्रशासन , कैलास पब्लिकेशन, औरंगाबाद १९९६.
- ३) प्राचार्य डॉ. सूर्यकांत अजमेरा, आदिवासी आणि ग्रामीण विकास अथर्व पब्लिकेशन धुळे २०१०.
- ४) ज.श.आपटे,पुष्पा रोडे,भारतातील महिला विकासाची वाटचाल डायमंड पब्लिकेशन पुणे, २००८.
- ५) D.Pulla Rao, Women Empowerment Emerging Dimension in 21st Century , The Associated Publishers Ambala city, 2011
- ६) समाजशास्त्र संशोधन पत्रिका मार्च, १९९९.
- ७) उद्योजक ऑक्टोबर २०१३ .

ग्रामीण कवितेतील स्त्री प्रतिमा

प्रा. डॉ. प्रदीप यशवंत पाटील
विवेकानंद कॉलेज, कोल्हापूर.

प्रस्तावना

‘शेती’ ही अर्थव्यवस्था आणि ‘गाव’ ही संस्कृतिव्यवस्था असलेल्या भारतीय पर्यावरणामध्ये अनेक स्थित्यंतरे झाली आहेत. आधुनिकतेच्या रेटयामुळे व काही अंशी वैचारिक परिवर्तनामुळे शहरीकरणाने वेग घेतला. गावे ओस पडू लागली. ‘गावव्यवस्था’ उध्वस्त होत गेली. प्रश्नांचे प्राधान्यक्रम बदलले. सर्व सुविधा शहरकेंद्रित झाल्या. साहजिकच शहरे फुगत गेली. तरीही बहुतांश लोकांची अर्थव्यवस्था ‘गाव-भूमि’शी संबंधित राहिली आहे. अलिकडे गावोगाव भौतिक समृद्धीचे व त्यातून अपरिहार्यपणे येण्या-या नागरीकरणाचे वारे झपाटयाने वाहू लागले. यातूनच मिश्र संस्कृती उदयास आली. या परिवर्तनाच्या रेटयाला मुळची गावव्यवस्था कमी पडू लागली. यातच भर म्हणून दूष्काळ, शासकीय दूजाभाव, अनास्था यामुळे इथला शेतकरी वर्ग सातत्याने भरडला गेला. त्याचे सर्वच पातळ्यांवर शोषण होत राहिले. याचा परिणाम म्हणून संपूर्ण देशभर शेतक-यांच्या आत्महत्येचे सत्र सुरु झाले.

या सगळ्यांचा परिणाम अपरिहार्यपणे कृषिनिष्ठ परंपरेवर झाला आहे. इथली कुटुंबव्यवस्था उध्वस्त होत गेली. या कुटुंबाचे भरणपोषण करणारी स्त्री ही खरेतर भूमाता. परंतु सगळ्यात जास्त शोषण मात्र स्त्रीचे झाले. खरे तर, स्त्री हा इथल्या संस्कृतीचा मुळचा केंद्रबिंदू, मातृसत्ताक परंपरेमध्ये तिच्या अधिकांराना, हक्कांना स्वतंत्र स्थान होते. तिच्यातील नवनिर्माणाचे सर्जनत्व पुरुषांच्या कोरडेपणापूढे प्रभावी ठरत गेले. यातूनच वंशसातत्याला महत्व येत गेले. याच गोष्टींचा फायदा घेउन जिने शेतीचा शोध लावला, त्या स्त्रीला घरातच बांधून टाकले. हळूहळू बंधनाच्या माध्यमातून मातृसत्ताकता संपुष्टात आली व पुरुषसत्ताकता आली. एकूणच अर्थव्यवस्थेबरोबर या पुरुष सत्ताकतेची बळी इथली ‘कृषिनिष्ठ स्त्री’ ठरली आहे. कारण नागर स्तरावरील शोषणापेक्षा कितीतरी पटीने अधिक शोषण या स्त्रीचे होत आहे. अशा या भूमिनिष्ठ स्त्रीचे चित्रण बहिणाबाई चौधरींपासून इंद्रजीत भालेराव, श्रीकांत देशमुख यांच्यापर्यंत अनेक कवींनी केले आहे. तिच्या जन्मापासून ते मृत्यूपर्यंतच्या विविध अवस्थांचे प्रभावी प्रकटण कृषिनिष्ठ कवितेमध्ये झालेले दिसते.

लेकीचा जन्म ही घटना जिच्यात स्त्रीत्व आहे, अशा मातेलाच दुःखी करते. कारण या पुरुषसत्ताक व्यवस्थेमध्ये तिच्या स्वतंत्र अस्तित्वाची कुणीही दखल घेत नाही. उलट तिचे शोषणच केले जाते. पुन्हा एक नवा जीव, आपण शोषणासाठी जन्माला घातला, याचे तिला दुःख आहे. कारण इंद्रजीत भालेराव आपल्या कवितेत म्हणतात,

‘लेकीचा जलम। जणू फुटणारी लाही।

खाणारा म्हणतो कशी। भाजलीच नाही।’

अशी तिची अवस्था असते. पापाचरण, नैतिक बंधने, योनिसूचत्व अशी कितीतरी अवास्तव बंधने स्त्रीवर लादलेली असतात. ती तारुण्यात येते, तेव्हा साहजिकच तिच्याबद्दलचे आकर्षण वाढत जाते. तिच्या आकर्षणाचे सर्व संदर्भ या कवितेने रेखाटले आहेत. स्त्रीबद्दलचा तरुणाईतील प्रेमभाव व्यक्त करणारे हे कवी काहीसे एकांगी पध्दतीने व्यक्त होतात. या अभिव्यक्तिमध्ये तिच्या भावनेला फारशी किंमत असतच नाही.

प्रेमभाव ही जीवनातील अत्यंत सुंदर घटना. सुंदर स्वप्न. खरंतर प्रेमभावाला जात, धर्म, पंथ, वय असल्या कशाचेही बंधन नसते. परंतु प्रेमभावाच्या अवतीभोवती या सगळ्या तटबंदी असतात. विशेषतः कृषिनिष्ठ परंपरेतील प्रेमभावाच्या अभिव्यक्तीला ‘गावपणा’ ची जबरदस्त तटबंदी आहे. ही तटबंदी अनेक कवितांमधून वेस, उंबरा, सीमारेषा आणि घरंदाजपणा या रुपांमधून व्यक्त होते. या तटबंदीवर ‘गावपणा’

चे म्हणजे पारंपरिक पुरुषसत्तेचे, सरंजामीचे आणि भोगवादाचे जबरदस्त दडपण आहे. या तटबंदीमुळे अनेकदा दोघांच्याही वाटयाला अपयशच येते. मनातल्या मनात त्या प्रतिमा उराशी बाळगत व्यक्त करणे, एवढेच त्यांना शिल्लक राहते. ऐन उभारणीच्या काळातच त्यांच्या भावनांना सुरंग लागत जातात व कळत नकळत एक 'समंजस शहाणपण' यायला लागते. हे समंजस शहाणपण ना. धों. महानोर आणि जयराम खेडेकर यांच्या कवितेतून व्यक्त होते.

ना. धों. महानोर यांच्या कवितेतून,

'डहूळते उरी सांगा ! ओल्या आठवांचे धूके!
माझ्या उदास पाणेठी ! रान पाखरांचे मुके!
आणि

जयराम खेडेकर यांच्या कवितेतून,

'भरलेले डोळे । सासरची वाट । उतरली घाट ।
वेदनेचा । अचानक गेलीस । पसरलं धुकं ।
रान पडलं मुकं । पाखरांचं ।'

अशा प्रमाणे व्यक्त होते.

अदृश्य तटबंदीने झाकोळणारे हे जगणे कोतेपणाच्या जाणिवेने भरून जाते. मनात असूनही आयुष्यभर प्रेमभाव व्यक्त न करणाऱ्या सख्याबद्दल इंद्रजित भालेरावांची कुळबिणी म्हणते,

'मण्हा संसार चालावा । नीटनेटका म्हणून ।
मुकामूकाच राहिला । सारं मनात आणून ।'

कुणाचा तरी संसार फुलावा म्हणून मनातील तटबंदी अधिकच घट्ट करणारा ना. धो. महानोरांच्या कवितेतील नायक म्हणतो,

'तुझी साद । तुझे आशिर्वाद । प्राणांचे दुवे मळवीत गेले ।
तुझी साद । तुझे आशिर्वाद । घरभर दिवे लावून गेले ।'

अशा रीतीने प्रकाशाची पुजा करणारे हे अव्यक्त प्रेम तुळशीला मंजूळा आणून देणारे ठरते. ही एकूणच प्रेमभावाबद्दलची प्रगल्भ जाणीव अनेक अर्थानी महत्त्वाची आहे. कारण हयाच जाणिवेतून झाडांसारखे एक स्वच्छ, शांत, त्यागी असे निस्सिम प्रेम उभे राहते.

संयम व सहनशीलता हे स्त्रीचे आत्यंतिक स्थायी भाव आहेत. हुंडयासाठी लग्न मोडल्यामूळे आत्महत्या करणारी तरुणी जयराम खेडेकरांच्या कवितेत भेटते. तिने स्वतःचे आयुष्य संपवण्यामागे एका छुपा शोषणाचा संदर्भ आहे. अनेक स्त्रीया मुकाटपणे हे सगळे दुःख सहन करीत राहतात. आयुष्यभर तिच्या वाटयाला रितेपण आणि कोरडेपण येते. माहेर हे तिच्यासाठी पुन्हा दिवास्वप्नच ठरते. या दृष्टीने खेडेकरांची कविता महत्त्वाची आहे. ते म्हणतात,

'लेक आल्याची पाहून भोगामातीची माय खिनभर हरखली
अगस्ता कीसुन दोन भाकरी जास्त टाकताना ।
चुलीवरच करपली ताडकन इचारले वन्सं,
आता, कसं येनं झालं? ।
ज्याचे त्याला जड ।
तूमचे मधीच उधळत आलं ।'

अशा तऱ्हेने स्वतःच्याच माहेरी आधारहीन होणारी स्त्री भेटते. तर स्वतःच्याच घरात लेकीसाठी पोरकेपण घ्यावे लागणारी माय तिच्या पदरात आंब्याची कोय बांधून देते. अशा स्त्रीचे रितेपण आणि सातत्यपूर्ण उपेक्षित जीवन चित्रित करताना भालचंद्र नेमाडे लिहितात,

**‘हलका आहे खांदा तोवर
घे भिंतीला पातेरे,
डोळे रिते पुन्हा नको,
पुन्हा नको आसू’**

आयुष्यभर वाटयाला आलेले रितेपणसूद्धा गर्द करु नको. या रितेपणाचे आसूही डोळ्यात आणू नको, इतके कोरडेपण तूझ्या आयुष्याला येवो, असे नोंदविणाऱ्या नेमांडेच्या या विधानात प्रचंड मोठा विद्रोह दडला आहे. हा कौंटूबिक व सांस्कृतिक संघर्ष येथेच थांबत नाही, कापसाच्या फवारणीसाठी पाचशे रूपये खर्च करणारा नायक आपल्या म्हाताऱ्या आईसाठी शंभर रूपयांची औषधे आणीत नाही, या घटनेमागे शेतीचे अर्थकारण महत्त्वाचे आहे. हातचे पीक गेल्यानंतर होणारी उपासमार टाळण्यासाठी तो आईला दुयमत्त्व देतो. हे त्याचे दुहेरी दुभंगलेपण महत्त्वपूर्ण आहे.

मातृत्व ही स्त्रीच्या आयुष्यातील अतंत्य आनंददायी घटना. खऱ्या अर्थाने तिच्या नवनिर्माणाचे, सर्जनाचे गावभूमीशी असलेले नाते अधोरेखित करणारी आणि तिला प्रतिष्ठा देणारी ही घटना. या घटनेतून व्यक्त होणारी तिचे आदिम मातृत्व कृषिनिष्ठ कवितेने गौरवाने नोंदविले आहे. गावस्तरावरील आजी आणि आई या प्रतिमा खूप समर्थपणे आणि समजसपणे चित्रित झाल्या आहेत.

इंद्रजित भालेरावांच्या कवितेतील आजी नवऱ्याच्या मागे समर्थपणे आपला संसार पेलते. पौरुषी आव्हानांपासून सर्व संकटांचा ती धीराने मूकाबला करते. संसार नेटाने नेटका उभा करते. हीच आजी खेडेकरांच्या कवितेत संपूर्ण गावाची आदिमाता बनून येते. इतकेच नव्हे, तर ती कवीच्या कवितेचा पाउस होउन जाते. तिचे हे पुरुषार्थपण व्यक्त करताना खेडेकर लिहितात,

**‘आल्या गेल्याच्या घरात, ती पूरणपोळी रांधायची
उन्हातल्या गायवासरांना। सावलीत बांधायची।’**

खऱ्या अर्थाने आजीचे हे ‘धर्मकारण’ आहे. मानवता आणि मदत हाच तिचा खरा धर्म आहे. जो भूमीशी संबंधित आहे. साहजिकच तिच्या अर्थकारणाला मानवी चेहरा असलेला दिसतो.

सर्वस्व पणाला लावणारी, आयुष्याची राखरांगोळी करून घर, कुंटुब उभे करणारी स्त्री खऱ्या अर्थाने सक्षम आहे. तिच्यातले आदिमत्व आणि सर्जनत्व बहुआयामी आहे. कृषिनिष्ठ पंरपरेतील आई-आजीची प्रतिमा एकूणच मराठी साहित्यात वेगळा ठरसा उमटवणारी, उठावदार अशी आहे. स्त्रीतले पौरुषत्व हा हयातला महत्त्वाचा भाग. कारण गावभूमीतील या स्त्रीचे दुयमत्त्व येथे व्यक्त होत असले तरी ती निव्वळ दुयम आणि भोगवस्तू म्हणून येत नाही. कुनबीकीमध्ये आणि विकृत प्रतिष्ठेच्या घरंदाजपणामध्ये तिच्यावर अत्याचार, अन्याय होत असेल, तरी या सर्व अन्यायाला ती नीटपणे व धीटपणे प्रतिक्रिया देते. त्याच्या विरोधात उभी राहत. तिची ही भूमिका तिचे ‘वस्तुत्वपण’ नाकारणारी आहे. तिच्यातले मातृसत्ताकत्व अनेकदा उफाळून येते. अर्थात हेच इथले वास्तवही आहे आणि ही सगळी कविता वास्तवाशी समांतर जाणारी आहे.

जयराम खेडेकरांच्या कवितेतील स्त्री, तिच्यावर जेव्हा सासरा अत्याचार करायचा प्रयत्न करतो, तेव्हा ती स्वाभिमानाने माहेरी निघून जाते. आयुष्यभर भळभळीत जखम घेउन जगत राहत. एकाकी पडलेला नवरा तिला न्यायला येतो. तेव्हा ती म्हणते,

‘संसार नुसता सडया सारवणाचा नसतो
हया करपल्या जीवाने
चुलीवर भाकरी तरी कशा भाजाव्यात?’

असा विद्रोह करणारी ही स्त्री समाधानासाठी पारमार्थिक आणि अध्यात्मिक गोष्टीत बुडून जाते. तिच्या या भूमिकेमागे चिरतरुण वेदना असली तरी जीवनाचे उच्च कोटीचे तत्वज्ञान यातून व्यक्त होताना दिसते. हा विद्रोह कुटुंबापुरता मर्यादित असला तरी ना. धो. महानोरांची नायिका संपूर्ण व्यवस्थेच्या विरोधात विद्रोह करते. तिचा नवरा जेव्हा आत्महत्या करतो व नंतर शासन मदतीची पाने तोंडाला पुसायला येतो, तेव्हा त्या घटनेबद्दलची प्रतिक्रिया महत्त्वाची आहे.

‘धाबडाचात जाऊन, फाडलेल्या पदरात
दहा हजार गुंडाळले, साहेबांनी दिलेले
साहेबा समोरच, आक्काडी लावली
आणि ती पुन्हा दुखाःचा ओझ्यांत
गर्भाच्या ओझ्यांत कोसळून पडली’

दुःखाच्या ओझ्याने ती कोलमडून पडत असली, तरी एकूण व्यवस्थेच्या विरोधात तिने केलेला विद्रोह महत्वाचा आहे. कुठेतरी स्त्री नव्याने या व्यवस्थेच्या विरोधात बोलू लागली आहे. याचे चित्रण करताना प्रतिमा इंगोले लिहितात,

‘जावईबूवा। जास्त बोलाचं काम नायी।
पोसीन लेक मायी, धाळत तिले नायी।

स्वतः अत्याचार सहन करणारी स्त्री जेव्हा आपल्या लेकीवर अनन्वित अत्याचार होतात तेव्हा मात्र ती बंड करून उठते. आयुष्यभर लेकीला सांभळायला तयार होते.

समारोप :

जन्माआधीपासूनचे भूमीशी असलेले नाते टिकवण्यासाठी व त्या भूमीवर उभा असलेला गाव आणि त्याचे गावपण आकारीत, संस्कारीत करण्यासाठी स्त्री आयुष्यभर कष्ट करित राहते. घराला ‘गावपण’ आणि गावाला ‘घरपण’ देते. माणसांना माणूसपण देते. गावाला भूमीपण देते. अशी ही सर्व आघाड्यांवर लढणारी, मोडून पडली तरी पुन्हा उभी राहणारी सक्षम स्त्री विकासाच्या नव्या दिशा सूचित करताना आपले चिरंतनत्व सिध्द करते. ‘टिकून राहणे व सर्जनशील असणे’ हे शेतीचे सर्व संदर्भ स्वतःमध्ये अनुस्यूत असलेली ही भूमीनिष्ठ भूमिकन्या आपले कूणबीपण समर्थपणे पेलताना दिसते. तिची ही भूमीका सर्जनशील, वंशसातत्य आणि भूमीतत्वाशी नाते सांगणारी आहे.

संदर्भ ग्रंथ

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७३ वी व ७४ वी घटना दुरुस्ती आणि महिला सहभाग

सहा. प्रा. शरद विठ्ठल पाटील

(राज्यशास्त्र विभाग)

न्यू कॉलेज, कोल्हापूर

विकास साध्य करण्यासाठी महिलांच्या सबलीकरणामध्ये दुसरे प्रभावी साधन नाही. महिलांच्यामध्ये असलेल्या क्षमतांचे वर्णन करण्यासाठी हे वाक्य पुरेसे आहे. आज अशी परिस्थिती आहे की, पारंपारिक भूमिका असो की आधुनिक, महिलांसाठी कोणतीही गोष्ट आता असाध्य राहिलेली नाही. माता भगिनी आणि सहचारिणी असा वेगवेगळ्या भूमिका निभावताना महिला नेहमीच पुरुषांना भक्कम साथ देत असतात. आधुनिक जगात तर महिला शिक्षिका आहेत. व्यवस्थापक आहेत आणि राजकारणीही आहेत. रूढार्थीने फक्त पुरुषांचीच मक्तेदारी असलेल्या गिर्यारोहण, वैमानिक आणि लष्कर अशा क्षेत्रातही महिला आता कर्तृत्व गाजवू लागल्या. म्हणून समाजातील या नारी शक्तीचा समाजाकारणला आणि राजकारणाला उपयोग होण्यासाठी भारतीय शासन व्यवस्थेमध्ये 1993 साली घटना दुरुस्त होऊन त्रिस्तरीय पंचायत राजव्यवस्थेचा स्वीकार करण्यात आला. भारतीय शासन व्यवस्थेमध्ये स्वीकारण्यात आलेल्या पंचायत राजव्यवस्थेमध्ये महिलांची भूमिका हा शोध निबंधाचा प्रमुख आशय आहे.

संशोधनाची उद्दिष्ट्ये :-

१. ७३ वी व ७४ वी घटना दुरुस्त झाल्यानंतर पंचायत राज व्यवस्थेत झालेले बदल.
२. ७३ वी व ७४ वी घटना दुरुस्त झाल्यानंतर राजकारणातील महिलांची सहभाग.
३. पंचायत राज व्यवस्थेच्या सहभागातील अडचणीवरील उपाययोजना.

संशोधनाच्या पध्दती :-

सदर शोध निबंधाच्या लेखनासाठी वर्णनात्मक पध्दतीचा उपयोग करण्यात आला आहे.

संशोधनाचे स्रोत :-

सदर शोध निबंधाच्या लेखनासाठी दुय्यम साधन सामुग्रीचा उपयोग करण्यात आला असून यातील माहिती स्पष्ट करण्यासाठी संदर्भग्रंथ मासिके, वर्तमानपत्रे यांचा उपयोग योग्य प्रमाणात करण्यात आला आहे.

आशय विश्लेषण :-

भारतीय राज्यघटनेच्या चौथ्या भागात राज्याच्या धोरणासंबंधी मार्गदर्शक तत्वे देण्यात आलेली आहेत. त्यापैकी राज्यघटनेच्या ४० व्या कलमात असे स्पष्टपणे म्हटलेले आहे की, स्थानिक पातळीवर ग्रामपंचायती स्थापन करून त्यांना आवश्यक ते अधिकार देण्यात यावेत. या तत्वाच्या अनुषंगाने राज्यांनी पंचायत राज्याची स्थापना केलेली आहे. तरीपण स्थानिक स्वराज्य संस्थांना वैधानिक (घटनात्मक) दर्जा प्राप्त झालेला नव्हता तसेच राज्य शासनाचा आणि राजकीय पक्षांचा वाढता हस्तक्षेप थांबविण्यासाठी स्थानिक स्वराज्य संस्थांना अधिक स्वायत्त बनविणे आवश्यक होते. यासाठी १९९३ साली ७३ वी व ७४ वी घटना दुरुस्ती करण्यात येऊन स्थानिक संस्थांना घटनात्मक व वैधानिक दर्जा प्राप्त करून देण्यात आलेला आहे.

१. ७३ वी आणि ७४ वी घटना दुरुस्ती झाल्यानंतर पंचायत सन व्यवस्थेतील झालेले बदल :-

२० एप्रिल १९९३ रोजी राष्ट्रपतीची मंजूरी मिळाल्यानंतर पंचायत राज व्यवस्थेला घटनात्मक दर्जा प्राप्त झाला. भारतीय संविधानाच्या २४३ व्या कलमात पंचायत राज व्यवस्थेची तरतूदी (अनुच्छेद) कलम २४३ ते अनुच्छेद २४३ (ओ) मध्ये करण्यात आली तसेच ७४ व्या घटना दुरुस्तीने नगरपालिका या शीर्षखाली (भाग ३-अ) राज्यघटनेत समाविष्ट करण्यात आला. यामध्ये २४३ (न) ते २४३ (य, छ) कलमात नगरपालिकासंबंधीच्या सुधारणा मंजूर करण्यात आल्या. यामुळे या व्यवस्थेत खालील बदल झाले.

- जिल्हा, ग्राम पंचायत, पंचायत क्षेत्र, लोकसंख्या तसेच नगरपालिका, महानगरपालिका इ. व्याख्या स्पष्ट करण्यात आली. त्यामुळे त्यांच्या अर्थासंबंधी कोणतीही संदिग्धता राहू शकत नाही.
- पंचायत राज्यांच्या संख्यांत अनुसूचित जाती आणि अनुसूचित जमातीच्या लोकांना त्यांच्या लोकसंख्येच्या प्रमाणात राखीव जागा ठेवण्यात आल्या अशा राखीव जागापैकी १/३ जागा याच प्रवर्गाच्या महिलांसाठी राखीव ठेवल्या जातात.
- पंचायत राज्य व्यवस्था स्वीकारल्यामुळे सत्तेचे विकेंद्रीकरण झाले. महिलांचा सहभाग वाढला.
- २०११ पासून ग्रामपंचायतीच्या क्षेत्रात राहणाऱ्या सर्व स्त्रियांसाठी ग्रामपंचायतीच्या सदस्यांच्या जागापैकी १/२ जागा राखून ठेवल्या जातात.
- राज्यातील पंचायत राज्य व्यवस्थेमधील सर्वोच्च प्रमुख पदापैकी १/२ पदे स्त्रियांसाठी राखून ठेवण्यात येतात.
- पंचायत राज्य व्यवस्थेमध्ये ७३ व्या व ७४ व्या घटना दुरुस्तीने महिलांचा राजकीय सहभाग मोठ्या प्रमाणात वाढला तो सर्वोच्च जाती व्यवस्थेमध्ये बदल झाला अशा प्रकारे ७३ व ७४ व्या घटना दुरुस्तीने पंचायत व्यवस्थेत महिला सहभागातून बदल झाला.

२. ७३ वी ७४ वी घटना दुरुस्ती नंतर महिलांची राजकारणातील सहभाग :

भारतातील समाजात चार्तुर्वर्ण्य पध्दती जातिव्यवस्था असल्यामुळे ब्राम्हण, क्षत्रिय, वैश्य व शूद्र या चार वर्ण होते. भारतीय समाजात स्त्रियांना गौण कमी प्रतीचे स्थान देऊन त्यांना पुरुषांच्या बरोबर समाजात समान वागणूक व दर्जा दिला जात नसे. भारतीय स्त्रिया परावलंबी होत्या. त्यांना सामाजिक व धार्मिक क्षेत्रात हीन दर्जाची वागणूक दिली जात होती. भारतीय समाजातील स्त्रियांचा कनिष्ठ दर्जा सुधारण्यासाठी, त्यांच्यावर होणारा अन्याय, अत्याचार थांबविण्यासाठी आणि त्यांना सामाजिक, धार्मिक, आर्थिक क्षेत्रात पुरुषांच्या बरोबर स्थान व दर्जा मिळवून देण्यासाठी ७३ वी ७४ वी घटना दुरुस्ती महत्त्वाची ठरली. या घटना दुरुस्ती नुसार पंचायत राज व्यवस्थेत स्त्रियांनी खालील भूमिका पार पाडल्या.

- महाराष्ट्रात या कायद्याने राज्याच्या इतिहासात प्रथमच एवढ्या मोठ्या प्रमाणात स्त्रिया राजकीय निर्णय प्रक्रियेत सहभागी झाल्या.
- पंचायत राज्य ग्रामीण आणि शहरी या दोन्ही ठिकाणी महिला प्रमुख म्हणून निवडून आल्या.
- महाराष्ट्रात प्रामुख्याने ८५०० स्त्रिया सरपंच झाल्या, ६८ स्त्रिया पंचायत समिती सभापतीपदावर जर १० जणी जिल्हा परिषदाबरोबर अध्यक्ष झाल्या. (२००३)
- घरचा उंबरठा न ओलांडलेल्या स्त्रिया एवढ्या मोठ्या प्रमाणात निवडूक लढवतात, प्रचार करतात आणि राजकारणात प्रत्यक्ष सहभागी झाल्या.
- स्त्रियांचे भय, संकोच व औदासीन्य कमी झाले.
- स्त्रियां प्रत्यक्ष आपल्या पदाचा स्वीकार करू लागल्या. त्यांच्या निर्णय क्षमतांचा फायदा समाजाला झाला.
- ग्रामपंचायतीचा विविध समित्यावर सुध्दा महिलांचा सहभाग दिला जाऊ लागला.
- महाराष्ट्र पंचायत राज्य कायदानुसार जिल्हा परिषदेचा महिला व बाल कल्याण समितीत सत्तर टक्के सदस्यत्व स्त्री प्रतिनिधीसाठी राखीव ठेवले आहेत. समितीचा अध्यक्षही स्त्रीच असावी.
- स्त्रियांना आर्थिकदृष्ट्या स्वावलंबी होण्यासाठी विविध व्यवसाय निर्माण करण्यात येऊन अर्थकारणात सुध्दा महिलांचा सहभाग वाढविण्यात आला आहे.
- महाराष्ट्रातील ग्रामस्वच्छता अभियान ही स्त्रियांच्या सक्रिय सहभागाचीच फलश्रुती म्हणावी लागेल.

३. महिलांच्या राजकीय सहभागासमोरील अडचणी व उपाययोजना :

● राजकीय सहभागासमोरील अडचणी :-

७३ व ७४ वी घटनादुरुस्ती झाली असली तर भारताच्या पुरुषसत्ताक समाज व्यवस्थेमध्ये २१ व्या शतकात सुध्दा महिलांच्या राजकीय सहभागासमोर खालील अडचणी निर्माण झाल्या आहेत.

- भारतीय समाजात स्त्रियांना असणारा दुय्यम दर्जा.
- पुरुषांच्या मानसिकतेमध्ये आज सुध्दा न झालेला बदल.
- राजकीय सत्तेचे विकेंद्रीकरण झाले असले तरी आजसुध्दा आर्थिक सत्ता पुरुषांच्याकडे आहे.
- दलित व बहूजन महिलांच्या बाबत समाजाची विषमता ही दलित महिलांच्या सहभागातील आडच आहे.
- स्त्री दलित किंवा मागासवर्गीय असेल तर तिचे पुढारपण उच्च जातीमधील स्त्रियांना मान्य होत नाही.

● राजकीय सहभागासमोरील अडचणीवरील उपाय :-

- वर्षातून किमान एकदा ग्रामसभेच्या सर्व स्त्री-सभासदांची वेगळी सभा घेण्यात यावी.
- ग्रामसभेच्या वेळा स्त्रियांना सोईच्या ठेवणे त्याची माहिती स्त्रियांना आधी कळविणे.
- पुरुषांनी आपल्या मानसिकतेमध्ये बदल करून स्त्रि पदाधिकाऱ्याला त्याच्या कामात स्वायत्ता द्यावी.
- स्त्रियांनीच स्त्रियांचा मान सन्मान ठेऊन त्यांना त्यांच्या कामात पूर्ण सहभाग आणि सहकार्य करावे.
- समाजातील आर्थिक सत्तेवर स्त्रियांचे वर्चस्व निर्माण करावे.

निष्कर्ष :-

७३ वी ७४ वी घटना दुरुस्ती झाली असली आणि यामध्ये महिलांचा सहभाग वाढविण्यासाठी घटनात्मक तरतूदी केल्या असल्या तरी प्रत्यक्षात महिलांचा सहभाग ज्या अपेक्षित पाहिजे ज्या अपेक्षेने नाही असेच आजचे चित्र पहावयास मिळते. कारण महिला सदस्यांच्या कामाचा अधिकार संबंधित महिलांचे पतीकडे आहेत असेच आज पहावयास मिळत आहे. प्रामुख्याने स्त्रियांच्या सहभागावरच पंचायत राजाचे यश अवलंबून आहे. समाजाची स्थिती बदलायची झाल्यास स्त्रियांचा सहभाग मोठ्या प्रमाणात पंचायत राज्य व्यवस्थेत असणे आवश्यक आहे. ग्रामसभा जेवढ्या सक्षम होतील त्यातील स्त्रियांचा सहभाग जेवढा वाढेल तेवढे पंचायत राज्य बळकट होईल.

संदर्भ सूची :-

१. डॉ. भास्कर लक्ष्मण मोळे :- भारतीय गणराज्याचे शासन आणि राजकारण (पिंपळापुरे पब्लिकेशन, नागपूर)
२. प्रा.बी.बी. पाटील, प्रा. डॉ. प्रो. उर्मिला चव्हाण, महाराष्ट्रातील स्थानिक स्वराज्य संस्था, आणि चळवळी.

जागतिकीकरण व भारतीय महिला सबलीकरण :- वास्तव व व्यथा

रेश्मा शंकर गोसावी

बी.ए. भाग - 3

समाजशास्त्र विभाग

डॉ. बाबासाहेब आंबेडकर महाविद्यालय, पेठ वडगाव.

प्रस्तावना :-

मुळातच भारतीय महिला ही कधी अबला नव्हतीच. भारत हा नवदुर्गेची पूजा करणाऱ्यासंस्कृतीतील स्त्री शक्तिचा देश आहे. प्रत्येक यशस्वी पुरुषांच्या मगो एका स्त्रीचा सहभाग असतो, असे येथे म्हटले जाते. किंबहुना या समाजात घडलेले महापुरुष स्त्रियांमुळे घडले हा इतिहास आहे

संशोधनाची पद्धत :- सदरचा शोध निबंध दुय्यम साधन सामग्रीचा वापर करून लिहण्यात आला आहे

मुळातच महिलांमध्ये निसर्गाकडून काही देण्या पुरुषांपेक्षा जास्त आहेत स्त्रियांमध्ये सहानशीलता, नावीन्यता, सौंदर्याची जाणीव. बचत वृत्ती, संघ-प्रेरणा, स्मरणशक्ती हे गुण निसर्गातच अधिक आहेत. स्त्री सृजनशिल आहे कारण निसर्गाने निर्मितच अधिकार स्त्रियांना दिला आहे. भारतीय समाजात पुर्वी वैदिक काळात स्त्रियांना पुरुषांच्या बरोबरीचा शिक्षण घेण्याचा स्वयंवराचा ही अधिकार न्हास होऊन केवळ विवाह हा एकच संस्कार स्त्रियांच्या बाबतीत होते या बाबतीत स्वातंत्र्यपूर्व व स्वातंत्र्याच्या नंतरच्या काळात समाजसुधारकांनी केलेले प्रयत्न भारतीय राज्यघटनेने स्त्रियांना दिलेले वेगवेगळे अधिकार शासनाने सुरू केलेले विविध कार्यक्रम शिक्षणाचा स्त्रियांमध्ये झालेला प्रसार या सर्व बाबीमुळे स्त्रियांच्या दर्जात काळाच्या ओघात बढत होते. या बदलांना खर्या अर्थाने जागतिकीकरणामुळे खरी चालना मिळाली स्त्रियांना आर्थिक स्वातंत्र्यकाही प्रमाणात मिळाले हे खरे पण भारतीय समाजासमोर जागतिकीकरणाने अनेक समस्या उभ्या केल्या आहेत व यापैकी बहुसंख्य समस्यांना भारतीय स्त्रिया बळी पडत आहेत. यापैकी काही महत्त्वाच्या समस्यांचा आढावा मी या संशोधन पेपरमध्ये खालीलप्रमाणे घेतला आहे

१) महिलांना उद्योगधंद्यात काम करण्याचे स्वातंत्र्य मिळाले पण तेथे त्यांची मानसिक व शारीरिक पिढवणूक मोठ्या प्रमाणात होते.

अ) कामाची वेळ :-स्त्रियांच्या बाबतीत विचार केला तर असे दिसून येते की पुरुषांपेक्षा कुटुंबाची कितीतरी अधिक जबाबदारी ह्या स्त्रियाच पार पाडतात. कुटुंबाच्या आर्थिक बाबीत बरोबरीचा वाटा उचलण्याचा ह्या स्त्रिया गृहिणी म्हणून असलेली आपली इतर जबाबदारी पार पाडण्यासाठी धडपडत असतात. मुलांच्या शैक्षणिक आणि व्यक्तीत गरजाही त्याच परिपूर्णपणे करतात

ब) कामाची स्थिती :- भारतीय समाजामध्ये स्त्रियांच्या सामाजिक दर्जासंदर्भात कमालीचा विरोधाभास आढळतो. एका बाजूला स्त्रियांचे धर्मनिष्ठ गौरविकरण (काल्पनिक) व दुसऱ्या बाजूला समाजात प्रत्यक्षात टोकाचे दुय्यम स्थान शोषण असा हा विरोधाभास आहे.

२) कामाच्या ठिकाणी होणारे महिलांचे शोषण :- [शारीरिक व मानसिक]

देशाच्या स्वातंत्र्याला सत्तर वर्षे उलटून गेली तरी तेथील स्त्री मात्र दीन, शोषित, पीडीत अशीच राहिल्याचे चित्र आपणास दिसते. महिला, मग ती कोणत्याही समाजातील घटकातील असो, विशेष म्हणजे ती महिला दलित, दरिद्री, अशिक्षित असेल, ग्रामीण असेल तर त्यांच्यासाठी खास प्रयत्नांची गरज असते स्त्रियांवर अत्याचारांचे आक्रमण होत आहे

बऱ्याच घरात स्त्रीला शिक्षण घेऊन सुद्धा नोकरी करू दिली जात नाही व तिला स्वनिर्मित अस्तित्व व स्वाभिमाना आयुष्या पासून जाणीवपूर्वक दूर ठेवले जाते. काही घरात घरच्या चार भिंतीत सडवले जाते. काही घरात तर तिला पॉकेट मनी देऊन शांत केल जाते पण पैसे देऊन तिला स्वाभिमान मिळू शकत नाही हे समजून घेतले जात नाही

३) घरातील भूमिका पार पाडण्याची वाढती जबाबदारी :-

महिलांना त्यांच्या लग्नानंतर अनेक समस्यांना तोंड द्यावे लागते. या प्रकारातील समस्या ह्या ग्रामीण व शहरी भागात वेगवेगळ्या असू शकतात. तसेच वेगवेगळ्या पातळीवरील असू शकतात. सध्या आपण विज्ञान-तंत्रज्ञान सारख्या उच्च क्षेत्रात प्रगती केली, पण आजही आपले विचार खालच्या दर्जाचे आहेत.

मुलगा न झाल्यास मुलगी झाल्यास आईवडील शोक करताना दिसतात. महिलांना त्यांच्या मर्जी विरुद्ध गर्भ लिंगनिदान करायला लावतात व मुलगी असेल तर त्या महिलेला दोष दिला जातो ज्याच्या पदरी पाप त्याला मुली आपोआप. स्त्री-भ्रूण हत्या मोठ्या प्रमाणावर होत आहे कुटुंबाच्या जबाबदारी व दबावामुळे सर्वासमोर येत नाही व पोलिसात तक्रार दिली जात नाही.

४) सामाजिक स्त्रियांवर होणारे अत्याचार, बलात्कार, हुंडाबळी, रस्त्यावर छेड-छाड :-

या प्रकारात समाजाकडून विविध प्रकारांनी महिलांना त्रास दिला जातो. यात छेड-छाड, विनयभंग, बलात्कार असे मुद्दे येतात. एकतर्फी प्रेमातुन केला जाणारा असिड हल्ला, चाकू हल्ला तसेच ऑफीस मध्ये काम करणाऱ्या महिलांना बऱ्याच वेळा छेड-छाडिला तोंड द्यावे लागते. या सगळ्यामागे पुरुषांच्या लेखी बाईचे असलेले दुय्यम स्थान तिच्यावर त्याने प्रस्थापित केलेली मालकी हक्कच कारणीभूत आहे. समोरची व्यक्ती म्हणजे स्त्री ही आपल्या मालकीची वस्तू असल्याने तिच्यावर अन्याय, अत्याचार करणे सहज शक्य आहे असे पुरुषाला वाटत राहते

ती प्रतिकार करू शकणार नाही असे गृहीत धरूनच पुरुषांकडूनच एवढी हिंमत होते. स्त्रियांवरील अत्याचारांच्या घटना घडल्यावर त्यांचे पडसाद वेगवेगळ्या स्तरांवर उमटतात अगदी रस्त्यापासून सन्सदेपर्यन्त पण त्या घटना होऊ नयेत म्हणून जनजागृती मात्र कमीच होते.

जागतिकीकरणामुळे स्त्रियांना घराबाहेर काम करण्याच्या असंख्य संधी उपलब्ध झाल्या हे त्यांचा वापर करून स्त्रियांनी नोकरी करून आपल्या व कुटुंबाच्या आर्थिक गरजांची पूर्तता करण्याचा प्रयत्न ही केला हे सगळे वास्तव असेल तरी आज भारतीय उद्घोगात काम करणारी स्त्री रस्त्यावरच्या सुरक्षेला पारखी झाली आहे कामनिमित्त बाहेर पडणार्या स्त्रीचा समाजकारणांकडून रस्त्यावर होणाऱ्या छेड-छाडिला मोठ्या प्रमाणात सामोरे जावे लागते. कित्येक वेळा रात्री अपरात्री काम संपवून घरी येताना प्रवासात महिलांवर अत्याचार होतात

उदाहरण :-

दिल्ली येथे रात्र पाळीवर आपले काम संपवून घरीपरतणाऱ्या महिलेवर रेल्वेतच बलात्कार करण्यात आला होता. अश्या प्रकारच्या समस्यांने वाढत असणाऱ्या घटना महिलांच्या भूमिकेवर मोठ्या प्रमाणात आघात करत आहेत

एकूणच जागतिकीकरणाच्या प्रभावामुळे जरी भारतीय महिलांच्या आर्थिक स्वायंपूर्णतेत काही प्रमाणात वाढ झाली असली तरी त्यांना मिळणार्या श्रेयाचा मोबदला, कामाचे तास, कामाच्या ठिकाणची परिस्थिती, घरात पार पाडावी लागणारी भूमिका, त्यामध्ये निर्माण झालेले अडथळे पाहता जागतिकीकरणामुळे भारतीय समाजातील स्त्रियांच्या भूमिकेवर असंख्य समस्यांचे माहोल निर्माण झाले असल्याचे सूचित करते. जरी काही प्रमाणात स्त्री आर्थिक दृष्ट्या सर्व व स्वयंपूर्ण झाली असली तरी तिची कुटुंबातील अनंत समस्या नव्याने उभी करत आहे हे एक सामाजिक वास्तव सर्वांना मान्य करावे लागते

संदर्भ :-

- 1) विकीपीडिया
- 2) साप्ताहिक सकाळ
- 3) गृहशोभिका
- 4) विरंगी मी मुक्त मी -- लेखिका:- अंजली जोशी
- 5) स्त्रीवाद -- लेखक:- म्हात्रे
- 6) स्त्री प्रश्न सोडवताना -- लेखिका:- गीताली मंदाकिनी
- 7) स्त्री संघर्षाची नवी रूपे -- लेखिका:- नांदिता गांधी

चार भिंतीना "छेद" देणारी स्त्री

—सौ. विद्या झुंजारराव कदम

अधिव्याख्याता

जिल्हा शैक्षणिक सातत्यपूर्ण

व्यावसायिक विकास संस्था, कोल्हापूर

आपल्या भारतीय संस्कृतीच्या विकासातील इतिहास पाहिला तर असे लक्षात येते की, पूर्व कालखंडात स्त्री ही पुरुषाच्या बरोबर होती. मध्य कालखंडात ती वासना आणि विटंबनेची प्रतीक बनली आणि उत्तर कालखंडात ती गुलामगिरीच्या पाशात अडकली गेली. स्त्रीयांचे आजच्या समाजातील स्थान काय यांचा विचार केला तर एक गोष्ट लक्षात येते की,

‘देवतुल्य देवासम स्थान

राष्ट्रात आमच्या स्त्रियांना’

स्त्रियांना देवासम स्थान दिले गेले. पण देव जसा देव्हान्यात बसलेला असतो तसे स्त्रियांना जखडून ठेवले गेले. एक माणूस म्हणून स्त्रीयांकडे कधी पाहिलं नाही हे वास्तव आहे. बिजिंग येथे जेव्हा 4 थे जागतिक सम्मेलन झाले त्यावेळचे एक घोष वाक्य होते. “महिलांच्या दृष्टीतून जगाकडे पहा” तिला माणूस म्हणून जगण्याची संधी देऊन तिला तिचे व्यक्तिमत्व विकसीत करण्यास समाजातून प्रोत्साहन मिळावे.

स्त्रीची प्रतिमा आज पूर्वीची राहिलेली नाही तर ती आता विस्तारली आहे. सामान्य गृहिणीपासून शिक्षिका, डॉक्टर, पत्रकार, लेखिका, कायदे तज्ज्ञ, अभियंता, अवकाश वीरांपर्यंत स्त्रिया वाटचाल करत आहेत. समाजात आज स्त्री राजकारण, समाजकारण, अर्थकारण, साहित्य, कला, क्रिडा या सर्व क्षेत्रात मुक्तपणे संचार करत आहे. प्रतिकूल परिस्थितीवर मात करून स्त्रीयांनी समाजातील आपले स्थान निर्माण केले आहे.

महिलांचे योगदान –

सध्या आधुनिक काळातील स्त्री पुरुषांच्या बरोबरीने मुक्ती लढा व समतेचा लढा देण्यासाठी तयार झाली आहे. त्यामुळे महिलांनी जे सामाजिक योगदान दिले आहे त्याचा विचार व्हायला हवा. महाराष्ट्रातील स्त्रीमुक्ती आंदोलनाची पहिली अग्रणी, पहिली स्त्री शिक्षिका सावित्रीबाई फुले, यांना मुलींच्या शिक्षणासाठी कितीतरी त्रास सहन करावा लागला. जोतिबा फुलेंच्या निधनानंतर त्यांनी सत्याशोधक समाजाचे कार्य केले. विधवा पुनर्विवाह घडवून आणणारी सभा स्थापना केली. तसेच आत्माराम तर्खडकर यांनी आपल्या तिन्ही मुलींना शिक्षण दिले. अन्नपूर्णा ही विलायतेत शिक्षणासाठी जाणारी पहिली महाराष्ट्रीयन महिला होती. पंडिता रमाबाई यांचे स्त्री सुधारणेसंदर्भात कार्य मोलाचे समजले जाते. त्यांनी शारदा सदन नावाची मुंबई येथे शाळा सुरू केली. स्त्रियांमध्ये पंडिता रमाबाई यांच्यानंतर प्रभावी कार्य करणारी प्रमुख महिला म्हणून रमाबाई रानडे यांचा उल्लेख येतो. अमेरिकेत जाऊन वैद्यकिय शास्त्रातील पदवी मिळवणारी देशातील पहिली महिला आनंदीबाई जोशी होत्या. विद्वल शिंदे यांच्या भगिणी जनाबाई शिंदे यांनी अस्पृश्य स्त्रियांमध्ये जागृती करण्याचे कार्य केले. तसेच स्पृश्य व अस्पृश्य महिलांनादेखील एकत्र आणण्याचा त्यांनी प्रयत्न केला. भारतीय स्वातंत्र्यासाठी झासीची राणी लक्ष्मीबाई, मादाम कामा प्रितीलता वेदार अशा अनेक स्त्रियांनी योगदान दिले. भारताच्या पहिल्या महिला पंतप्रधान म्हणून इंदिरा गांधी यांनी तर भारताच्या पहिल्या महिला राष्ट्रपती म्हणून प्रतिभाताई पाटील यांनी उत्कृष्ट कार्य केले. सावित्रीबाई फुले यांनी स्त्री चळवळीची बीजे रोवण्याचे काम केले. आज त्याचा वटवृक्ष दिसतो आहे. हे काम उल्का महाजन, मेधा पाटकर, डॉ. राणी बंग, मंदा आमटे इ. स्त्रीया अखंडपणे चालवत आहेत.

विविध जातीधर्माच्या स्त्रीयांना विविध समस्यांना सामोरे जावे लागते तिच्या अंगी असणारी सहनशक्ती, संयम असे गुण असल्यामुळे तिला प्रत्येक वेळी गृहीत धरले जाते. परंतु झासीची राणी लक्ष्मीबाई ते अमेरिकेचे माजी राष्ट्राध्यक्ष बराक ओबामा यांना गार्ड ऑफ ऑनर देणारी पुजा ठाकूर यांच्या उदाहरणावरून स्त्रिया किती सक्षम आहेत हे दिसून येते.

मुळातच महिलांमध्ये निसर्गाकडून काही देणग्या पुरुषांपेक्षा जास्त आहेत. स्त्रीमध्ये सहनशीलता, नाविन्यता, सौंदर्याची जाणीव, बचत वृत्ती, संघप्रेरणा, स्मरणशक्ती हे गुण निसर्गतःच अधिक आहेत. स्त्री सृजनशील आहे. कारण निसर्गाने निर्मितीचा अधिकार स्त्रियांना दिला आहे. स्त्री मुळातच सबला आहे. जरी संविधानाने स्त्री व पुरुष यांना समान अधिकार दिले असले तरी भारताच्या पुरुषप्रधान संस्कृतीमुळे स्त्री आज समाज व कुटूंबाच्या बंधनात अडकून पडली आहे. ती तीन 'प' म्हणजेच पिता, पती व पुत्र यांच्या आदेशाने व बंधनाने ती आपले आयुष्य काढत आहे. महिला ही देशाचे भविष्य ठरविणारी शक्ती आहे आणि त्यामुळे ही शक्ती सुदृढ व सक्षम बनविणे ही समाजाची जबाबदारी आहे.

महिलांच्या समस्या –

पुरुषप्रधान संस्कृतीत स्त्रियांना मानाचे स्थान दिसत नाही. पुरुषांवर अवलंबून असल्याने त्यांना स्वतःचा निर्णय घेता येत नाही. आजही स्त्रियांवर अन्याय अत्याचार होताना दिसतो. आजच्या काळात त्यांना प्रशासकीय, राजकीय व व्यवस्थापन क्षेत्रात पुरुषांच्या बरोबरीने संधी मिळाली पाहिजे. तरच त्यांचा आर्थिक दर्जा सुधारेल व राष्ट्राच्या प्रगतीत त्यांचे योगदान वाढेल. प्रत्येक स्तरातील महिलांच्या समस्या वेगवेगळ्या आहेत. त्या समस्यांचा विचार पुढील प्रमाणे करता येईल.

सामाजिक हिंसाचार –

महिलांना समाजाकडून विविध प्रकारचा त्रास होतो. त्यामध्ये एकतर्फी प्रेमातून होणारा अॅसिड हल्ला, चाकू हल्ला, छेडछाड, विनयभंग, या सगळ्यामागे असलेले समाजातील स्त्रियांचे दुय्यम स्थान. पुरुषाने स्त्रीयांवर प्रस्थापित केलेला मालकी हक्क कारणीभूत असतो. स्त्री ही प्रतिकार करण्यास कमी पडते असे गृहीत धरले जाते अन् तिच्यावर अन्याय, अत्याचार केला जातो. स्त्रियांवरील, अत्याचाराच्या घटना घडल्यानंतर त्याचे पडसाद विविध स्तरांवर उमटतात पण त्या घटना घडू नयेत म्हणून जनजागृती व्हायला हवी.

आरोग्याच्या समस्या –

महिलांच्या जीवनात आरोग्य सांभाळणे हा विषय तितकासा जवळचा नसतो. स्वतःच्या आरोग्याकडे ती दुर्लक्ष्य करत असते. कारण तिला तिच्या आरोग्यापेक्षा कुटूंबाचे आरोग्य महत्वाचे आहे असे वाटत असते. म्हणून तिने स्वतःच्या छोट्या-मोट्या आरोग्याच्या गोष्टींकडे कानाडोळा करत असते. तिला कितीही त्रास होत असला तरी तिने तो सहन केले पाहिजे. ही महिलांची मानसिकता असते. पुरेशा वैद्यकीय सोयी-सुविधा उपलब्ध नसल्यामुळे महिलांमध्ये अशक्तपणाचे प्रमाण वाढल्याची समस्या निर्माण झाली असल्याचे मत काही महिला डॉक्टरांनी व्यक्त केले आहे.

आजचा काळ विज्ञान व तंत्रज्ञानाचा आहे. त्यामुळे मानवाने उच्च क्षेत्रात प्रगती केली पण आपले विचार उच्च दर्जाचे झाले नाहीत. महिलांना त्यांच्या मताविरुद्ध जाऊन गंभ्रलिंग निदान करायला लावतात. तो करणे कायद्याने गुन्हा आहे या कायद्याची अधिक माहिती <http://pndt.gov.in> या संकेत स्थळावर अधिक माहिती आहे. व मुलगी असेल तर महिलेलाच दोष दिला जातो. स्त्री भ्रुणहत्येचा विचार केला जातो. कौटुंबिक हिंसाचारात हुंडाबळी, माहेरून पैसे आणण्यासाठी मारहाण, मुलगा झाला नाही म्हणून होणारा शारीरिक त्रास, पती व्यसनी असेल तर संपूर्ण कुटूंबाची जबाबदारी इ. समस्या दिसून येतात. या समस्यांना तिला सामोरे जावे लागते. आणि या समस्या कुटूंबाच्या दबावामुळे सर्वासमोर येत नाहीत. पण तिलाच खंबीर व्हावे लागेल.

शिक्षणाच्या समस्या –

आजचा विचार केला तर असे दिसून येते की, ग्रामीण भागातील मुलींना उच्च शिक्षण मिळत नाही, घेता येत नाही. मुलींना शिकून काय करायचे हाच विचार आपल्या समाजात रुजला आहे. महिलांसाठी शासनाने विविध शैक्षणिक योजना आणल्या आहेत. पण जोपर्यंत समाजाची मानसिकता बदलत नाही तोपर्यंत त्या योजनांचा फायदा महिलांना मिळणार नाही. मनुस्मृतीच्या काळापासून स्त्रीयांवर अनेक बंधने आली होती. 'न स्त्री स्वातंत्र्यम् अर्हति' ही मनु-उक्ती स्त्रीच्या तोंडावर सतत फेकली जात असे 'चूल आणि मूल' हे तिचे कार्यक्षेत्र ठरवून तिला चार भिंतीच्या आत अडकवले गेले होते. पण यावर स्त्रियांनी छेद दिला आहे.

महिला सबलीकरणासाठीचे उपाय—

- 1) समाजात महिलांचे अधिकार व मूल्य यांच्यावर घात करणाऱ्या विघातक प्रवृत्तींचा नाश करणे गरजेचे आहे. उदा. स्त्री भ्रुणहत्या, निरक्षरता, लैंगिक अत्याचार, असमानता.
- 2) लैंगिक भेदभाव नष्ट करून समानता प्रस्थापित करणे
- 3) अन्यायाविरुद्ध कठोर कायदे व उपाययोजना करणे
- 4) महिलांना शारीरिक, सामाजिक, आर्थिक व मानसिक स्वरूपात सशक्त बनविणे
- 5) महिलांना समानतेची वागणूक देणे.

संदर्भ—

- 1) भागवत विद्युत – स्त्रीवादी सामाजिक विचार – डायमंड पब्लिकेशन्स पुणे
- 2) साने गीता – भारतीय स्त्री जीवन – मौज प्रकाशन गृह, पुणे
- 3) वर्तमानपत्रे – दै. लोकसत्ता व महाराष्ट्र टाईम्स
- 4) जीवन शिक्षण – म. शै. सं. व प्र. प. – पुणे
- 5) संगणकीय वेबसाईट –

दलित महिला चळवळीतील भांताबाई कांबळे यांचे योगदान

श्री. प्रकाश थोंडीराम माने

श्रीपतराव चौगुले आर्ट्स अँड सायन्स, कॉलेज
माळवाडी –कोतोली
ता. पन्हाळा, जि.कोल्हापूर

प्रास्ताविक :-

भारतीय समाजामध्ये जातीव्यवस्था असल्याने सामाजिक विषमता निर्माण झाली होती. या विषम व्यस्थेने दलितांना गुलाम बनविले होते. या व्यवस्थेमध्ये दलित स्त्री ही तर गुलामांची गुलाम आहे. जेव्हा जेव्हा दलितांवर अन्याय, अत्याचार होतात, तेव्हा तेव्हा दलितांच्या साधनसंपत्तीबरोबरच दलित स्त्रीवरही हल्ला होतो. दलित स्त्री मुक्तीची चळवळ फुले, शाहु, आंबडेकरांच्या विचार कार्यापासून सुरु होते. म. फुल्यांनी स्त्री शिक्षणासाठी शाळा काढली आणि स्वतःची पत्नी सावित्रीबाई फुले ह्यांना शिक्षिका बनविले. शाहु महाराजांनी बहुजन समाजाला व स्त्रियांना सुशिक्षित करण्यासाठी प्राथमिक शिक्षणापासून उच्च शिक्षणार्थत सोय उपलब्ध करून देण्याचे धोरण आखले. तर बाबासाहेब आंबेडकरांनी हिंदू स्त्रीला पुरुषाबरोबर समान दर्जा देण्यासाठी हिंदू कोड बिल मांडले. या त्यांच्या शैक्षणिक धोरणांमुळे भारतीय स्त्रीयांच्यामध्ये जनजागृती झाली आणि शिक्षण घेऊन स्वतःच्या पायावर उभे राहून चळवळीमध्ये सक्रिय सहभाग घेतला व आपले दलित चळवळीमध्ये महत्त्वपूर्ण योगदान दिले. यामध्ये शांताबाई कांबळे यांचा दलित चळवळीमध्ये सक्रिय सहभाग असल्याचे दिसून येते.

उद्दिष्टे

- 1) स्वातंत्र्योत्तर काळातील दलित महिलांच्या चळवळीची माहिती घेता येईल.
- 2) आंबेडकर अनुयायांच्या रिपब्लिकन पक्षातील योगदायी माहिती मिळता येईल.
- 3) दलित महिला साहित्याचे स्वरूप व प्रयोजन स्पष्ट करता येईल.
- 4) शांताबाई कांबळे यांचे दलित चळवळीतील योगदान स्पष्ट करता येईल.
- 5) शांताबाई कांबळे यांचे शिक्षण क्षेत्रातील योगदान समजून घेता येईल.
- 6) शांताबाई कांबळे यांचे एक स्त्री लेखिका म्हणून योगदान काय होते याची माहिती घेता येईल.

स्वातंत्र्योत्तर काळातील स्त्रियांचा दलित चळवळीतील सहभाग :-

स्वातंत्र्योत्तर कालखंडातील दलित संघटनांमध्ये व दलित चळवळीमध्ये प्रामुख्याने दलित स्त्रियांचा सहभाग वाढत असताना पाहावयास मिळतो. असे असताना मात्र दलित महिलांची स्वतंत्र अशी संघटना प्रभावीपणे कार्य करताना पाहावयास मिळत नाही. दलित स्त्रियांच्या न्याय, हक्क, अधिकार व विविध प्रश्नांसाठी दलित संघटना संघर्ष करताना दिसतात. रिपब्लिकन पक्ष, दलित पॅथर अशा संघटनांमधून दलित महिला कार्यकर्त्या कार्य करताना दिसतात. ह्या संदर्भात शांताबाई कांबळे ह्यांचे रिपब्लिकन पक्षातील कार्य खूप मोलाचे आहे. यासारख्या अनेक स्त्रीयांनी दलित चळवळीचे कार्य केले आहे.

दलित लेखिकांची दलित चळवळीसाठी लेखन :-

कोणतेही साहित्य हे जनजागृतीसाठी आणि समाज जागृतीसाठी सर्वात मोठे साधन म्हणून ओळखले जाते. दलित समाजामध्ये जागृती करण्यासाठी अनेक दलित लेखिकांनी दलित चळवळीसाठी लेखन केलेले आहे. दलित लेखिकांच्या लेखनाने दलित साहित्य समृद्ध झाले आहे. त्यामध्ये शांताबाई कांबळे, बेबी कांबळे, उर्मिला पवार, सुगंधा शेंडे, कुमुद पावडे, ज्योती लांजेवार, मीनाक्षी मुन, सुरेखा भगत, प्रतिभा गेडाम ह्यांच्याबरोबर अलिकडच्या काळातील सीमाताई साखरे, रूपा कुलकर्णी आणि निलम गो-हे ह्यांचे कार्य आणि लेखन दलित स्त्री चळवळीसाठी महत्त्वाचे ठरते.त्यापैकी शांताबाई कांबळे यांचे दलित

चळवळीसाठी केलेले लेखन खरोखरच उलेखनिय आहे. त्यांनी लिहिलेले 'माज्या जन्माची चित्तरकथा' हे त्याचे आत्मचरित्र दलित महिला चळवळीसाठी नविन दृष्टि देणारे ठरते.

शांताबाई कांबळे यांचे दलित चळवळीसाठी योगदान

शांताबाई कांबळे ह्या दलित स्त्री लेखिका, शिक्षिका व सामाजिक कार्यकर्त्या होत्या. या मराठी साहित्यिक अरुण कांबळे यांच्या आई आहेत. त्यांनी दलित चळवळीमध्ये काम करित असताना स्त्री असून देखिल त्यांनी सक्रिय सहभाग नोंदविला. स्त्रियांनी धीट, बुद्धिमान आणि भीतीयुक्त असले पाहिजे म्हणजे घरात आणि समाजातही आपली कामे त्यांना स्वतःहून निभावता येतील असे त्यांना वाटत होते. स्त्रियांवर असलेल्या कडक बंधनाविरुद्ध आवाज उठवून शांताबाई कांबळे यांनी स्वतःच्या अस्तित्वाची जाणीव स्त्रियांच्या मनात निर्माण केली. आपण स्वतःच स्वतःचा उध्दार करायला हवा ही उर्मी त्यांनी स्त्रियांमध्ये जागृत केली त्या म्हणत की, लग्न होणाऱ्या प्रत्येक स्त्रीने नवऱ्याचा गुलाम होऊन रहायचे नाकारले पाहिजे. नवऱ्याच्या बरोबरीने मित्र म्हणून समानतेच्या नात्याने उभे रहायला शिकले पाहिजे. दलित चळवळ असेल. शिक्षिका म्हणून त्यांचे योगदान असेल, लेखिका म्हणून योगदान असेल. किंवा सामाजिक चळवळीतील योगदान असेल या सर्वच क्षेत्रांमध्ये महत्वपूर्ण आणि भरीव असे योगदान दिले आहे.

शांताबाई कांबळे यांचे जीवनचरित्र

शांताबाई कृष्णाजी कांबळे यांचा जन्म सोलापूर जिल्ह्यातील महुद बुद्रुक या गावी 1 मार्च 1923 रोजी झाला. त्यांचे आई वडिल अत्यंत दारिद्र्यात जीवन जगत होते. जातियतेच्या जोखडात अडकलेल्या समाजाकडून त्यांना शिक्षण घेत असताना प्रचंड त्रास देण्यात येत होता. हा त्रास होत असतानाही त्यांनी आपले शिक्षण पूर्ण केले त्यांना वर्गापासून बाहेर बसवले जाई तसेच बाकी विद्यार्थ्यांना स्पर्श करण्याची देखिल त्यांना बंदी होती. तरीही त्यांनी अशा प्रतिकूल परिस्थितीमध्ये शालेय शिक्षणासाठी झगडा देऊन शिक्षण पूर्ण केले. या शिक्षणामुळेच त्यांना पुढील आयुष्य जगण्याची एकनवी वाटचाल व नवी दिशा मिळाली.

आंबेडकरी चळवळीतील कार्य

पुढील शिक्षण पुण्याच्या शाळेत घेऊन त्या शिक्षिका झाल्या. त्यांचे शिक्षिका होणे हे डॉ. बाबासाहेब आंबेडकरच्या चळवळीचाच एक भाग होता. पुढील काळामध्ये शांताबाई कांबळे व त्याचे पती डॉ. बाबासाहेबांच्या चळवळीत सामील झाले. इ.स. 1942 साली डॉ. बाबासाहेब आंबेडकर व शांताबाई कांबळे व त्याचे पती यांची भेट झाली आणि नेमकी हीच भेट त्यांना चळवळीच्या दृष्टिकोनातून प्रेरणादायी ठरली. हे शांताबाई कांबळे यांनी आपल्या पुस्तकात नमुदही केले आहे. पुढे इ.स. 1956 साली डॉ. बाबासाहेबांच्या प्रेरणेने धर्मांतर केले. 1956 साली बाबासाहेबांच्या नेतृत्वात आजुबाजूच्या सात गावात शांताबाई आणि त्यांचे पति यांच्या माध्यमातून धर्मांतर झाले. पुढील आयुष्य धर्म प्रसार व दलित चळवळीसाठी अर्पण केले.

दलित लेखिका म्हणून योगदान

इ.स. 1982 साली शासकीय सेवा निवृत्ती झाल्यानंतर शांताबाई कांबळे यांनी लिहिलेले 'माज्या जन्माची चित्तरकथा' हे एक मुख्य रूप आहे. दलित वाङ्मयातील महिला लेखिकेने लिहिलेले हे भारतातील पहिले दलित स्त्रीचे आत्मकथन आहे. दिनकर साक्रिकरांच्या प्रयत्नातून 1982 साली 'पुर्वा' या मासिकात प्रथमतः छापण्यात आले. 1986 मध्ये शांताबाई कांबळे यांच्या 'माज्या जन्माची चित्तरकथा' या पुस्तकाचे चित्तरकडे यांनी संपूर्ण पुस्तक म्हणून प्रकाशित केले. 1980 च्या दशकाच्या पूर्वार्धात नाजुका नावाची सिरियल दुरदर्शनद्वारे प्रेक्षकांना सादर केली. त्यांना दलित महिला लेखकीचे प्रथम आत्मचरित्रात्मक लेख म्हंटले जाते विशेष म्हणजे हे पुस्तक मुंबईच्या अभ्यासक्रमात समाविष्ट केले आहे.

शांताबाई कृष्णाजी कांबळे जन्माने महार होत्या. त्यावेळी त्यांना जातिश्रेष्ठेतेच्या नावाखाली अनेक संकटाना सामोरे जावे लागले. पुढे त्यांनी 1956 साली डॉ. बाबासाहेबांच्या प्रेरणेने धर्मांतर केले. महारकीची कामे करित, सुगीच्या वेळी शेतावरच्या बैलांनी खालेली आणि शेणातून पडलेली ज्वारी धुवून

स्वच्छ कयन खात, इयत्ता सातवीपर्यंतचे शिक्षण खेड्याहूनही खेडे असलेल्या गावात आवडीने व जिद्दीने संघर्ष करून पूर्ण केले नंतरच्या काळातही गावातून अन्न गोळा करित घरी आणण्याची पाळी त्यांच्यावर आली तर ते ही वेळ प्रसंगी केले. लग्न झाल्यावर नवऱ्याने दुसरी बायको करून आणली म्हणून स्वतःचे व्यक्तिमत्व शोषायला बाहेर पडलेली ही दलित 'नारी' मास्तरकी करित शिक्षण क्षेत्रात शिक्षणा अधिकारी म्हणून सत्ता मिळवून निवृत्त झाली माझ्या जन्माची चित्तरकथ या पुस्तकावर आधारित 'नाजुका' या नावाने मालिका सुरु केली होती. अशा अनेक पुरस्काराने सन्मान झाला त्यात दलितमित्र हा उच्च पदाचा सन्मानही मिळाला आहे.

सारांश

शांताबाई कृष्णाजी कांबळे यांचा जन्म एका महार दलित कुटुंबात झाला. त्यांचे जन्मस्थान महुद हे सोलापूर येथे वसलेले होते ती एका गरीब कुटुंबातील क्रियाशील स्त्री होती. त्यांच्या कुटुंबाची सामाजिक व आर्थिक परिस्थिती अगदी कमी दर्जाची व हलाकीची होती.

भारतीय समाजात सामाजिक विषमता असल्याने स्त्रीयांना शिक्षणाचा अधिकार नाकारण्यात आला होता. म्हणूनच तिच्या समाजाच्या सदस्यांना शिक्षणावर बंदी घालण्यात आली त्याहूनही ती मादी होती आणि मुली त्या काळात शाळेत जात नव्हत्या. पण तिच्या आई-वडिलांनी तिला तिच्या विलक्षण प्रतिभामुळे शाळेत पाठविण्याचा निर्णय घेतला. एका वृत्तपत्राच्या लेखानुसार, "अस्पृश्य असल्याप्रमाणे तिला कक्षाच्या खोलीत जाण्याची परवानगी नव्हती आणि तिला कक्षाबाहेर बसून जे काही करता येईल ते अपमानास्पद अनुभवातून पाहण्याची आवश्यकता नाही.

प्राचिन कालखंडापासून भारतीय समाजामध्ये वर्णभेद, वर्गभेद, जातिभेद आणि लिंगभेद रूढ असलेला आपणास पहावयास मिळतो. आज देखिल या व्यवस्थेमध्ये फारसा बदल झाला आहे. असे ठामपणे म्हणता येत नाही. अशा अत्यंत बिकट परिस्थितीमध्ये राहून अनेक संकटावरती मात करून यशस्वीपणे शिक्षण पूर्ण करून शिक्षणाधिकारी पदापर्यंत जाऊन पोहचल्या. उत्तम प्रकारच्या लेखिका म्हणूनच समाजामध्ये मानसन्मान मिळविला. या त्यांचा कार्यामुळेच अनेक पुरस्काराने गौरविण्यात आले.

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73 व्या आणि 74 व्या घटना दुरुस्ती नंतरचे महिला सबलीकरण

प्रा. डॉ. उत्तम हुसनाजी मानवते

राज्यशास्त्र विभाग प्रमुख

कै. बी.पी.ई.जी कॉलेज, हनेगाव ता.देगलूर जि.नांदेड

प्रस्तावना :

महिला सबलिकरणाच्या संदर्भात असे म्हणता येईल की, भारतात प्राचीन काळा पासून महिलांच्या संदर्भात दुजाभाव होत असताना दिसून येते तर भारतातील महिला अशिक्षित, कुपोषित, आणि अशा अनेक समस्यांच्या विळख्यामध्ये सापडलेल्या दिसून येतात. स्त्रियांच्या जन्मा पासूनच तिच्या दुःखाची सुरुवात होत असते आणि तिच्या अंता पर्यंत तीला अनेक यातना आणि हालअपेष्टा सहन करव्या लागतात. भारतातील ग्रामीण महिलांच्या समस्या हया शहरी महिला पेक्षा जास्त प्रमाणात आढळून येतात.

भारतीय स्वातंत्र्यानंतर महिला सबलीकरण बाबत बरेच प्रयत्न होत आहेत. सरकारच्या अनेक संस्थांच्या माध्यमातून बरेच प्रयत्न होताना दिसून येत आहेत. या मध्ये 73 वी आणि 74 वी राज्यघटना दुरुस्ती करून पंचायतराज व्यवस्था निर्माण करण्यात आली आहे. यामुळे सुध्दा महिला सबलीकरणासाठी हातभार लागलेला दिसून येतो, त्याची मांडणी खालील प्रमाणे करण्यात आलेली आहे.

1. उद्देश

1. 73 वी घटना दुरुस्ती समजून घेणे.
2. 74 वी घटना दुरुस्ती समजून घेणे.
3. घटना दुरुस्ती नंतर महिलांचा राजकारणातील सहभाग जाणून घेणे.
4. महिलांची राजकारणातील भूमिका जाणून घेणे.

2. 73 वी राज्यघटना दुरुस्ती.

भारत सरकारने पंचायत राज्य व्यवस्था ग्रामीण स्तरावर 1993 ला निर्माण करण्यासाठी 73 वी घटना दुरुस्ती अधिनियम तयार केले आहे. ज्या नुसार अनेक दुरुस्त्या करण्यात आले आहे. त्यातील प्रमुख दुरुस्ती ही आहे की, 1. त्रिस्तरीय व्यवस्था निर्माण करून गाव पातळीवर पंचायत समिती आणि जिल्हास्तरावर जिल्हा परिषद निर्माण करण्यात आली. ज्यामध्ये अनुसूचित जाती, जमातीसाठी त्यांच्या संख्येच्या प्रमाणात राखीव जागांची तरतुद करण्यात आली आहे. 2. पंचायतीना निधी उपलब्ध करून देण्यासाठी केंद्रीय वित्त आयोगा प्रमाणे राज्य वित्त आयोगाची निर्मिती करण्यात आली आहे. 3. पंचायतराज व्यवस्थेच्या तीन्ही स्तरावर महिलांसाठी राखीव जागा ठेवण्याचे बंधन करक ठेवण्यात आले आहे. आता ते वाढवून 50 टक्के करण्यात आली आहे. त्या अनुषंगाने पंचायतराज व्यवस्थेच्या माध्यमातून महिलांचे सबलिकरण कशा प्रकारे घडवून आले हे बघणे अवश्यक ठरते.

3. 74 वी राज्य घटना दुरुस्ती :

73 वी घटना दुरुस्ती ग्रामीण स्तरावर निर्माण करण्यात आलेली आहे. तर 74 वी घटना दुरुस्ती शहरी स्तरावर निर्माण करण्यात आलेली आहे. छोट्या शहरामध्ये नगर पालिका तर मोठ्या शहरात महानगरपालिका निर्माण करण्यात आलेली आहेत. दोन्ही संस्थामध्ये महिलांना 50 टक्के अरक्षण आहे. बऱ्याच ठिकाणी असे दिसून येते की, निवडून आलेल्या महिलांना त्यांना असलेले अधिकार वापरू दिले जात नाहीत. म्हणून त्यांनी आपले अधिकार वापरावेत. यासाठी उपाययोजना करण्याचे अवश्यकता आहे. तेव्हाच पंचायत आणि नगरपालिका, महानगरपालिका यांच्यात एका नेत्याच्या रूपात महिलांचा उदय होऊ शकतो.

4. शहरी महिलांचा राज कारणातील सहभाग

महाराष्ट्र आणि भारतातील शहरी महिलांचा राजकारणातील सहभाग म्हणावा तसा दिसून येत नाही एखादी पंचायत समितीत निवडून आलेल्या महिलेला पंचायत समितीच्या बैठकीत सहभागी व्हायचे असेल तर तीच्या एका दिवसाच्या कामाचे वेतन बुडते ऐवढा विचार केला जातो. तिला नेतृत्व करताना

दोन पातळीवर लढा दयावा लागतो एक म्हणजे नेतृत्वाचा आणि दुसरे म्हणजे सासरी पतिची सेवा या दोन्ही मध्ये समन्वय ठेवून कार्य करावे लागते.

भारतात राजकीय क्षेत्रात एकीकडे सर्वेच्च स्थानावर पोहोचलेल्या महिला दिसून येतो तर दुसरीकडे त्यांची भातातील राजकारणात सहभागी होण्याची संख्या हि फक्त 9 टक्के एवढी दिसून येते. छोट्या संयुक्त राज्य अमिरात या देशात महिलांची राजकारणातील टक्केवारी 22.5 ऐवढी मोठी दिसून येते. आम्ही जेव्हा भारतीय राजकारणातील महिलांच्या सहभागाविषयीची पाहानी करतो तेव्हा असे दिसून येते की, तिचा जास्त सहभाग हा मतदाना पुरताच होत आहे. असे म्हणावे लागते.

जगाचा विचार करता मागिल काही वर्षात राजकीय क्षेत्रत महिलानी व्यापक प्रमाणात पाय रोवण्यात सुरुवात केली आहे. परंतू आज सुध्दा काही क्षेत्रमध्ये ज्यामध्ये समाज आणि सरकारला खुप कार्या करण्याची गरज आहे. संसदेतील आणि विधानसभेतील महिला सदस्या संख्या खुप कमी आहे. लोकसभेत 33 टक्के आरक्षण आणण्यासाठी प्रमुख पक्षाचा मोठा विरोध दिसून आला होता. महिलासंरक्षण बालहत्या महिला निरक्षरता मातांचा वाढलेला उच्चतम मृत्यू दर या आणि आशा सारख्या अनेक समस्या 21 व्या शतकात भारतात चिंततेचा विषय बनले आहे. भारतातील लोक विशेष: महिलांच्या प्रगतीसाठी कार्या करणे आणि भारतीय राजकारणात महिलांचा निर्णायक हिस्सा बनण्यावर सर्वकाही अवलंबून आहे.

भारतीय राजकीय व्यवस्थेत पुरुष आणि महिलांना लिंग भेदाशिवाय सत्ता आणि कार्यासाठी समानता मिळणे अवश्यक आहे. जवळपास 15 वर्षा श्रीमती इंदिरा गांधी देशाच्या पंतप्रधान पदी राहिलेल्या पहिल्या महिला आहेत. भारताच्या राष्ट्रपति पदावर आरुढ होण्याचा मान श्रीमती प्रतिभाताई पाटील यांना मिळाला आहे. त्या सोबतच परराष्ट्रमंत्री सुषमा स्वराज विद्यामान लोकसभा अध्यक्ष सुमित्रा महाजन संरक्षणमंत्री निर्मला सितारामण केंद्रीयमंत्री स्मृती इरानी केंद्रीयमंत्री उमा भारती राज्यस्थानच्या सध्याच्या मुख्यमंत्री वसुंधरा राजे सिधीया पश्चिम बंगालच्या मुख्यमंत्री ममता बॅनर्जी जम्मू कश्मिरच्या माजी मुख्यमंत्री महेबुबा मुफती तामिळनाडूच्या माजीमुख्यमंत्री जयललीता आणि उत्तरप्रदेशच्या माजी मुख्यमंत्री मायावती या आणि आशा शेकडो महिलांनी भारताचे आणि त्यांचे नाव जगाच्या नकाशावर कोरण्यामध्ये महत्वाची भुमीक बजावलेली दिसून येते.

5. ग्रामिण राजकारणातील महिलांचा सहभाग :

ज्या देशात जवळपास 3/4 जनता ग्रामीण भागात राहाते तेथे शेती हाच अर्थ व्यवस्थेचा मोठा आधार आहे. आशा देशामध्ये ग्रामिण विकासा शिवाय इतर सर्व विकासाची कल्पना सुध्दा करता येत नाही. भारतीय स्वतंत्रय नंतर राज्यघटनेत केलेल्या घटना दुरुस्त्यामध्ये जी गोष्ट मुख्यता पुढे आली आहे की, सार्वजनिक क्षेत्रमध्ये मोठ्या प्रमाणात महिलांना सहभागी करुन घेणे अवश्यक आहे. ग्रामिण राजकारणात काही वर्ष महिलांची भूमिका अत्यंत कमी होती. आज ग्राम पंचायत पंचायतसमिती आणि जिल्हापिरषदा यांच्या माध्यमातून ग्रामिण विकासात महिला आपली भूमिका पार पाडताना दिसून येत आहेत. ग्रामिण विकासाच्या आर्थिक, सामाजिक आणि राज्यकीय या तिनही क्षेत्रामधील विकासात महिलांचे योदान जास्त आहे.

सामाजिक कार्यात सुध्दा महिला मागे नाहीत देशाच्या काही भागात महिलांना महिलांना आणि पुरुषांना जागरुक करण्याचे कार्य केले आहे. विशेषता मनिपुर, आंध्रप्रदेश, हरियाणा या प्रदेशात अंदोलनाच माध्यमातून दारुबंदीचे कार्य केले. तसेच दारु पिणाऱ्या पुरुषावर सामाजिक बहिष्कार ठाकण्यासोबतच त्यांना मारपिठ करण्याचे कार्य सुध्दा केले आहे. या सोबतच देशाच्या अनेक भागात ज्यामध्ये उत्तराखंड, मध्यप्रदेश, हिमाचल प्रदेश, येथे सुध्दा महिलांनी समाजातील वाईट गोष्टी आणि अन्यायाच्या प्रति बिगूल वाजवीला आहे. आणि त्यात यश सुध्दा प्राप्त केले आहे. आशा अनेक क्षेत्रात महिलांनी पंचायतीराजच्या माध्यमातून महत्वाची भुमिका पारपाडली आहे.

सरांश :

आज असे दिसून येत आहे की, महिला संबलिकरण ही काळाची गरज आहे. परिस्थिती नुसार सर्वच क्षेत्रात मोठया प्रमाणात बदल घडवून येत आहेत. त्यासाठी अनेक कार्यक्रम राबवले जात आहेत. त्यातून महिला विकासाचा आणि महिलांच्या सामाजिक, आर्थिक, राजकीय, शैक्षणिक, धार्मिक, वैचारीक, कौटुंबिक, व्यावसायिक आणि सांस्कृतिक आशा विविध घटकांचा विचार केला जात आहे. इ.स.1975 हे वर्ष आंतरराष्ट्रीय महिला दिवस म्हणून साजरे केले तर भारताने सुध्दा 2001 हे वर्ष महिला सबलिकरण म्हणून जाहीर केले आहे. म्हणून महिला बाबत आणखी काही योजना जाहीर केल्या त्यातून महिलांचे जिवनमान आणि दर्जा कसा उंचावता येईल त्यांची प्रगती कशी होईल याचा विचार करण्यात आला.

शहरीभागा पेक्षा ग्रामिण भागात लक्ष देणे जास्त गरजेचे आहे. कारण या भागात आज सुध्दा काही महिला रुढी परंपरा निरक्षरता आणि धर्माधता यामुळे आपले जीवन दबलेल्या व्यवस्थेत जगत आहेत आज जशी तीने ज्ञान, विज्ञान, तंत्रज्ञान आणि अवकाश संशोधन या सारख्या पायऱ्या चढत अंतराळात झेप घेतली असली तरी स्त्रीचे सती जाणे सुरुच आहे. त्याचे स्वरूप मात्र बदले आहे. या द्रष्टीने स्त्रीयांचे योगदान कुंटूबापासून ते देश सेवे पर्यंत आहे. याचा विचार करुन त्यांची स्थिती व समस्या यावर चर्चा होणे अत्यंत आवश्यक आहे.

संदर्भ :

1. भारतीय स्त्री जीवन – गितामाने
2. स्त्री संघर्षाची नविरुपे – नंदिता गांधी, नंदिता शाह
3. स्त्रीवादी सामाजिक विचार – विद्युत भागवत
4. पंचायती राज्य आणि कायदा – ठोबरे सतिश
5. महिलांच्या सत्ता संघर्षाचा अलेख – पवार वैशाली
6. स्थानिक स्वराज्य संस्थेतील महिलांचा राजकीय सहभाग – पाटील मेघा
7. महिला विकास, प्रश्न, पैलू – प्रयास संपादक राजशेखर सोलापूर

मराठी साहित्यात स्त्री लेखिकांची भूमिका

प्रा.राम मायकर

मराठी विभाग

लोकमान्य टिळक महाविद्यालय, वडवणी

मराठी साहित्य अनेक वाडःमय प्रवाहाने समृद्ध झाले आहे. मध्ययुगीन काळात जे वाडःमय प्रवाह निर्माण झाले त्यामध्ये संत वाडःमय, पंडिती वाडःमय आणि शहरी वाडःमय असे वाडःमय प्रवाह निर्माण झाले. काळ बदलला की समजा बदलतो, संस्कृती बदलते आणि त्याचा परिणाम वाडःमय निर्मितीवरही होतो. महारष्ट्रात पेशवाई च्या अस्तानंतर ब्रिटिश राजवट आली. इंग्रजी भाषा ही आली ब्रिटीशांनी औद्योगिकीकरणाला आणि शिक्षणाला दिलेले महत्व अनेक भारतीयांना आकर्षित करून घेणारे होते. त्याचा परिणाम सर्वच क्षेत्रावर झाला. त्याला वाडःमय निर्मितीचे क्षेत्रही अपवाद ठरणारे नव्हते, कारण देश, काळ आणि परिस्थिती बदल त्यानंतर वाडःमय ही बदलते, सुवातीच्याकाळात पाश्चात्य संस्कृतीने भारावलेल्या आणि स्वतःला आधुनिक म्हणून घेणारया अनेक लेखिकांनी परकिय वळणाचे लेखन केल्याचे दिसते. परंतु इंग्रजी वाडःमयातील विविध प्रकारच्या समृद्ध वाडःमय प्रकारचा परिचय होऊ लागला. त्या परिचयातून मराठी भाषेतही विविध वाडःमय प्रकार उदयास आले. कथा, कविता, कादंबरी, नाटक, निबंध, चरित्र, आत्मचरित्र हे वाडःमय प्रकार नव्या जाणिवाने, नवे विचार, नवी शिक्षणव्यवस्था, नव्या भौतिकसुधारणा, सामाजिक व सार्वजनिक जीवनातील स्थैर्य अशा विविध विषयावर लिखाण होऊ लागले. त्यामुळे इतिहासाचा मागोवा, वर्तमानाचे भान आणि भविष्याचा वेध या तिनही गोष्टी साहित्यामुळेच शक्य होताना दिसतात. मानवी जीवनाला जीवनदृष्टी देणाऱ्या साहित्यांना अनन्यसाधारण महत्व प्राप्त झाले आहे. अगदी प्राचीन काळापासूनचे संचित, इतिहास मानवाला जपून ठेवावासा वाटला. त्यातूनच वाडःमय निर्मिती झाली.

स्वातंत्र्योत्तर काळात खऱ्या अर्थाने वाडःमय प्रवाहाच्या अनेक खुणा स्पष्टपणे साहित्यक्षेत्रात उमटताना दिसतात. महात्मा फुले., डॉ.बाबासाहेब आंबेडकर यांचे विचार घेऊन स्वतःचे दुःख, वेदना आपल्या समाजातिल प्रश्न साहित्यात मांडण्याचे धाडस अनेक लेखिकांनी केले. हे प्रश्न वेगवेगळ्या पातळीवरचे असल्याने वाडःमयीन क्षेत्रात ग्रामीण, दलित, स्त्रीवादी आणि आदिवासी, जनवादी असे नवे साहित्य प्रवाह नवे आत्मभान होऊन प्रकट झाले. डॉ.माधव पुटवाड यांच्या मते ग्रामीण, दलित, स्त्रीवादी साहित्याच्या पार्श्वभूमिवर एकत्रपणे विचार करताना ब्रिटीश राजवट, त्या राजवटीच्या पार्श्वभूमिवरील नवसमाज, नववैज्ञानिक शोध, समाजसुधारकांचे कार्य, भारताने स्विकारलेली लोकशाही, प्रशासन व्यवस्था इ. च्या परिणामातून जागा झालेला पिडीत समाज, त्याने आत्मवेदनेचा केलेला शब्दरूप अविष्कार त्यांच्या साहित्यातले माणूसपण या बाबी या साहित्यप्रवाहातील अनुबंध स्पष्ट करणारे आहेत. हे वरिल विचार साहित्य प्रवाह निर्मितीच्या पाठिमागे कारणीभूत ठरताना दिसतात.

स्त्रीवादी साहित्य प्रवाह

मराठी साहित्यात स्त्रीवादी चळवळ हि संकल्पना १९६० नंतर उदयास आली असली तरी शस्त्रीवाद ही संकल्पना पाश्चात्याकडून आपल्याकडे रुढ झाली. प्रथमतः पाश्चात्यदेशात स्त्रीवादाचा प्रचार झाल्याचा दिसतो. त्यानंतर हळुहळू आपल्याकडे ही शस्त्रीवाद ही विचारसरणी स्विकारली गेली. यामुळे स्त्रीयांना स्वतःच्या अस्तित्वाविषयीची जाणिव निर्माण झाली. माझी घरात, समाजात स्थान काय हे या जाणिवेने प्रेरित होऊन स्त्री स्वतःचे प्रश्न मांडू लागली. परंपरेने स्त्रीयांवर लादलेली बंधने झुगारून देण्यासाठी स्त्री समर्थपणे पुढे येऊ लागली. स्त्रीयांसुद्धा पुरुषांसारखी माणसे आहेत ही जाणिव निर्माण होऊ लागली. व्यक्तिगत पातळीवर स्त्रीयांना आपल्या वाटचाली आलेल्या दुय्यमत्वाची जाणिव, गौणस्थानाची जाणिव होतीच परंतु त्याला संघटित चळवळीचे स्वरूप प्राप्त झाले नव्हते.

मराठी साहित्यात स्त्रीवादी साहित्याचे पहिले पाऊल ताराबाई शिंदे यांनी टाकले आहे. त्यांनी १८८२ मध्ये शस्त्रीपुरुष तुलना हा ग्रंथ लिहिला. या ग्रंथातून स्त्रीयांच्या पारंपारिक गोष्टींना आव्हान दिले आहे. १९३३ नंतर मराठी साहित्यात स्त्रीवादी साहित्याच्या ठळक पाऊल खुणा उमटलेल्या दिसतात. विभावरी शिरूरकरांच्या साहित्यातून स्त्रीवादी साहित्य प्रवाह विकसीत होत गेल्याचे दिसते. परंतु या प्रवाहाला अधिक बळ खऱ्या अर्थाने १९६० नंतर मिळाल्याचे दिसते. या

चळवळीच्या पाठिमागे राजाराम मोहनराय, लोकहितवादी, न्या.रानडे, महात्मा फुले. यांनी स्त्री सुधारणे विषयी केलेले कार्य आहे. ही पार्श्वभूमि स्त्रीवादी साहित्य निर्मितीसाठी महत्वाची ठरल्याची दिसते.

कादंबरी वाड:मय :-

कादंबरी हा गद्य वाड:मय प्रकार पाश्चात्य साहित्याच्या अनुकरणातून मराठीत आला. कादंबरी वाड:मय प्रकाराचा पट मोठा व्यापक असतो. समाजजीवनाचे व्यापक, सखोल व अनेकांगी दर्शन घडविण्याची क्षमता कादंबरीमध्ये असते. जीवनातील बहुविध समस्यांना, विविध भावभावनांना, घटना प्रसंगांना आणि कालखंडानाही सामावून घेण्याचे सामर्थ्य कादंबरी वाड:मयात आहे.

पौराणिक, सामाजिक, राजकीय, प्रादेशिक, विज्ञान, मनोविश्लेषणात्मक अशा कितीतरी विषयांच्या अनुषंगाने स्त्री लेखिकांनी कादंबरी लेखन केले आहे. विभावरी शिरूरकरांनी महाराष्ट्रात एक प्रचंड वादळ व कुतूहल निर्माण केले. कळवंचे निरवास (१९३३), हिंदोळवर (१९३४), विरलेले स्वप्न (१९३५), बळी (१९५०), जाई या पाचही कादंबऱ्यांनी मराठी साहित्याचे अंगण काही काळ गाजवून सोडले. यानंतर गिता माने (निवळलेली हरिणी), वठलेला वृक्ष, फेरीवाला, अविष्कार, माळरानात, धुळे आणि दहिवर) या कादंबऱ्यातून पुरुषवर्गावर जहाल टिका केली तसेच मालती दांडेकर. शांताबाई नाशिककर, शांता शेळके, कुमदिनी प्रभावळकर, लीला देशमुख, सरोजिनी बाबर, कृष्णाबाई मोरे, सिंधु गाडगीळ, शकुंतला परांजपे, शालिनी तुळपुले, लीला दिक्षित, सुमती क्षेत्रमाडे, रेखा बैजल, अनुराधा वैध, छाया महाजन, मधू सावंत, कविता महाजन इ. अनेक स्त्रीयांनी कादंबरीच्या क्षेत्रात प्रवेश करून आपल्या वाड:मयीने कर्तृत्वाचे दर्शन घडविले. आजच्या आधुनिक स्त्रीचे चित्रण, तिचे बदलत चाललेले व्यक्तिमत्व, तिच्या आयुष्यात निर्माण झालेले विविध प्रश्न, तिची मानसिकता, वेगवेगळ्या नातेसंबंधात तिचे असलेले रूप तयार झालेली नवी प्रतिमा अनेक कादंबरीतून प्रतिबिंबित झाली आहेत.

कथा वाड:मय :-

कथात्मक हा एक साहित्याचा प्रकार आहे. कथा सांगणे व ऐकणे हा माणसाचा आवडता छंद आहे. लिखित वाड:मय जन्माला येण्याच्या पूर्वीपासून कथा वाड:मय परंपरेने चालत आलेला आहे. कथा या बोध किंवा उपदेशाच्या भूमिकेतून लिहिल्या जात आहेत. मानवी भावबंधनाचे लहानसे जाळे सापडल्यावर लेखक कथा लिहितो. त्यामुळे जीवनदृष्टी व्यापक होते. मराठी साहित्यात कथा वाड:मय प्रकार मोठ्या प्रमाणात लिहिला जातो. अनेक नियतकालिकांनी आणि मासिकांनी कथेला लोकप्रियता मिळवून दिली. स्वातंत्र्यपूर्व कालखंडात काशिबाई कानिटकर, गिरिजाबाई केळकर, आनंदीबाई शिर्के यांनी आपल्या कथेत सामाजिक आणि बोधप्रधान कथा लिहिल्या. पण त्या काळाच्या स्त्री लेखिकेच्या कथेत पुरुष लेखकांच्या कथापेक्षा कोणताही वेगळेपणा जाणवत नाही. शिवाय कलात्मकताही कमीच आढळते. परंतु नंतरच्या काळात स्त्री जीवनातील समस्या व्यक्त करणाऱ्या व स्त्री मनाचे विश्लेषण करणाऱ्या कथा लिहिल्या. विभावरी शिरूरकरांपासून आधुनिक स्त्रीच्या कथा कथेत मांडण्यास सुरुवात झाली. कमल देसाई, विजया राजाध्यक्ष, तारा बनारसे, वसुधापाटील, जोत्सना देवधर, शैलजाराजे, आशाबगे, गौरी देशपांडे, सानिया, राणी उपाध्ये, अंबिका सरकार, मेघना पेठे, प्रिया तेंडुलकर, डॉ.प्रतिभा कणेकर इ. कथा लेखिकांनी जुन्या नव्यांचा शोध घेत कथेच्या माध्यमातून स्त्रीच्या घुसमटीला वाचा फोडली.

काव्य वाड:मय :-

मराठी साहित्यामध्ये काव्य हा वाड:मय प्रकार फार मोठ्या प्रमाणात लिहिला जातो. १२ व्या १३ व्या शतकापासून काव्य वाड:मय लिहिले जात असले तरी त्या लिखानाचे स्वरूप वेगळे होते. लोककल्याणाच्या कळकळीमुळे त्यात काव्यात्मकता, भावोत्कटता व भावसौंदर्य निर्माण झाले असल्यामुळे ते सहज काव्य झाले आहे. पुढे नंतर जुनी राजवट नष्ट झाली त्या ऐवजी इंग्रजी राजवट आली त्याचबरोबर नवे विचार. नवि वर्तन पध्दती व इंग्रजांच्या अनुकरणाने वाड:मयामध्येही बदल होत गेले. पाश्चात्य वाड:मयाच्या अनुकरणाने प्रभावित झालेले काव्य क्षेत्र पूर्वीच्या काव्यापेक्षा अगदी भिन्न प्रवृत्तीचे व प्रकृतीचे बनले. १९२० नंतरच्या काळात प्रामुख्याने संजीवनी मराठे, शांता शेळके, लक्ष्मीबाई टिळक, बहिणाबाई चौधरी यांच्या कवितेतून स्त्रीवादी दृष्टीकोन प्रखरपणे दिसतो. मलिका अमरशेख यांच्या सारख्या कवयित्रीने श्वाळूचा प्रियकरश्या कविता संग्रहात आपली स्त्री विषयक भूमिका स्पष्टपणे मांडताना म्हणतात.

कोण जातय ते अभेध गुहेवरून
स्त्री स्वातंत्र्याची पिचकी तुतारी फुकीत

रजस्वाला
संभोग
बाळंतपणा

शरीराभोवती फिरलेले आयुष्य सकट माणसाचं चक्र
मुक्या वेदनांचे वेटोळे

यातून स्त्रीवादी जाणिव अभिव्यक्त होताना दिसते. नंतरच्या काळात आश्विनी धोंडगे, अनुराधा पाटील, पद्ममा गोळे, इंदिरा संत, प्रभा गणोरकर, हेमा लेले, अरुणा ढेरे, असावरी काकडे, प्रतिभा अहिरे, वृषाली किन्हाळकर इ. अनेक स्त्रीवादी काव्य लेखन करणाऱ्या कवयित्री आहेत.

नाटक वाडःमय प्रकार :-

नाटक हा करमणुकीचा दृश्य व श्राव्य वाडःमयीन प्रकार आहे. वेदकाळापासून नाटकाचा जन्म सांगता येण्यासारखा आहे. भारतीय नाटकास असा उज्वल इतिहास असतानाही मराठीत हा वाडःमय प्रकार मात्र उशिराने एकोणिसाव्या शतकाच्या प्रारंभी उदयास आलेला आहे. प्रारंभ काळापासून नाटकाची विविध रूपे असले तरी मराठी रंगभूमि खऱ्या अर्थाने १८४३ साली उदयास आली. मराठी पुरुष नाटककारांपेक्षा स्त्रीया नाटककारांची संख्या कमी असली तरी वेगवेगळ्या विषयांवर त्यांनी नाटके लिहून वाडःमय प्रकार समृद्ध करण्याचा प्रयत्न केला आहे. क्षमाबाई राव (केवळ ध्येयासाठी), गिरीजाबाई केळकर (हीच मुलगी आई), वनिती देसाई (प्रेम रहस्य), प्रेमा कंटक (भ्रांतजीवन), विमल काळे (भूमिला भार), विमल घौसार (नंदादीप, मदिरा), आनंदीबाई किल्लोस्कर (नव्या वाटा), मालतीबाई बेडेकर (पारध), मुक्ताबाई दिक्षीत (जुगार व अवलिया), शकुंतला परांजपे (लगीनघाई, तारांबळ), सरिता पत्की (खून पाहावा करुन), योगिनी जोगळेकर (रंगात रंगला श्रीरंग), ज्योत्स्ना भोळे, वसुंधरा पटवर्धन, सुधा करमकर, शशिकला आळंदकर, चारुशिला गुप्ते, मालती दांडेकर, ललिता बापट, शिरीष पै, वसुधा पाटील, मिनाक्षी सरदेसाई, इंदुमती जोधळे, रेखा बैजल इ.स्त्री लेखिकांनी आपल्या लेखनाचा ठसा उमटविला आहे.

अशा प्रकारे मराठी साहित्यात स्त्री लेखिकांनी महत्वाचे योगदान दिले आहे.स्त्रीवादी साहित्य केवळ स्त्रीनिर्मिती नव्हे तर पुरुषकेंद्री विचारव्यूहातून मुक्त होण्यासाठी व आपल्या अस्तित्वाचा, स्वत्वाचा व अस्मितचा आत्मशोध घेऊन वाडःमयीन अविष्कार घडवून आणणारे लेखन केले आहे. वाडःमयाच्या विविध वाडःमय प्रकारातून वर्तमानकालीन बंडखोर लेखनाबरोबरच भविष्यकालीन परिस्थितीची जाणीव करुन देणारे विपुल व वैविध्यपूर्ण साहित्यनिर्मिती केली आहे.

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महाराष्ट्रातील स्त्रीवादी चळवळ

डॉ. राहुल दत्ता मांडणीकर

विभाग प्रमुख राज्यशास्त्र

श्री.शहाजी छत्रपती महाविद्यालय,

कोल्हापूर.

स्त्रीवाद ही एक मानवी संबंधाच्या मुळापासून वेध घेणारी राजकीय विचारप्रणाली आहे. स्वातंत्र्य समता व बंधूता या मुल्यावर अधारीत नवसमाज निर्मितीच्या आड येणारी शोषणाची कारणे शोधणे आणि स्त्री अस्मितेचा पूरस्कार करणा-या नव्या पर्यायाची मांडणी करणे हे स्त्रीवादाचे स्वरूप आहे. स्त्रीवाद ही एक समाज परीवर्तन घडवून आणणारी राजकीय जाणीव आहे. लिंगभेदावर अधारीत विषमता जीवशास्त्रीय निसर्गानुसार नसते तर ती मानवी संस्कृतीत घडविली जाते असे स्त्रीवादी मानतात. फ्रांसिस लेखिका शिमांद बोऊआर यांच्या मते "बायको पैदा होत नाही तर तिला बनविले जाते " हे विधान कालही सत्य होते आजही सत्य आहे आणि भविष्यकाळातही सत्य राहिल याचे चिन्ह दिसत नाही. स्त्रियांच्या होणा-या अन्यायावरच पुरुषी वर्चस्वाच्या मूल्य व्यवस्थेचा डोलारा उभारला जातो.

डॉ. विद्युत्त भागवत यांच्या मते राजकीय, सामाजिक, आर्थिक, खाजगी पातळीवर होणा-या स्त्रियांच्या पिढवणूकीबद्दल जाणिव होणे आणि होणा-या जाणिवे विरुद्ध झगडण्याची तयारी करणे म्हणजेच स्त्रियांचा अंगिकार करणे होय.

भारतातील स्त्रियांवरती होणारे अन्याय, अत्याचार, स्त्रियांना मिळणारी दुय्यम वागणूक स्त्रियांना असलेल्या अधिकाराची जाणिव करून देणे याकरीता भारतातील व विविध राज्यातील स्त्री सुधारकांनी केलेले योगदान याचा आढावा घेणे योग्य वाटते. कारण महाराष्ट्रातील स्त्रियांची स्थिती पाहिली तर अत्यंत दयनीय होती. राजघराण्यातील आणि सरदार घराण्यातील स्त्रियांना लेखन वाचन शिक्षणाच्या संधी होत्या. बहूजणातील स्त्रियांना शिक्षणाचा अधिकार नव्हता. दलित वर्गातील लोकांना शिक्षणाचा अधिकार नसताना स्त्रियांच्या प्रश्नांकडे कटाक्षाने लक्ष दिलेले दिसून येते. आधुनिक भारतातील प्रबोधनाच्या चळवळीतील एक महान व्यक्ती म्हणून महात्मा फुलेंचे नाव घेतले जाते. महात्मा फुलेंनी स्त्रियांसाठी प्रथम शाळा काढल्या. मुलगी शिकली तर घर सुधारेल, घर सुधारले तर राज्य व राष्ट्र सुधारेल या विचारातून स्त्रि-शिक्षण विषयक कार्य केले. भारतीय राज्यघटनेच्या माध्यमातून डॉ.बाबासाहेब आंबेडकरांनी महिलांना अधिकार प्राप्त करून दिले.

महाराष्ट्रातील स्त्रियांची स्थिती

इतिहासाच्या अतिशय प्रभाविपणे कृति करणा-या स्त्रिया पुष्कळ आहेत. परंतू एवढे असूनही इतिहास घडविण्यामधला यांचा सहभाग मात्र नेहमीच नाकारला जातो. कृषिप्रधान समाजात स्त्रिची सफलता पवित्र मानली गेली होती. अपत्य जन्माला घालण्यामागे पुरुषांचे महत्व लक्षात आल्यानंतर स्त्रियांना अंकित ठेवणे आणि संरक्षण देणे अशा दुहेरी पद्धतीने समाज उभारणीची सुरुवात झाली. रूढी, प्रथा, परंपरा, धर्माच्या नावाखाली चालणारा स्त्रियांच्या बाबतीतला कर्मठपणा, सतीप्रथा, बालविवाह, विधवा स्त्रियांची दयणीय स्थिती, कुटुंबांतर्गत होणारी घूसमट, शारिरीक छळ, बलात्कार यासर्व गोष्टींनी स्त्रिया गांडुललेल्या होत्या. हे सर्व अन्याय आणि अत्याचार स्त्रिया जन्माचे भोग म्हणून मूकपणे सहन करित होत्या. शिक्षण नाही, इस्टेटीत हक्क नाही, स्वतःचे उत्पादनाचे काही साधन नाही अशी दयणीय आणि लाचार अवस्था होती. समाजातील अनिष्ट चालीरिती, प्रथा, परंपरा जपली पाहिजे असाच आग्रह पुरुष प्रधान संस्कृतीतून दिसून येत होता. महाराष्ट्रातील विविध परंपरा आणि परस्पर विरोधी दिसणा-या चालीरितीच्या तळाशी भौतिक आणि सांस्कृतिक वैशिष्ट्ये आहेत का आणि त्याचे नेमके अर्थ काय होते याचा विचार झाला नाही. म्हणून एखादी संस्कृती स्त्रियांना देवता मानते की दासी यावर त्या संस्कृतीचे मोठेपण ठरत नाही. तर भौतिक पातळीवर स्त्रियांच्या अस्तित्वाचे वास्तव्य काय हा महत्वाचा प्रश्न आहे. भारतातील महिलांची जशी स्थिती होती त्यापेक्षा महाराष्ट्रातील महिलांची स्थिती वेगळीच होती. महाराष्ट्रातील महिलांना पुरुष सत्ताक पद्धतीला तोंड घावे लागत होते. स्त्रियांना तुच्छतेची वागणूक होती. स्त्रियांना घराबाहेर पडण्याचा अधिकार नव्हता. पुरुषप्रधान मानसिकतेतून स्त्रियांना स्वातंत्र्य नव्हते. राजकीय, आर्थिक, सामाजिक क्षेत्रात संधी नव्हती. भारतीय समाज व्यवस्थेत स्त्रियांना दुय्यम स्थान होते. स्त्रि ही परक्याचे धन आहे. अशी समजूत होती. स्त्रियांना पुरुषांच्या बरोबरीने सामाजिक दर्जा मिळावा यासाठी संघर्ष केला जात होता. स्त्रि आणि पुरुष हे विकासरूपी समाजाच्या रथाचे दोन चाके समजून स्त्रियांना अधिकार मिळवून देण्यासाठी महाराष्ट्रातील स्त्रियादी सुधारकांनी कार्य केले आहेत.

महाराष्ट्रातील स्त्रियादी सुधारक

१९ व्या शतकाच्या उत्तरार्धात स्त्रिसुधारणेचे नेतृत्व पुरुषाकडे होते. याचा अपिरहार्य परिणाम असा दिसतो की ज्या घरातील पुरुष स्त्रि सुधारणेस अनुकूल होते त्याघरातील स्त्रिया शिक्षण घेऊ लागल्या याच काळात स्त्रियांच्या दास्यत्वाची

जाणिव महाराष्ट्रातील समाजसुधारकामध्ये होऊ लागली. स्त्रि या दास्यत्वातून मुक्तता करण्यासाठी स्त्रिशिक्षण हे विचार प्रथमतः महात्मा ज्योतिबा फुले यांनी मांडले.

महात्मा ज्योतिबा फुले

महात्मा ज्योतिबा फुले आणि सावित्रीबाई फुले यांचे विचार जातीभेदातील आणि धर्मभेदातील त्यांचा हल्ला रुढी परंपरा, अंधश्रद्धा, अन्याय, अज्ञान आणि विषमता यावर होता. म्हणूनतर अन्यायाविरुद्ध लढायचे म्हणजे स्त्रियांचे कैवारी होणे त्यांच्या सूर्य-दुःखाशी समरस होणे आणि त्या गरजेतून त्यांना बाहेर काढून समतेचा नवा मंत्र देणे हे त्यांचे जिवित कार्य होते. भारतात स्त्रि मुक्ती चळवळीची सुरुवात म.ज्योतिबा फुलेनी केली. स्त्रि-पुरुष समतेचा विचार ज्योतिबांनी मांडला सर्व प्रकारच्या सामाजिक विषमतेलाही आग्रक्रमाने वाचा फोडली. हा वैचारिक बदलाचा, मानसिकतेच्या बदलाचा प्रश्न आहे आणि तो शिक्षणानेच सूटू शकेल असा त्यांना आत्मविश्वास वाटत होता. स्त्रि दास्याची परखड मांडणी केली सती आणि सत्ता, सवत आणि सवता असा भेद मांडत भेट स्त्रि-पुरुष विषमतेच्या प्रश्नांना त्यांनी हात घातला. मूले होत नाहीत म्हणून स्वतः दुसरे लग्न करण्याऐवजी महिलांनी दुसरे लग्न करावे असा रुढी-परंपरांना छेद देणारा आणि पुरुषी अहंकाराला झिनझिन्या आणणारा विचार सावित्रीबाई फुलेनी केला. विधवा आणि बलात्कारीत स्त्रियांना आधार देऊन स्त्रि सुधारणा विषयक कार्य केले.

लोकहितवादी

स्त्रि-पुरुष समानता आणि स्त्रियावर होणा-या अन्यायाला वाचा फोडण्याचे महत्वाचे कार्य लोकहितवाद्यांनी केले. १८४८ मध्ये लोकहितवादीची शतपत्रे, प्रभाकर या साप्ताहिकातून स्त्रियांना हिनदीन स्थितीला पोहचविणा-या सामाजिक, मानसिक बहल परखड विचार व्यक्त केले होते. लोकहितवादींनी स्त्रि व पुरुष या दोघांनाही सर्व नियम सारखेच असावे. सारखीच बंध असावी असे प्रतिपादन करून बुरसटलेल्या विचारांना त्यांना हादरा दिला. त्यांनी स्त्रिशिक्षण, स्त्रियांचा पुनर्विवाह स्त्रियावरील रुढी, प्रथा, परंपरेचीची अन्यायकारक बंधने इत्यादी सामाजिक प्रश्नांचा सतत पुरावा केला.

आगरकर

आगरकर हे स्वतः व्यक्तिवादी विचारवंत असल्यामुळे त्यांनी स्त्रियांच्या प्रश्नांकडे गांभिर्याने लक्ष दिले. बुद्धीवादी दृष्टीकोनातून समाज जिवणाचे विश्लेषण करून आगरकरांनी स्त्रिची दूर्दशा करणा-या केशवपण, बालविवाह या अन्याय रुढीवर हल्ला केला. स्त्रिला आर्थिक स्वातंत्र्य मिळाल्याशिवाय समान दर्जा मिळणार नाही हे सांगणारे आगरकर हे महाराष्ट्रातील पहिले विचारवंत आहेत.

महात्मा गांधीजींच्या राजकीय क्षितीजावरील उदयानंतर स्त्रियांच्या सामाजिक, राजकीय सहभागाला एक वेगळे परिणाम प्राप्त झाले. राष्ट्रीय स्वातंत्र्य चळवळीत स्त्रियांचा सहभाग असावा असे गांधीजींचे मत होते. स्त्रिया निर्भय होण्यासाठी स्त्रियांनी भारताच्या स्वातंत्र्य लढयात येवून कार्य केले पाहिजे. महात्मा गांधीजींनी राष्ट्रीय चळवळीत स्त्रियांना मोठया प्रमाणात सहभागी करून घेतले. सामाजिक व राजकीय जागृतीमुळे स्त्रियांच्या संघटना उभ्या राहिल्या. यातून १९२४ साली अखिल भारतीय महिला परिषद स्थापन झाली. ही परिषद सुशिक्षित महिलांची व्यापक संघटना होती. ही संघटना स्त्रियांच्या समान हक्कासाठी उभारली गेली. अखिल भारतीय महिला परिषदेच्या राष्ट्रीय अध्यक्ष या पदावर महाराष्ट्रातील बेगम शरीफा ह्या होत्या. या परिषदेत पुढील काळात हमिदअली इला, रुस्तमजी फुर्दानी यांनीही अध्यक्षपद भुषविले. अखिल भारतीय महिला परिषद संस्थापक सदस्य हिराबाई टाटा त्याशिवाय सक्रिय असलेल्या अनुसयाबाई काळे, म. हिराबाई टाटा, जयश्री राज्जी इत्यादी महिला दिसतात. त्यांच्या कामाची दिशा म्हणजे स्त्रियांचे उत्थान या विषयावर काम करताना दिसतात. अखिल भारतीय महिला परिषदेचे समान हक्क हा त्यांचा मूख्य हेतू दिसून येतो.

डॉ.बाबासाहेब आंबेडकर

डॉ.बाबासाहेब आंबेडकरांनी भारतीय राज्यघटनेच्या माध्यमातून स्त्रियांना मुलभूत अधिकार दिले. स्त्रियांना राजकीय अधिकार दिले. डॉ.बाबासाहेब आंबेडकरांच्या स्त्री विषयक चळवळीचे योगदान फार मोठे आहे. महाडच्या चवदार तळ्याच्या सत्याग्रहात स्त्रियांचा सहभागाची सुरुवात फार मोठया प्रमाणा झाली. काळाराम मंदीर सत्याग्रहात महिलांचा लक्षणीय सहभाग होता. १९४२ च्या नागपूरात भारतीय दलित वर्ग परिषदेत महिलांचे स्वतंत्र अधिवेशन घ्यावे लागले. ह्या काळात राधाबाई कांबळे, जाईबाई चौधरी, अंजनाबाई देशभ्रतार, गीताबाई गायकवाड, मीराबाई इत्यादी महिला नेत्या आंबेडकरी चळवळी लोकांपर्यंत नेत होत्या.

डॉ. बाबासाहेब आंबेडकरानी महिला वर्गाच्या सक्षमी करणासाठी आणि सबलिकरणासाठी त्यांनी कृतीशील भूमिका घेतली होती. स्वातंत्र्य, समता, बंधूता ही आपल्या राज्यघटनेची आधारस्तंभ मानून महिलांना सबलीकरण करण्याच्या दृष्टीने कार्य केले. हिंदू कोड बिलात त्यांनी महिलांना इस्टेटीत समान वाटा असावा अशी धारणा होती. भारतीय राज्यघटनेत स्त्री -पुरुष

समानतेची जाहीर नोंद करून ऐतिहासिक कामगिरी केली. स्त्री आत्मनिर्भर झाली पाहिजेत कारण समाज निर्मितीचा ती मुलाधार आहे. असे त्यांचे सूत्र होते. भारतातील स्त्री मुक्तीच्या कामगिरीत डॉ.बाबासाहेब आंबेडकराचे योगदान महत्वाचे आहे. वंचित, शोषित, पीडित महिला वर्गाच्या सबलीकरणासाठी, सक्षमीकरणासाठी त्यांची कामगिरी ही आधारभूत आणि सहाय्यक अशाच स्वरूपाची आहे.

राजर्षि शाहू महाराज

महाराष्ट्रात स्त्रीदास्यांची परंपरा आहे स्त्री पुजेची परंपरा आहे या समाज कृतीतून स्त्री आणि पुरुष यांच्यामध्ये विभिन्नता दिसून येते. स्त्रीची होणारी उपेक्षा, अवहेलना, स्त्री दास्य स्त्रियांवरती होणारे अन्याय, अत्याचार, कौटुंबिक छळ इत्यादी विषयी सूधारणा करण्यासाठी स्त्री संरक्षण कायदे राजर्षि शाहू महाराजांनी केले. स्त्री उद्धार ही स्त्रीमुक्तीची पहिली पायरी आहे. भारतातील सामाजिक उत्तरंड स्त्री अवहेलनेचीच आहे. १९१९ ला शाहू महाराजांनी एक वटहुकूम काढून मागासवर्गीय प्रौढ स्त्रियांना शिक्षणाची व्यवस्था राजवाड्यात करून दिली. मुलींच्या शिक्षणासाठी शिष्यवृत्ती ठेवली. कोल्हापूर संस्थानात महिला ट्रेनिंग सेंटर सुरू केले. १८९५ ला काँग्रेसच्या अधिवेशनात कृष्णाबाई व्दारकाबाई केळकर यांना प्रतिनिधित्व म्हणून पाठविले. शाहू महाराजांनी स्त्री मुक्तीचे कायदे केले. विधवा पुर्ववाहाचा कायदा, अंतरजातीय अंतरधर्मिय विवाह कायदा, कौटुंबिक छळ प्रतिबंधक कायदा, घटस्फोटाचा कायदा आणि अनावरस संतती कायदा हे कायदे मांडून स्त्री सूधारणाविषयक कार्य शाहू महाराजांनी केले.

समारोप

स्त्री पुरुष समानतेवर आधारित व्यवस्थेची निर्मिती स्त्रियांना सामाजिक आणि आर्थिक न्याय मिळवून देणे, स्त्रियांवरील अन्याय-अत्याचार दूर करणे, स्त्रियांचे खर्चीकरण थांबविणे, स्त्रियांना रोजगाराभिमूख बनविणे, राजकीय निर्णय प्रक्रियेत महिलांचा सहभाग वाढविणे, स्त्रियांचा मानसिक आणि बौद्धिक विकास घडवून आणणे, स्त्रियांना उपेक्षित ठेवणा-या शक्तिचे मतपरिवर्तन घडवून आणणे हे महाराष्ट्रातील स्त्रीवादी चळवळीचे उल्लेखनिय कार्य दिसून येते. स्त्री मुक्तीचा पुरस्कार करणारी व स्त्रीवाद या विषयी सर्वसमावेशक विचार सरणी अस्तित्वात आणणारी स्त्रीवादी चळवळ आहे. महाराष्ट्रातील स्त्रियांमध्ये साक्षरता आर्थिक स्वावलंबन, राजकीय निर्णय प्रक्रियेमध्ये सहभाग, दबावतंत्र प्रशिक्षण, स्त्रियांच्या अधिकाराची जाणीव जनजागृती महिला विषयक कायदे, प्रसारमाध्यमे आदिचा समावेश महिला चळवळीत दिसून येतो.

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ग्रामीण महिला सक्षमीकरण आणि पंचायत राज्य

प्रा.डॉ. बी. डी. इंगवले (अर्थशास्त्र)

आनंदीबाई रावराणे कला, वाणिज्य व विज्ञान महाविद्यालय,
वैभववाडी.

प्रास्ताविक :

महिला सक्षमीकरण ही संकल्पना गुंतागुंतीची असून त्यात सामाजिक, आर्थिक व राजकीय घटकांचा समावेश होतो. संयुक्त राष्ट्रसंघाने 1976 ते 1985 हे दशक महिलांसाठी घोषित केल्यानंतर महिलांचे सबलीकरण म्हणजे समाजाच्या व जीवनाच्या प्रत्येक कार्यात स्त्रियांचा समान वाटा हा संपूर्ण जगभर ऐरणीवर आला.

स्त्री-पुरुष हे संसाररूपी रथाची दोन चाके! अगदी ठणठणीत अवस्थेत असल्यास हा संसाररूपी रथ सतत आयुष्यरूपी मार्गावर मार्गक्रमण करीतच राहिल. परंतु त्यापैकी एकाही चाकाचे आरे-पाडे वेडेवाकडे झाल्यास तो रथ डगमगल्याशिवाय राहणार नाही. त्याचा परिणाम रथाच्या गतीवर होईल.

महिलांच्या हक्काचे रक्षण व स्त्री-पुरुष समानतेच्या न्यायात्मक भूमिका पूर्ण होण्यासाठी खरी वाटचाल स्वातंत्र्योत्तर काळातच सुरु झाली. भारतीय संविधानात अंतर्भूत करण्यात आलेले मूलभूत अधिकार, कर्तव्ये व मार्गदर्शन तत्वानुसार शासन महिलांच्या कल्याणाकरिता अनेकविध योजना, धोरणे व कार्यक्रम राबवीत आहे. ज्याचा परिणाम महिलांच्या आर्थिक, सामाजिक तथा शैक्षणिक जीवनावर होत आहे.

भारतात संघराज्य पध्दती आहे. केंद्र व राज्य सरकार यांच्यात सत्तेचे विभाजन केलेले आहे. प्रशासकीय विकेंद्रीकरणाची प्रक्रिया साध्य होण्यासाठी शासकीय यंत्रणेचा तिसरा स्तर म्हणजे स्थानिक स्वराज्य संस्था होय. यामध्ये ग्रामपंचायत पंचायत समिती, जिल्हापरिषद इ. चा समावेश होतो. नव्या पंचवार्षिक योजनेत महिला आर्थिक, राजकीय, सामाजिकदृष्ट्या सबल झाल्या पाहिजेत. महिलांच्या राजकीय सबलीकरणामुळे राजकारण हे अधिक लोकशाही, सर्व समावेशक व पारदर्शक होण्यास मदत होईल. राजकीय यंत्रणा अशी असावी की, त्यात महिलांना महत्वाच्या पदावर प्रमाणशीर प्रतिनिधीत्व मिळावे. सरकारी यंत्रणेच्या प्रत्येक स्तरावर महिलांना सहभागी करून घेतले पाहिजे.

गृहितक :

“ग्रामीण महिला सक्षमीकरण योजनेमुळे भारतातील महिलांचा शैक्षणिक, आर्थिक आणि सामाजिक विकास होत आहे.”

उद्देश :

1. स्त्री-पुरुष समानता.
2. स्त्रियांना आर्थिकदृष्ट्या स्वावलंबी बनवणे.
3. महिलांना राजकीय सहभागात प्रयत्न करणे.

अभ्यास पध्दती : प्रस्तुत शोधनिबंधात दुय्यम सामग्रीचा आधार घेतला आहे.

महिला सक्षमीकरणासाठी पार्श्वभूमी :

भारतासारख्या विकसनशील देशात लोकसंख्येत निम्मा वाटा असणाऱ्या महिलांना विकासाच्या मुख्य प्रवाहाबरोबर न ठेवणे हे कृत्य जसे अमानवीय आहे तसेच ते एकूण प्रवाहालाही मारक आहे. 50: लोकसंख्या अशिक्षित, अज्ञानी असून ती बाहेर काढण्यासाठी देशातील महिलांना सत्ता, संपत्ती आणि संधीची समानता देऊन विकासाच्या मुख्य प्रवाहात आणणे ही काळाची गरज बनली आहे. महिला

आर्थिक सक्षमीकरणामुळे भारत जगापेक्षा खूपच मागे आहे. महिला आर्थिक सक्षमीकरणामध्ये एकूण 120 देशांमध्ये भारताचा क्रमांक 15 वा आहे. भारतीय पुरुषांच्या तुलनेत महिलांचा एकूण जीडीपी मधील वाटा 27: आहे.

भारतीय पुरुष प्रधान समाज व्यवस्थेमुळे महिलांना मिळणाऱ्या दुय्यम स्थानामुळे स्त्री-पुरुष विषमता निर्माण झाली. मध्ययुगीन कालखंडात रूढीवादी समाजामुळे स्त्रियांचा दर्जा घसरलेला होता. 19 व्या शतकात अनेक समाजसुधारकांनी महिलांची स्थिती सुधारण्याचा प्रयत्न केला. महात्मा जोतिबा फुले यांनी स्वतः सावित्रीबाई फुले यांना शिकवून पुण्यात 1848 मध्ये मुलींची शाळा काढली. स्त्रियांना सामाजिक रूढी व परंपरा याविषयी ज्ञान देण्याचे कार्य केले. देशाच्या सर्वांगीण विकासात स्त्री महत्वाचा घटक असून सुध्दा पुरुषप्रधान समाजव्यवस्था, धार्मिक कल्पना, सामाजिक रूढी व परंपरा इत्यादी गोष्टीमुळे महिलांना हक्काचे संरक्षण व शिक्षण मिळाले पाहिजे. महर्षि कर्वे यांनी सन 1976 मध्ये श्रीमती नाथीबाई ठाकरसी महिला विद्यापीठाची SNTD स्थापना केली. डॉ.बाबासाहेब आंबेडकर यांनी स्त्रियांना शिक्षण मिळाले पाहिजे, त्या सामाजिक प्रवाहात पुरुषांच्या बरोबरीने आल्या पाहिजेत, त्यांचे संपूर्ण हक्क त्यांना मिळाले पाहिजेत म्हणून भारतीय संविधानात मोठे अधिकार दिलेले आहेत.

भारतात 70 व्या शतकात क्षेत्रीय विकासाबरोबर स्त्रिया, बहुजन समाज या उपेक्षित वर्गाला विकासाच्या प्रवाहात आणण्यासाठी विशेष नियोजन आणि स्वतंत्र धोरणाची आवश्यकता असल्याची जाणीव झाली. स्वातंत्र्योत्तर काळातील महिलांच्या विकासाकडे पाहताना महिला विकासातून महिला सक्षमीकरण झाल्याचे दिसून येते. स्त्री-पुरुष समानता, सर्व विकासात महिलांना सहभागी करून घेण्याच्या उद्देशाने 1975 हे वर्ष संयुक्त राष्ट्र संघटनेने आंतरराष्ट्रीय महिला वर्ष म्हणून घोषित केले. विशेष म्हणजे 1994 मध्ये महिला धोरण करणारे महाराष्ट्र हे भारतातील पहिले राज्य ठरले. राष्ट्रांच्या विकासात स्त्रियांचे महत्वपूर्ण स्थान लक्षात घेवून भारत सरकारने 2001 हे वर्ष महिला सक्षमीकरण वर्ष म्हणून घोषित केले.

राजमाता जिजाऊ, कांतीज्योती सावित्रीबाई फुले, अहिल्याबाई होळकर या अनुक्रमे स्वावलंबन, विकास आणि सबलीकरण यांच्या प्रतिमा आहेत. सर्व शासकीय, निमशासकीय विभाग, सहकारी संस्था, शिक्षण संस्था इत्यादींना महिला सक्षम करण्यासाठीच्या कृती कार्यक्रमाची सनद तयार करून देणे. अशा संस्था दरवर्षी 3 जानेवारी रोजी सावित्रीबाई फुले स्त्री मुक्तिदिन साजरा करून त्याचे वाचन करतील. 14 एप्रिल 2011 रोजी राज्य विधिमंडळाने विधेयक संमत करून त्यात महाराष्ट्र स्थानिक पंचायत राज्य व्यवस्थेत महिलांचा सहभाग असावा तसेच स्थानिक महिलांना अधिक सक्षम बनविण्यासाठी निर्णय प्रक्रियेत अधिक सक्षम होण्यासाठी पंचायत राज्य व्यवस्थेत 50: आरक्षण दिलेले आहे.

महिला सक्षमीकरण :

“स्त्रियांच्या अंगी आत्मविश्वास, आत्मसन्मान, स्वावलंबन, निर्णय क्षमता, दृढ निश्चय करण्याची योग्यता निर्माण करणे तसेच स्त्रियांचे राजनैतिक, शैक्षणिक, सामाजिक व आर्थिक सामर्थ्य वाढवून स्व निर्माण करणे म्हणजे महिला सक्षमीकरण होय.”

महिला सक्षमीकरणासाठी भासनाच्या विविध योजना :

बालिका समृद्धी योजना : केंद्र शासनाच्या या योजनेअंतर्गत कुटुंबातील जास्तीत जास्त दोन मुलांसाठी अर्थसहाय्य दिले जाते. शहरी, ग्रामीण बालिकांसाठी ही योजना राबविली जाते. परंतु त्या 1997 नंतर जन्मलेल्या असाव्यात.

इंदिरा गांधी महिला संरक्षण योजना : पिडीत महिलांसाठी इंदिरा गांधी महिला संरक्षण योजना सुरू करण्यात आलेली आहे.

देवदासी पुनर्वसन योजना : या योजनेअंतर्गत ज्या देवदासी असतात त्यांना किंवा त्यांच्या मुलींना विवाहासाठी 10 हजार रुपये इतके अनुदान दिले जाते. त्यांना शिक्षणासाठी 500 ते 600 रुपयांपर्यंतचे अनुदान दिले जाते.

सुवर्ण जयंती ग्राम स्वयंरोजगार योजना :

शहरी भागातील माहितीसाठी सुवर्ण जयंती शहरी रोजगार योजना राबविली जाते. कामधेनू योजनेद्वारे महिला आर्थिकदृष्ट्या स्वावलंबी व्हाव्यात म्हणून अशा महिलांना 50: काम देण्याचा राज्यशासनाचा मानस आहे.

महिला बचत गट :

आज महिला बचत गटांच्या माध्यमातून महिलांनी स्वबळावर उभे राहिले पाहिजे. यासाठी शासन मदत करीत आहे.

8 मार्च 2013 चे महिला सक्षमीकरण भासनाचे धोरण :

- 1) स्त्रीशक्तीचा जागर : स्त्रीशक्तीचा जागर महाराष्ट्रात सुरु करण्याचा मानस सरकारने केला आहे. देवदासी, संगीत बारी, तमाशा कलावंत, पुरुष कैद्यांच्या पत्नी, तृतीय पत्नी जगण्याचा सन्मान वाढवणाऱ्या योजना प्रस्तावित आहेत.
- 2) संगीत बारी ते देवदासी : तमाशा कलावंत आणि संगीत बारीमध्ये काम करणाऱ्या महिलांच्या मुलांसाठी स्वतंत्र आश्रमशाळा स्थापन करण्याची शिफारस यामध्ये करण्यात आली आहे. सन 2001 च्या सर्वेक्षणानुसार राज्यात 3,900 देवदासी महिला आहेत.
- 3) महिलांना संपत्तीत समान हक्क : यापुढे प्रत्येक महिलेला स्वतःच्या कुटुंबात संपत्तीचा समान हक्क मिळणार आहे. सरकारच्या प्रत्येक अर्जावर यापुढे आई आणि वडील यांचे नांव बंधनकारक करण्यात आले आहे.
- 4) महिला वसतिगृहे पाळणाघरे : प्रत्येक जिल्ह्यात महिलांसाठी वसतिगृहे, पाळणाघरे उभारण्यासाठी प्रस्तावित करण्यात आले आहे.

भोती व्यवसायामध्ये महिलांचा सहभाग :

भारतातील एकूण लोकसंख्येच्या जवळपास 70:लोक शेती व शेतीपूरक उद्योग धंद्यामुळे गुंतलेले आहेत. शेती व पूरक उद्योगधंद्याचे 50 : 60 टक्के काम महिला करतात. देशाने व राज्याने विविध बचत गटाची स्थापना करून महिलांना विविध योजनांचा फायदा करून दिला आहे. म्हणून महिला यशस्वी उद्योजकसुध्दा होत आहेत. स्वतःच्या निर्णय क्षमतेनुसार कठोर परिश्रम करून कुटुंबाची जबाबदारी सांभाळून जीवनाच्या प्रत्येक क्षेत्रात भरारी घेत आहेत.

निष्कर्ष :

आज आपण पाहतो स्त्री सर्वच क्षेत्रात पुरुषांच्या खांद्याला खांदा लावून लढत आहे. ती सर्व क्षेत्रात स्वतःचे वेगळे अस्तित्व स्वतःला सिध्द करण्याचे क्षेत्र असो वा देशसेवेत स्वतःला सिध्द करण्याचे असो, उदा. सलग दोन वर्षे देशपातळीवरील यू.पी.एस.सी. परीक्षेत प्रथम क्रमांक हे बहुसंख्य महिलांनीच मिळविले आहेत. आज वेगाने बदलणाऱ्या या युगात एका नवीन स्त्रीशक्तीच्या सक्षमीकरणाची काही उदाहरणे :

- ❖ या वर्षीच्या व्हिटले फाऊंडेशनचा 'ग्रीन ऑस्कर पुरस्कार' आसामच्या डी.पूर्णिकादेवी यांना मिळाला. त्यांनी आज परिसरातील घाण खाऊन पर्यावरण स्वच्छ राखणाऱ्या पण दुर्मिळ होत चाललेल्या क्षप्रबलाक या पक्षांच्या संवर्धनासाठी बहुमोल कार्य केले.
- ❖ अस्मिता जावडेकर या मुलीने आधुनिक दलितांचा स्वतःचा ब्रॅंड फेसबुक व इन्स्टाग्रामच्या माध्यमातून पुढे आणला. आज त्यांनी यशस्वीपणे हा ब्रॅंड मार्केटींग करून त्याला लोकप्रिय बनविले.

- ❖ महाराष्ट्रातील विविध जिल्ह्यात असलेल्या बचतगटाचा व्यवसाय तेथील भौगोलिक स्थितीवर अवलंबून असतो. आज कोल्हापूर जिल्ह्यातील दूध व्यवसायावर आधारित सामूहिक दुग्ध व्यवसाय ज्यात शाहूवाडी तालुक्यातील मानकरवाडीच्या सरस्वती महिला बचत गटाने सामूहिक दुग्ध व्यवसाय सुरू करून 400 लोकसंख्येच्या गावाचा कायापालट घडवून आणला.
- ❖ सोलापूर जिल्ह्यातील अक्कलकोटजवळच्या जेऊर येथील श्री जीवन-ज्योती महिला विकास बचत गट हा सॅनिटरी नॅपकीन बनविणारा पहिला बचत गट ठरला आहे. आता त्याचे 25 जिल्ह्यात सॅनिटरी नॅपकीन निर्मितीचे 25 युनिट्स आहेत.
- ❖ अकोला जिल्ह्यातील म्हैसपूर ग्रामपंचायतीने स्वतःच्या अधिकृत ग्रामपंचायत वेबसाईटवर आपल्या गावातील बचत गटाची माहिती टाकली. ज्यामुळे त्यांच्या बचतगटाला एक व्यासपीठ मिळाले. उदा. पीठ गिरणी, द्रोण बनविणे इ. पुणे जिल्ह्यात आज 25 हजार 800 बचत गट आहेत. आज बचतगटाकडून प्रक्रिया उद्योगाकडे या महिला उद्योजिका मार्गक्रमण करीत आहेत. नाबार्डकडून महालक्ष्मी सारस या राज्यस्तरीय बचत गट प्रदर्शनासाठी विविध नावीन्यपूर्ण बचत गटाच्या उत्पादनाची निवड करून प्रदर्शनात मांडण्यासाठी सरकार मदत करते. एस.टी. महामंडळाने तर आर्थिक विकासाची चळवळ गतिमान करण्यासाठी राज्यातल्या 56 बसस्थानकांवरील रिक्त उपहारगृहे महिला बचत गटांना करार तत्वावर चालविण्यास देण्याचा निर्णय घेतला आहे.
- ❖ राखीव धोरणांचा स्त्रियांच्या प्रतिनिधीत्वावर अगदी स्पष्टपणे प्रभाव पडलेला आहे. उदा. मेटीखेडा महाराष्ट्र राज्य, यवतमाळ जिल्हा येथे कितीतरी दशकात काहीही काम झालेले नव्हते. 1998 मध्ये महिलांच्या पंचायतीमध्ये समावेश झाल्यानंतर त्यांनी त्या ग्रामीण भागांचा संपूर्ण कायापालट केला. त्यांनी पाणी पुरवठा योजना, शाळांसाठी जादा खोल्या, इंधन व स्वच्छतागृहे इ. सवलती पुरविल्या. त्यामुळे तेथील स्त्रियांवरील ताणतणाव कमी झाला.
- ❖ कुलटीकी पं. बंगाल येथील पंचायतीमधील स्त्रियांनी रोजगार हमी योजनेअंतर्गत उत्पन्न निर्मितीसाठी भाडेतत्वावर अनेक कामे हाती घेतली. उदा. टाकाऊ भूमी विकास, जलकृषीसाठी लहान तळी, रस्ते बांधणी इ. होय.
- ❖ सोनाभद्रा उत्तर प्रदेश येथील महिलांचे 40 संघ स्थापून प्रत्येकांनी 10 खेडी व्यापून तेथे 73 व्या घटना दुरुस्तीची वैशिष्ट्ये व त्यातील महिलांचे स्थान यावर रचनाबद्ध कृती यशस्वीरित्या केली. त्यांनी या भागात येणाऱ्या दारूवर बंदी घालण्याचा निर्णय एकमताने घेतला.

सारांश :

73 व्या घटना दुरुस्तीने ग्रामीण महिलांना शासकीय यंत्रणेत सहभाग घेण्याचा मार्ग खुला झाला. सर्व विकास कार्यात महिलांना सहभागी करून घेण्याच्या उद्देशाने 1975 हे वर्ष संयुक्त राष्ट्र संघटनेने आंतरराष्ट्रीय महिला वर्ष म्हणून घोषित केले. 1994 मध्ये महिला धोरण अंमलात आणणारे महाराष्ट्र हे भारतातील पहिले राज्य ठरले. राष्ट्राच्या विकासात स्त्रियांचे महत्वपूर्ण स्थान लक्षात घेऊन भारत सरकारने 2001 हे वर्ष महिला सक्षमीकरण वर्ष म्हणून घोषित केले. स्थानिक स्वराज्य संस्थांच्या धर्तीवर अन्य सर्व संस्थांमध्ये निर्णय प्रक्रियेत महत्वाचा सहभाग असण्याची महिला आरक्षण ग्रामसभेच्या धर्तीवर महिला सभा, स्वयं सहाय्यता गट, शासकीय योजनेतून महिलांना होणाऱ्या लाभाची निश्चिती, सर्व प्रकारच्या शिक्षण संस्था असून महिलांना सक्षम करण्यासाठी व कृती कार्यक्रमाची सनद इत्यादी कार्यक्रम महिला सक्षमीकरणासाठी तसेच 25 एप्रिल 2011 रोजी राज्य विधीमंडळाने विधेयक संमत करून त्यात महाराष्ट्र स्थानिक पंचायत राज्यव्यवस्थेत महिलांचा सहभाग असावा, स्थानिक महिलांना अधिक सक्षम बनविण्यासाठी पंचायत राज्यव्यवस्थेत 50: आरक्षण दिलेले आहे. आर्थिक सक्षमीकरणावरच महिलांचे सामाजिक व राजकीय सक्षमीकरण अवलंबून असते. यासाठी बचत गटाद्वारे अनेक महिलांच्या हाताला काम मिळून रोजगार प्राप्त झाला आहे.

आज काही बचत गट आपआपल्या भागाची वैशिष्ट्ये, संस्कृती जतन करून आपल्या बचत गटाचा कार्यविस्तार वाढविला आहे. वेंगुर्लेच्या परुळे बाजार येथील महिला बचत गटाने कोकणातील खासियत जपत आपल्या वेबसाईटवरून व्यवसाय वाढविला. आज संपूर्ण महाराष्ट्रात अडीच लाखापेक्षा अधिक बचत गट असून 36 लाख महिला संघटित झाल्या आहेत. आज बचत गट हे महिलांच्या आर्थिक, सामाजिक व राजकीय वाढीस सहाय्यकारक ठरत आहेत. अनेक स्त्रिया एकत्र येतात व त्यांच्यात एकता निर्माण होत आहे. स्वतःस आर्थिकदृष्ट्या सक्षम व स्वावलंबी बनवू पाहत आहेत. त्यासाठी स्त्रियांना बचत गट हे एक प्रभावी अस्त्र म्हणून वापरता येईल.

घटना दुरुस्तीमुळे स्त्रियांना स्वयंपाकघरातून एकदम उचलून राजकीय व प्रशासकीय क्षेत्रात नेले. मात्र त्यांना सार्वजनिक जीवनाबद्दल कोणतेही प्रशिक्षण किंवा अनुभव नव्हता. स्त्रियांना सत्ता मिळाली मात्र त्यांच्यामध्ये राजकीय घटक दिसून येत नाहीत. निवडून आलेल्या स्त्रिया पिता/पती/पुत्र यांच्या हातातले बाहुले म्हणून प्रतिनिधित्व करतात. या स्त्रिया ग्रामपंचायत सभांना अज्ञानामुळे किंवा भितीपोटी उपस्थित राहत नाहीत. जेथे स्त्रिया सरपंच आहेत तेथे त्या स्त्रियांच्या पतींना 'सरपंच पती' म्हणतात. ते आपल्या पत्नीच्या बदल्यात पंचायतीची कामे पाहतात. सरपंच स्त्री ही पुरुषासोबत बाहेरगावी जाते तेव्हा तिच्याकडे चांगल्या नजरेने पाहिले जात नाही. रत्नमाला वैद्य या 1994 पासून ग्रामपंचायत निवडणूक जिंकत होत्या. त्यांनी ग्रामविकासाची कामे चांगली केली होती. लोकांनी तिच्या कामाचे कौतुकही केले. परंतु जिल्हा परिषदेच्या निवडणुकीच्यावेळी विरोधी पक्षांनी तिच्याबद्दल एक पुस्तिका काढून, तिला दोन पती आहेत अशा अफवा पसरविल्या. या सर्वांचा परिणाम ती निवडणुकीत पराजित झाली. तसेच सरपंच स्त्रियांना हीन दर्जाची वागणूक, कामकाज बंद करणे, काही ठिकाणी ग्रामसभेत मोठा हंगामा करून सरपंचांच्या डोळ्यात व इतरांवर मिरची पूड टाकली. त्यांना शिवीगाळ करून मारहाण केली. नागपूर जिल्ह्यातील सरपंच महिलेचा ग्रामपंचायतीमधील सेक्रेटरीने लैंगिक छळ करून तिला अश्लील पत्रे लिहिण्यास सुरुवात केली. अशी पत्रे वारंवार येऊ लागल्याने त्या महिलेने आत्महत्या केली. वास्तविक पाहता समाजरथाची दोन चक्रे म्हणजे स्त्री-पुरुष होत. त्यांच्यात समानता असणे आवश्यक आहे. देश विकसित असो वा विकसनशील असो, सामाजिक स्तरावर लिंगभेद आहेच. भारतीय स्त्री ही लिंगभेदाची भक्ष्य बनली आहे. तरी आज महिलांसाठी घटनात्मक तरतुदी व कायदेकानून केले गेले. शासकीय योजनेतून महिला सबलीकरणाचे प्रयत्न चालू आहेत. या नव्या भूमिकेचा स्वीकार ग्रामीण समाजाने काही ठिकाणी स्विकारून महिलांनी ग्रामीण विकासाची उत्तम कामगिरी केली आहे. तेथे संपूर्ण गाव (स्त्री व पुरुषांसह) त्याच्या पाठीशी उभा आहे.

स्त्रिया कष्टाळू, प्रामाणिक व मनापासून काम करित असल्याने राजकीय पक्षातील लोकांना स्वतःला तिकीट न मिळता स्त्रियांना मिळेल याची भीती वाटते. पंचायत राज्याच्या माध्यमातून ग्रामीण महिला सबलीकरण व्हावे असे वाटत असले तर संपूर्ण गावाचा कायापालट झाला पाहिजे. त्याच वैचारिक मानसिक, शैक्षणिक व आर्थिक असा सकारात्मक बदल झाला पाहिजे. महिला प्रशासकाकडे पाहण्याचा नकारात्मक दृष्टिकोन बदलला पाहिजे. महिलांच्या उत्तम कामगिरीचे स्वागत केले पाहिजे. शैक्षणिक दर्जा उंचावणे, मानसिक व वैचारिक खंबीरता निर्माण करणे असा बदल होत गेला तरच 73 व्या घटना दुरुस्तीचे अपेक्षित फळ मिळेल. अन्यथा महिलांच्या कृतिशील सहभागाबद्दल शंकाच निर्माण होईल. 73 व्या घटना दुरुस्तीमुळे पंचायत राज्यामध्ये पुरुष वर्ग हा घरातील महिलांच्या माध्यमातून (पडद्यामागून) अधिकच सबल होत जाईल. भारतीय स्त्रिया घरातील सोज्वळ पत्नी व प्रेमळ माता असेच तिचे अस्तित्व मान्य केले जाते.

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भारतीय स्त्री इतिहासकारांची इतिहासलेखनांबाबत भूमिका

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शिवाजी विद्यापीठ, कोल्हापूर

प्रस्तावना :-

भारतीयांच्यात आधुनिक व शास्त्रशुद्ध इतिहास लिखनाची परंपरा पाश्चात्यांच्या आगमनानंतर सुरु झाली. ब्रिटिशांच्या साम्राज्यवादी इतिहासलेखनाला राष्ट्रवादी विचारांच्या इतिहासलेखनाने प्रत्युत्तर दिले गेले; राष्ट्रवादी लेखणातून आर्थिक शोषित समाजाचे दुःख नजरेआड झाले म्हणून व कार्ल मार्क्सच्या तत्वज्ञानाला अनुसरून 20 व्या शतकाच्या दुस-या दशकात जगाच्या नकाशावर यु.एस.एस.आर. नांवाने साम्यवादी राष्ट्र जन्माला आले होते. भारत राष्ट्र निर्माण झालेनंतर तीन वर्षांनी आशियात चीनच्या माध्यमाने आणखीन एक नवीन साम्यवादी राष्ट्र निर्माण झाले. जागतिक स्तरावरील दोन महासत्तातील शीतयुद्धामध्ये नवस्वातंत्र्य प्राप्त राष्ट्रे व त्यांचे लिखाणही समृद्ध झाले. भारतातील साम्यवादी विचारकांना रशियाचा साम्यवाद भावला. भारतीय इतिहास लिखाणात साम्यवादी विचारप्रवाहातून झालेले लिखान अतुलनीय आहे.

स्वातंत्र्यानंतर तीनच दशकांत झालेल्या शिक्षणाचा संख्यात्मक प्रसार यातून युरोपातील सबाल्टर्न, स्त्रीवादी, न्यु केब्रिज व अनाल्स सारख्या विचारप्रवाहांची ओळख बुद्धिवादी जगताला झाली. पर्यावरणातील सर्व शोषित, अदखलपात्र घटकांना न्याय याप्रकारातील लेखनातून देण्याचा प्रयत्न आजही सुरु आहे.

संशोधन पध्दती :-

सदर संशोधन पेपरकरिता उपलब्ध प्राथमिक व दुय्यम संदर्भ ग्रंथांचा, रिसर्च जर्नल व इंटरनेटवरील माहितीचे ऐतिहासिक संशोधनपध्दतीद्वारे पृथक्करण करून विषय मांडला आहे. सदर पेपरचे स्वरूप तुलनात्मक माहितीपर असे आहे. या पेपरकरिता **रोमिला थापर, तनिका सरकार, उपिंदर सिंग, नयनज्योत लाहिरी व उमा चक्रवर्ती** या स्त्री इतिहासकारांची भारतीय इतिहासलेखनाबाबत भूमिका अभ्यासण्याचा प्रयत्न केला आहे.

उद्देश :-

1. निवडक स्त्री इतिहासकार जीवन परिचय व लेखन साहित्याची माहिती घेणे.
2. निवडक स्त्री इतिहासकार यांच्या लिखनावरील टिकां यांची माहिती घेणे.
3. निवडक स्त्री इतिहासकारांची इतिहासलेखनांबाबत भूमिका जाणून घेणे.

1. अ) रोमिला थापर जीवनपरिचय:-

प्रारंभिक प्राचीन भारताच्या सामाजिक व सांस्कृतिक इतिहास या क्षेत्रातील लेखिका रोमिला थापर यांचा जन्म 30 नोव्हेंबर 1931 रोजी झाला. त्यांचे वडिल सैन्य दलात डॉक्टर होते त्याचमुळे रोमिला थापर यांचे शिक्षण भारतातील अनेक शहरांमध्ये झाले. पुण्याच्या वाडिया कॉलेजमध्ये इंटरमिडीयटचे (बारावीपर्यंतचे) शिक्षण पूर्ण झाले. याच काळात रोमिला थापर यांच्या घरामध्ये त्यांच्या लग्नाची व त्यासाठी द्याव्या लागणा-या हुंड्याची चर्चा चालू होती तेव्हा रोमिला थापर यांनी तो खर्च माझ्या पुढील शिक्षणासाठी मला द्यावा असे मत व्यक्त केले होते. पंजाब विद्यापीठातून त्यांनी इंग्रजी साहित्याची पदवी प्राप्त केली. ए. एल. बाशम यांच्या मार्गदर्शनाखाली त्यांनी 1958 साली पीएच. डी. पदवी 'स्कूल ऑफ ओरिएंटल अँड आफ्रिकन स्टडीज, लंडन विद्यापीठ' येथून प्राप्त केली. 1961 व 1962 या काळात प्राचीन भारतीय इतिहासाच्या 'रिडर' या पदावर कुरुक्षेत्र विद्यापीठ येथे त्यांनी काम केले. दिल्ली विद्यापीठातही त्यांनी याच पदावर 1963 ते 1970 या काळात काम केले. 1970 नंतर त्या दिल्ली

विद्यापीठात प्राचीन भारतीय इतिहासाच्या 'प्रोफेसर' म्हणून काम केले. सध्या त्या जवाहरलाल नेहरू विद्यापीठ, (जेएनयू) न्यू दिल्ली याठिकाणी 'प्रोफेसर एमिरिटा' या पदावर कार्यरत आहेत. त्यांना दोन वेळा (1992 व 2005) पद्मभूषण या पदाने सन्मानित करण्यात आले होते; पण त्यांनी तो दोन्ही वेळेस स्विकारला नाही.

रोमिला थापर या 'कॉर्नेल, विद्यापीठ', 'पेनान्सिल्वानिया विद्यापीठ' आणि 'कॉलेज दे फ्रान्स, पॅरिस' येथे अभ्यागत व्याख्यात्या आहेत.

1983 साली त्यां इंडियन हिस्ट्री कॉॅंग्रेसच्या जनरल प्रेसिडेंट होत्या. 1999 साली ब्रिटीश अॅकॅडमीच्या 'करस्पॉडिंग फेलो' होत्या.

1. ब) रोमिला थापर लेखनसंपदा :-

मुख्यतः रोमिला थापर यांनी पुढील जगप्रसिद्ध लेखनकृती केल्या आहेत.

1. 'अशोका अँड द डिक्लेअरिड ऑफ द मौर्यास', ऑक्सफोर्ड युनिवर्सिटी प्रेस, 1961 व पुनर्संशोधित, 1998.
1961 ला प्रकाशित झालेल्या अशोकावरील पुस्तकात 'अशोकाच्या धम्मचे' सामाजिक व राजकीय परिप्रेक्षातून महत्त्व सांगितले आहे. ती एक गैर-पंथिक नीतीविषयक व्यवस्था होती; ज्याद्वारे वैविध्यपूर्ण वांशिकता व संस्कृतीच्या साम्राज्याला एकत्रित ठेवण्याची व्यवस्था होती. महान मौर्य साम्राज्याच्या -हासाचा युक्तिवाद मौर्यांच्या केंद्रीकृत प्रशासनात होती; अपवाद कांही राजसकल्यानी ते व्यवस्थित चालवले.
2. 'एन्सियंट इंडियन सोशल हिस्ट्री : सम इंटरप्रिटेशनस्' ओरिएंट ब्लॅकस्वॅन, 1978.
हा ग्रंथ प्रारंभिक काळापासून इ. स. 1000 पर्यंतच्या इतिहासाचे कथन करतो; ज्यामध्ये हिंदु आणि बुद्ध धर्माची सामाजिक-धार्मिक व्यवस्थेचे तुलनात्मक स्वरूप सांगितले आहे. या ग्रंथात बुद्ध धर्माद्वारे जात व्यवस्थेचा निषेध प्रक्रिया सांगितली आहे. पहिल्या सहस्रकाच्या सुरुवातीस मध्य गंगा नदी प्रदेशात झालेल्या क्रांतिकारक हालचाली, बदल सांगितले आहेत. 'वंशावर आधारित राज्य संकल्पना', 'खेडूत शेतकरी यांच्या वंशावर आधारित अस्थिर समाज' 'शेतीमध्ये लोखंडी नांगर', 'नागरी संस्कृतीची वाढ' इ.
3. 'रिसंट परस्पेक्टिवज ऑफ अर्लि इंडियन हिस्ट्री' (संपा.),
4. 'ए हिस्ट्री ऑफ इंडिया', (खंड एक) पेग्विन, 1966.
हा ग्रंथ इ. स. च्या 6 व्या शतकात आलेल्या युरोपीयांनाबाबत माहिती देतो.
5. 'अर्लि इंडिया : फ्राम द ओरिजिन्स टू ए. डी. 1300' पेग्विन, 2002.
6. 'एन्सियंट इंडिया', एन. सी. इ. आर. टी., 1966.
7. 'मेडिव्हल इंडिया', एन. सी. इ. आर. टी., 1968.
8. 'द पास्ट अँड प्रेज्युडाईज', नॅशनल बुक ट्रस्ट, 1975.
9. 'एक्सार्शल अँड द किंगडम : सम थॉट ऑन द रामायना', राव बहादुर आर नरसिंमाचार इंडोवमेंट लेक्चर, 1978.
10. 'डिसंट इन द एर्लि इंडियन ट्रेडिशन, व्हॉल्युम, 7, ऑफ एम. एन. रॉय मेमोरियल लेक्चर, इंडियन रेनान्स इन्स्टिट्यूट, 1979.
11. फ्रॉम लिनेज टू स्टेट : सोशल फार्मेशन्स ऑफ द मिड-फर्स्ट मिलेनियम बी. सी. इन द गंगेज व्हॅली', ऑक्सफोर्ड युनिवर्सिटी प्रेस, 1985.
12. 'द मौर्यास् रिविजिटेड', सखाराम गणेश देऊस्कर लेक्चर ऑन इंडियन हिस्ट्री, के. पी. बागची अँड कं. 1987.
13. 'इंटरप्रिटिंग एर्लि इंडिया', ऑक्सफोर्ड युनिवर्सिटी प्रेस, (द्वितीय आवृत्ती. 1999)

14. 'कल्चरल ट्रान्झॅक्शन अँड एर्लि इंडिया : ट्रॅडिशन अँड पॅट्रोनेज', दोन व्याख्याने, ऑक्सफोर्ड युनिवर्सिटी प्रेस, 1994.
15. 'शकुंतला : टेक्स्टस्, रिडिंग्ज, हिस्ट्रीज', अँथेम, 2002.
16. 'हिस्ट्री अँड बियाँड, ऑक्सफोर्ड युनिवर्सिटी प्रेस, 2000.
17. 'कल्चरल पास्टस् : एस्सेज इन एर्लि इंडियन हिस्ट्री', ऑक्सफोर्ड युनिवर्सिटी प्रेस, 2003.
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19. 'इंडिया : हिस्टॉरिकल बिगिनिंग्स् अँड द कन्सेप्ट ऑफ द आर्यन, एस्सेज बाय थापर, नॅशनल बुक ट्रस्ट, 2006.
20. 'द आर्यन : रिकास्टींग कन्स्ट्रक्टस्, तीन शोध निबंध, दिल्ली, 2008.
21. 'द पास्ट बिफोर अस : हिस्टॉरिकल ट्रॅडिशनस् ऑफ एर्लि नॉर्थ इंडिया', पॅरामाऊंट ब्लॅक, हॉवर्ड युनिवर्सिटी प्रेस, 2013.
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1. क) संपादन :-

1. 'कम्युनलिझम् अँड द रायटिंग ऑफ इंडियन हिस्ट्री', रोमिला थापर, हरबन्स मुखिया, बिपन चंद्रा, पिपल्स पब्लिशिंग हाऊस, 1969.
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3. 'इंडियन टेल्स', पफिन, 1991.
4. 'इंडियन अनादर मिलेनियम?' विकिंग, 2000.

1. ड) निवडक पेपर्स, आर्टिकल्स आणि प्रकरणे :-

1. "इंडिया बिफोर अँड अप्टर द मौर्यन एम्पायर", द केब्रिज इनसायक्लोपेडिया ऑफ आर्किऑलॉजी, 1980.
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5. "रोल ऑफ द आर्मी इन द एक्झरसाईज ऑफ पॉवर, एस्से इन आर्मी अँड पॉवर इन द एन्शियंट वर्ल्ड, फ्रांजस्टेनियर व्हरलाग.
6. "द पुरानाज : हरसे अँड द वंशचरिता", एस्से इन एन्शियंट टू मॉडर्न : रिलिजन, पॉवर अँड कम्युनिटी ऑफ इंडिया, ऑक्सफोर्ड युनिवर्सिटी प्रेस, 2009.
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1. इ) पुरस्कार :-

रोमिला थापर यांना पितर ब्राऊन यांच्यासह 2008 साली मानव्यशास्त्रातील अभ्यासाकरीता 'क्लुज प्राईज' प्राप्त आहे, ज्याची किंमत अमेरिकन डॉलरमध्ये 1 दशलक्ष इतकी आहे.

अलिकडच्या काळातील त्यांचे 'हिंदुत्वाची निर्मिती' व 'सोमनाथ मंदिर' ही दोन्ही संशोधने "हिंदुत्वाची निर्मिती सांगताना म्हटले आहे की भारतीय सामाजिक घटकांच्या आंतरिक परस्पर संबधातून झाली आहे." सोमनाथ मंदिर (गुजरात) बाबतचे संशोधन सांगते की, सोमनाथ मंदिराबाबत दंतकथात्मक इतिहासलेखनशास्त्र निर्माण करण्यात आले जे वास्तविक नाही आहे."

रोमिला थापर यां मागील सहस्त्रकांत झालेल्या लिखाणावर टिका करताना म्हणतात हे लिखाण "सांप्रदायिक भावनेने प्रेरित आहे, लिखाण निवडक घटनांचे राजकिय हेतू साध्य करण्याकरिता लावलेला अन्वयार्थ आहे,

सन. 2002 साली पंतप्रधान अटलबिहारी वाजपेयी यांच्या सरकारने रोमिला थापर लिखित इ. 6 वी. एन. सी. ई. आर. टी. च्या पुस्तकातील गायीचे मांस खाण्याबाबत, जात व्यवस्थेची निर्मिती इ. मजकूर काढून टाकला. त्याबाबत रोमिला थापर म्हणतात, "लेखकाच्या पूर्वपरवानगी शिवाय भाग वगळण्यात आला. शिक्षणाचे हिंदुत्वीकरण, भगवेकरण, निवडणुकांचा कार्यक्रम असे म्हणून उपहासना केली".

सन. 2003 साली रोमिला थापर यांची 'लायब्ररी ऑफ काँग्रेस क्लुज चेअर' निवडप्रक्रिया हे ही गाजलेले प्रकरण होते.

2. अ) उमा चक्रवर्ती :-

उमा चक्रवर्ती या भारतातील अग्रगण्य स्त्री इतिहासकार आहेत. स्त्रियांशी निगडित चळवळींशी सक्रिय असलेने त्यांना 'फाऊंडिंग मदर' असेही म्हणतात. लोकशाही हक्क व 'इंटरनॅशनल ट्रिब्युनल ऑन जस्टिस फॉर गुजरात' या समितीच्या त्या सदस्य आहेत.

2. ब) अल्पपरिचय :-

उमा चक्रवर्ती यांचा जन्म 20 ऑगस्ट 1941 रोजी दिल्ली येथे झाला. त्यांचे शालेय शिक्षण दिल्ली पब्लिक स्कूल, कॉलेजचे शिक्षण माऊंट कारमेल येथून झाले. कॉलेज ऑफ लॉ बेंगलोर येथून कायद्याची पदवी संपादन केली; त्याचवेळेस बनारस हिंदु विद्यापीठातून एम. ए. इतिहास पदवी प्राप्त केली. 1966 ते 1988 याकाळात स्त्रियांचे कॉलेज मिरांडा हाऊस, दिल्ली विद्यापीठ याठिकाणी त्या अध्यापनाचे काम करत होत्या. त्यांची शिष्यवृत्ती मुख्यतः बुद्धीझम, प्रारंभिक भारताचा इतिहास, 19 व्या शतकाचा इतिहास व समकालीन समस्या यावर केंद्रित होत्या.

उमा चक्रवर्ती यांचा विवाह आनंद चक्रवर्ती यांचेशी झाला आहे. त्यांना दोन मुली 'उपाली' व 'सिद्धार्थ' आहेत. सध्या त्या दिल्लीत राहतात.

2 क) लेखनसंपदा :-

त्यांनी 7 पुस्तकांचे व 50 संशोधन पेपरचे लेखन केले आहे. 1970 पासून त्या स्त्री चळवळींशी निगडित आहेत.

2. ड) पुस्तके :-

1. सोशल डायमेशन्स ऑफ एर्लि बुद्धीझम, ऑक्सफोर्ड युनिवर्सिटी प्रेस, 1987.
हे पुस्तक त्यांच्या पीएच. डी. च्या संशोधनावर आधारित आहे. प्रारंभिक भारताच्या अभ्यासकांना अत्यंत उपयुक्त आहे. या संशोधनासाठी त्यांनी तत्कालीन सर्वसामान्य लोकांच्या भाषेतील पाली साहित्याचा उपयोग केला आहे. त्यांच्या संशोधनात प्रारंभिक भारतातील सामाजिक स्तरिकरण, मजूर, संन्यासी जीवन आणि गृहस्थ जीवन यांवर भर आहे.
2. 'रिप्रायटिंग हिस्ट्री : द लाईफ अँड टाईम्स ऑफ पंडिता रमाबाई, काली फॉर वूमेन 1998.
3. 'जेंडरिंग कास्ट थ्रो अ फेमिनिस्ट लेन्स' (स्त्री) 2002.
4. 'एव्हरीडे लाईव्हज्, एव्हरीडे हिस्ट्रीज् : बीयॉड द किंग ऑफ ब्राह्मणाज् ऑफ एन्सियंट इंडिया, तुलिका बुक्स, 2006.

2. इ) सहलेखन :-

1. 'दिल्ली रायटस् : श्री डेस् इन द लाईफ ऑफ अ नेशन', (नंदिता सरकार यांच्यासमवेत) लान्सर इंटरनॅशनल, दिल्ली, 1987.
2. 'फ्रॉम मिथ्स टू मार्केटस्: एस्से ऑन जेंडर' (कुमकुम संगारी यांच्यासमवेत), इंडियन इन्स्टिट्यूट ऑफ अँडवॉन्सज् स्टडी, सिमला, 1999.
4. 'शॅडो लाईव्हज् : रायटिंग ऑन विडोवूड (प्रिति गिल यांच्यासमवेत), काली फॉर वूमेन 2006.

2. ई) निवडक संशोधन पेपर्स :-

जवाहरलाल नेहरू विद्यापीठातील इतिहासकार कुमकुम रॉय यांनी उमा चक्रवर्ती यांचे संशोधन पेपर्स 'स्कॉलर्ली एस्सेज' या मालिकेतर्गत संपादित केले आहेत. रॉय यांच्या मते "उमा चक्रवर्ती यांचे लिखाण शिक्षकांच्या पिढ्यांना, विद्यार्थ्यांना व मित्रांना प्रभावित करणारं आहे."

सिटी युनिवर्सिटी, न्युयॉर्क येथील अॅशली टेलीस् यांनी उमा चक्रवर्ती यांचा गौरव करताना म्हटले आहे, "त्यां तरुण अभ्यासकांना, कार्य करणा-यांच्या 'फाऊंडिंग मदर' आहेत.

'एव्हरीडे लाईव्हज, एव्हरीडे हिस्ट्रीज' हे मागील तीन दशकांत इतर जर्नल मध्ये प्रकाशित झालेल्या प्रारंभिक भारताच्या इतिहासावरील 14 संशोधन निबंधाची एकत्रित संपादनकृती आहे.

1. "व्हॉटेवर हॅपेंड टू द वेदिक देसी? ओरिएंटयलिझम, नॅशनलिझम अँड अ स्क्रिप्ट फॉर द पास्ट"
2. "इज बुद्धीइजम् द अन्सर टू ब्राहमनीकल पॅटीआर्कि?"
3. "अ काश्मिर डायरी : सेव्हन डेज् इन अॅन आर्मड पॅराडाईज"
4. "रिकन्सुप्युलायर्जींग जेंडर : फुले, ब्राहमनीजम् अँड ब्राहमनीकल पॅटीआर्कि"
5. "अपोझिशनल इमॅजिनेशन्स : मल्टिपल लिनेजेस ऑफ फेमिनिस्ट स्कॉलरशिप,"

2. फ) फिल्मस् :-

त्यांनी दोन फिल्मसचे दिग्दर्शन केले आहे.

1. ए क्वॉईट लिटल एंट्री :- हा चित्रपट बालवधू सुबुलक्ष्मी यांच्या भारतीय स्वातंत्र्यलढयातील प्रवेशासंदर्भात आहे.
2. फ्रॅगमेंटस् ऑफ अ पास्ट :- मैथिली सिवारामन यां मजूर स्त्री-पुरुष यांच्या शोषणावर लिहणा-या लेखिका यांच्या जीवनावर आधारित ही फिल्म आहे.

3. तनिका सरकार :-

3. अ) अल्पपरिचय :-

जवाहरलाल नेहरू विद्यापीठ, नवी दिल्ली येथील प्रोफेसर तनिका सरकार यांचे इतिहास संशोधन आधुनिक भारतातील धर्म, लिंग आणि वासाहातिक व उत्तरवसाहातिक काळातील दक्षिण आशियातील राजकारण ज्यामध्ये स्त्री व मानवी हक्क यांवर केंद्रिकृत आहे.

तनिका सरकार यां इतिहास विषयातून बी. ए. 1972 साली प्रेसिडेन्सी कॉलेज, कलकत्ता विद्यापीठ येथून झाल्या. त्या 1981 साली दिल्ली विद्यापीठातून पीएच. डी. झाल्या. दिल्ली विद्यापीठात नोकरी करण्यापूर्वी त्या सेंट स्टीफेन कॉलेज आणि इंद्रप्रस्थ कॉलेज, दिल्ली विद्यापीठ येथे अध्यापनाचे कार्य केले. त्या शिकागो विद्यापीठ येथेही आधुनिक भारत या विषयावर अध्यापन करतात.

आधुनिक भारताच्या इतिहासावर उल्लेखनीय संशोधन करणारे सुमित सरकार यांच्या तनिका सरकार यां पत्नी आहेत.

3. ब) लेखन संपदा :-

1. बॅंगाल 1928-1934 : द पॉलिटिक्स ऑफ प्रोटेस्ट, ऑक्सफोर्ड युनिवर्सिटी प्रेस इंडिया, 1987.
2. वर्डस् टू विन : ए मॉडर्न अॅटोबायोग्राफि, काली फॉर वूमेन, 1999.

3. क) सहलेखन :-

1. खाकी शॉर्टस् अँड सॅफ्रॉन फ्लॅग : ए क्रिटिक ऑफ द हिंदु राईट (तपन बासू, प्रदिप दत्ता, सुमित सरकार आणि संबुद्धा सेन यांच्यासमवेत) ओरिएंट लॉगमन, 1993.
2. 'वूमेन अँड द हिंदु राईट', (संपादन उर्वशी बुतालिया यांच्यासह), 1995.
3. वूमेन अँड राईट - विंग मूव्हमेंट : इंडियन इक्सपियरन्सेस', (संपादन उर्वशी बुतालिया यांच्यासह), 1998.
4. 'हिंदु वाईफ, हिंदु नेशन : कम्प्युनिटी, रिलिजन, कल्चरल नॅशनलिझम्', हर्स्ट, 2001.

5. 'वूमेन अँड सोशल रिफॉर्म इन मॉडर्न इंडिया : ए रिडर' (दोन खंड, संपादित सुमित सरकार यांच्यासमवेत), 2008.
6. 'रिबेल्स, वाईव्हज्, सेंटस् : डिझाईनिंग सेल्वस् अँड नेशन्स् इन कोलोनियल टाईम्स्', युनिवर्सिटी ऑफ शिकागो प्रेस, 2009.
7. 'कास्ट इन मॉडर्न इंडिया : ए रिडर', (दोन खंड, संपादित सुमित सरकार यांच्यासमवेत) परामाऊंट ब्लॅक, 2013.
8. 'वर्डस् टू विन : द मेकिंग ऑफ अ मॉडर्न अँटोबायोग्राफी, 2014.

सन 2004 साली बांगला अँकॅडमीद्वारा लिखाणात उच्च कार्य करणा-यांना दिला जाणारा 'रविंद्र पुरस्काराने' त्यांचा सन्मान करण्यात आला होता. पण हा पुरस्कार त्यांनी मार्च, 2007 साली नंदिग्राम येथे पोलिसांकडून झालेल्या गोळीबार याच्या निषेधार्थ परत केला.

4. उपिंदर सिंग :-

4. अ) अल्पपरिचय :-

इतिहासकार उपिंदर सिंग या दिल्ली विद्यापीठातील प्रोफेसर व इतिहास विभागप्रमुख आहेत. त्यांना सामाजिकशास्त्रातील (इतिहास) संशोधन कार्याबद्दल इन्फोसिस पुरस्कार प्राप्त झाला आहे. त्या सेंट स्टिफेन कॉलेज, दिल्ली येथील माजी विद्यार्थीनी आहेत. त्या दिल्ली विद्यापीठातून एम. ए. व एम. फिल. झाल्या आहेत व मॅकगिल विद्यापीठ, कॅनडा येथून पीएच. डी. संपादन केली आहे. त्यांच्या संशोधनाचा विषय 'ब्राह्मण, राज्यकर्ते आणि ओरिसातील मंदिरे : मुद्रालेखातून अभ्यास (300 – 1147 सी. ई).'

उपिंदर सिंग या भारताचे माजी पंतप्रधान डॉ. मनमोहन सिंग यांची मुलगी आहे. त्यांचे पति विजय तनका हे तत्वज्ञान विषयाचे प्राफेसर आहे.

उपिंदर सिंग यांना 1985 साली संशोधन संस्था केर्न, लिडेन येथे संशोधन करणेसाठी नेदरलँड सरकारची शिष्यवृत्ती प्राप्त होती. त्यांना एन्शंट इंडिया अँड इराण ट्रस्ट/वॅलेस इंडिया यांची 1999 साली व्हिझिटिंग फेलाशिप; लकी कॅव्हेडिंश कॉलेज, केब्रिज यांचीही व्हिझिटिंग फेलाशिप प्राप्त होती तसेच हॉर्वर्ड विद्यापीठातील येनचिंग इन्स्टिट्यूट यांची सन्माननीय डॅनियाल इनगाल्स फेलाशिप 2005 साली प्राप्त होती.

उपिंदर सिंग या लाईफ लॉग लर्निंग संस्था, दिल्ली विद्यापीठ राष्ट्रीय समन्वयक आहेत. त्या मे – जून 2010 पासून इरामस मुंडुस शिष्यवृत्तीतर्गत लीवेन विद्यापीठ, बेल्जियम येथे व्हिझिटिंग प्राफेसर आहेत.

4. ब) उपिंदर सिंग यांची लेखन संपदा :-

1. 'किंग्ज, ब्राह्मण अँड टेंपल्स इन ओरिसा : अन इपिग्राफिक स्टडी ए. डी. 300-1147', न्यू दिल्ली, मुन्शिराम मनोहरलाल पाबी, 1994.
2. 'एन्शंट दिल्ली, ऑक्सफोर्ड युनिवर्सिटी प्रेस, न्यू दिल्ली, 1999.
3. 'मायस्टेरियस ऑफ द पास्ट : आर्किऑलॉजिकल साईटस् इन इंडिया', नॅशनल बुक ट्रस्ट, 2002.
4. 'द डिस्कव्हरी ऑफ एन्शंट इंडिया, एर्लि आर्किऑलॉजिस्ट अँड द बिगिनिंग ऑफ आर्किऑलॉजी', दिल्ली, परामाऊंट ब्लॅक, 2004.
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या पुस्तकांमध्ये इ. स. पूर्व 6 वे शतक ते इ. स. चे 6 वे शतक या काळातील अभ्यास करण्यात आला आहे. साधारणतः 1200 वर्षांचा इतिहास सामावलेला आहे. रामायण आणि महाभारत ही दोन्ही महाकाव्ये युद्धाशी निगडित आहेत. पण लेखिकेने त्यांच्या अभ्यासाद्वारे सांगितले आहे ते शांततेचा संदेश देतात.

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दि. 25 फेब्रुवारी, 2008 रोजी दिल्ली विद्यापीठातील उजव्या विचारधारेच्या बुद्धिवादयांनी ए. के. रामानुजन यांच्या 'श्री हंड्रेड रामायणाज्' या लेखाचा निषेध केला. विरोधकर्त्यांच्या मते "बी. ए. हिस्ट्री प्रोग्रॅम करिता सहाय्यक पुस्तक यादीत त्याचा समावेश आक्षेपाहर्त आहे. पण विद्यापीठाने या निषेधाचे खंडन केले. "प्राचीन भारताचा सांस्कृतिक इतिहास विषयाच्या पुस्तकाच्या; उपेंदर सिंग या संपादक अथवा संकलक नाही आहेत".

5. प्रोफेसर नयनज्योत लाहिरी :-

5. अ) अल्पपरिचय :-

प्रोफेसर नयनज्योत लाहिरी, अशोका विद्यापीठ येथील प्राचीन भारतीय इतिहासाच्या इतिहासकार व पुरातत्वशास्त्रज्ञ आहेत. त्या सेंट स्टीफेन कॉलेज, दिल्ली येथील माजी विद्यार्थीनी आहेत. त्यांचे एम. ए. इतिहास विभाग, दिल्ली विद्यापीठ येथून झाले आहे. त्यांनी हिंदु कॉलेजमध्ये 1982 ते 1993 या काळात अध्यापनाचे काम केले आहे. नंतर त्या दिल्ली विद्यापीठ येथे इतिहास विभागात प्रोफेसर होत्या. 2006 ते 2010 या काळात महाविद्यालये व इंटरनॅशनल रिलेशन्स च्या डीन होत्या. याच काळात दिल्ली अर्बन आर्ट कमिशनच्या मॅम्बर होत्या. सध्या आय. सी. एस. एस. आर. आणि नेहरू मेमोरियल म्युझियम अँड लायब्ररी, नवी दिल्ली येथे काम करतात.

5. ब) पुरस्कार :-

प्राफेसर नयनज्योत लाहिरी यांच्या मानवविद्याशाखा व पुरातत्वशास्त्र विषयातील संशोधन कार्याबद्दल सन. 2013 साली इन्फोसिस पुरस्काराने सन्मानित करण्यात आले. सन 2016 साली जॉन एफ. रिचर्डस् हा पुरस्कार 'अशोका इन एन्सियंट इंडिया' या पुस्तकास प्राप्त झाला.

प्राफेसर नयनज्योत लाहिरी यांचे लेखन जगप्रसिद्ध पीअर रिव्ह्यू जर्नल्समध्ये प्रकाशित झाले आहे. ज्यामध्ये 'अँटिक्युटी', 'जर्नल ऑफ द इकॉनॉमिक अँड सोशल हिस्ट्री ऑफ द ओरिएंट', 'द इंडियन इकॉनॉमिक अँड सोशल हिस्ट्री रिव्ह्यू' 'वर्ल्ड आर्किऑलॉजी' आणि 'इकॉनॉमिक अँड पॉलिटिकल वीकली' इ.

सध्या त्या स्वातंत्र्योत्तर भारतातील आजपर्यंतच्या पुरातत्वशास्त्रावर काम करीत आहेत.

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4. इशू ऑफ वर्ल्ड आर्कियालॉजि शीर्षकातर्गत 'द आर्कियालॉजि ऑफ हिंदुइजम्' 2004.
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प्राफेसर नयनज्योत लाहिरी यां 2010 साली भारत सरकारद्वारा निर्मित 'द इम्पॅक्ट ऑफ एन्शियंट मोनूमेंट अँड साईटस् अँड रिमेन्स' या समितीच्या सदस्य होत्या.

प्राफेसर नयनज्योत लाहिरी यांच्यामते इटालियन भाषातज्ञ 'लुईजी पियोटोसिटोरे' यांनी हडप्पा व मोहेंजोडडो यांच्या शोधापूर्वी या संस्कृतीबद्दल अप्रकाशित लेख लिहिला होता ज्यामध्ये कालिबंगनाचा उल्लेख केला आहे.

प्राफेसर नयनज्योत लाहिरी यांच्यामते अशोक हा प्राचीन भारतीय इतिहासातील एकमेव विश्व राज्यकर्ता होता. याबाबत त्यांनी अशोकाचा तामिळनाडूमधील 'येरागुडी' येथील शिलालेखाचा दाखला दिला आहे.

समारोप :-

सदर रिसर्च पेपरद्वारे मार्क्सवादी इतिहासकार प्रोफेसर रोमिला थापर यांच्या 1961 सालच्या अशोकावरील संशोधनाने केली आहे व शेवट 2015 साली अशोकावर नवीन संशोधन करणा-या आर्किऑलॉजिस्ट प्रोफेसर नयनज्योत लाहिरी यांच्या संशोधनाचा आढावा घेऊन केली आहे. रोमिला थापर यांचे प्राचीन भारताच्या इतिहासलेखनातील योगदान अद्वितीय आहे.

उमा चक्रवर्ती यां स्त्री चळवळीशी निगडित इतिहासकार यांनी स्त्रीयांशी निगडीत इतर विषयांकडेही लेखनाद्वारे लक्ष वेधले आहे. उपिंदर सिंग यां प्राचीन मध्ययुगीन कालखंडातील हिंदु धार्मिक ग्रंथाआधारे आजच्या काळातील समस्यांच्या निराकरणाचा प्रयत्न करतात. तनिका सरकार यां आधुनिक भारताच्या इतिहासावर गांधीवाद, धर्मनिरपेक्षता इ. अशा लोकशाही मूल्याआधारे उत्तरे शोधतात.

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महाराष्ट्रातील स्त्रीयांचे राजकीय स्वातंत्र्य आणि स्त्रीवादी चळवळ

प्रा. रावसाहेब सटवा कांबळे

राज्यशास्त्र विभाग

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शिराळा जि. सांगली.

भारतातील महिलांना राजकारणात आणि समाजकारणात पुरुषांच्या तुलनेत कनिष्ठ दर्जाचे स्थान होते. महाराष्ट्रातील महिलांची स्थिती यावरून वेगळी नव्हती. महाराष्ट्रात आसलेल्या पुरुषप्रधान व पुरुषसत्ताक पध्दतीमुळे स्त्रियांना राजकीय व सामाजिक क्षेत्रात पुरुषांच्या बरोबर वागणुक दिली जात नव्हती. धार्मिक आणि सामाजिक क्षेत्रात स्त्रियांना हीन दर्जाची वागणुक दिली जात आसल्यामुळे त्यांची स्थिती कनिष्ठ प्रतीची होती. प्राचीन काळापासून स्त्रीही शैक्षणिक, सामाजिक व राजकीय स्वातंत्र्यापासून शेकडो मैल दूर होती. राजकीय व सामाजिक क्षेत्रात स्त्रीला पुरुषांच्या बरोबरीने स्थान दिले जात नव्हते. राजकीय व आर्थिक दृष्ट्या महाराष्ट्रातील स्त्री परावलंबी होती. आज राजकीय कारभार करणारी स्त्री प्राचीन काळापासून चूल आणि मूल या पलिकडे गेली नाही. स्त्रीही पुरुषांप्रमाणेच सक्षम व कार्यक्षम आसल्यामुळे तीला राजकीय व आर्थिक क्षेत्रात पुरुषांप्रमाणे उदार वागणूक दिली पाहिजे. परंतु याउलट भयंकर जाच स्त्रीच्या वाट्याला आला होता. महत्वाचे म्हणजे ज्या महिला विधवा, परितक्त्या, निराधार आहेत म्हणजे आगोदरच पिढीत आहेत त्यांना अतिशय हीन दर्जाची वागणूक दिली जात होती. यासाठी तीला शिक्षणाबरोबरच राजकीय व सामाजिक स्वातंत्र्य दिले पाहिजे. म. फुले यांनी "सत्सर" या ग्रंथामध्ये स्त्रीयांच्या राजकीय व सामाजिक हीन वागणुकीबद्दल मांडणी केली आहे. त्यांच्या मते, हिंदू समाजव्यवस्थेत स्त्री अबला, परावलंबी तर पुरुष हा लोभी, दगाबाज व स्वार्थी आहे. यासाठी उपाययोजना म्हणून म. फुले म्हणतात स्त्रीला राजकीय क्षेत्रात सेवा, संधी उपलब्ध करून दिली पाहिजे.

स्त्रीयांची राजकीय स्थितीमध्ये सुधार होण्यासाठी म. फुलेंनी पारंपारिक प्रथांना विरोध केला. पुनरविवाह व केशवपण याला विरोध केला. 1983 साली "बालहत्या प्रतिबंधक गृहाची" स्थापना केली. या पलीकडे यासाठी योग्य उपाययोजना म्हणून स्त्री शिक्षणा शिवाय दुसरा पर्याय नाही हे ओळखिले आणि 1948 साली पुणे येथे 1948 साली मुलींची शाळा सुरू केली. या कार्यासाठी म. फुले यांनी आपली पत्नी सावित्रीबाई फुले यांना शिकवून शिक्षिका बनविले. या कार्याबद्दल म. फुलेंचे कौतुक झाले सत्कार झाले. म. फुलेंच्या या कार्यावेळी न्या. रानडे, चिपळूणकर बाल्यावस्थेत होते तर म. गांधी, ना. गोखले, आगरकर, कर्वे, व आंबेडकर हे जन्मालाही आले नव्हते. म. फुले यांचे स्त्रीयांच्या राजकीय व सामाजिक उन्नतीसाठी शिक्षण विषयक कार्य मोलाचे होते.

महाराष्ट्रातील स्त्रीवादी चळवळीत महिलांचे योगदान :

म. फुले प्रमाणे महाराष्ट्रातील काही संत स्त्रियांनीही सहाव्या व सातव्या शतकापासून पुरुषप्रधानतेचा विरोध करून महिलांच्या राजकीय व सामाजिक स्वातंत्र्याचे समर्थन केले आहे. संत

जनाबाई, संत मुक्ताबाई, बहिणाबाई, विठाबाई, वेणाबाई या स्त्रीयांनी संसार त्याग करून पुरुषी वर्चस्वाला आपल्या कृतीतुन विरोध करून समाजाला संदेश दिला आहे. या शिवाय आपल्या आभंग ओव्यांच्या माध्यमातून याविषयी प्रचार व प्रसार केला. 1882 साली ताराबाई शिंदे यांचा "स्त्री पुरुष तुलना" हे पुस्तक प्रकाशित केले. पुरुषप्रधानतेवर पहिली टीका करून स्त्रीयांचे राजकीय व सामाजिक स्वातंत्र्याचे समर्थन प्रथम ताराबाई शिंदे यांनी केले.

1882 साली पं. रमाबाई यांनी "आर्य महिला समाज" या नावाची स्त्रीयांच्या राजकीय व सामाजिक स्वातंत्र्याचे समर्थन करणाऱ्या संघटनेची स्थापना केली. याचबरोबर शारदासदन, मुक्तीसदन या संस्था स्थापन करून स्त्रीयांच्या आर्थिक स्वातंत्र्यासाठी लहान उद्योग, हस्तकला व कौशल्य शिकविण्याचे कार्य पं. रमाबाईंनी केले. याचबरोबर डॉ. आनंदीबाई जोशी यांनी भारतातील पारंपरिक पुरुषप्रधान समाजव्यवस्थेवर टीका करून भारतात महिलांना राजकीय व सामाजिक स्वातंत्र्य मिळाले पाहिजे असे त्यांचे मत होते.

महाराष्ट्रातील स्त्रीवादी चळवळीत महिला संघटना :

भारतातील स्त्रीयांचे प्रश्न सोडविण्यासाठी त्यांचा दर्जा सुधारविण्यासाठी विविध महिला संघटनांची स्थापना केली. अखिल भारतीय महिला परिषद, श्रमिक महिला संघटना, महिला दक्षता समिती, नारी आत्याचारविरोधी मंच, सावित्रीबाई फुले महिला मंडळ, भारतीय महिला फेडरेशन इ. महिला संघटना इ. स्थापन झालेल्या आहेत. 1937 साली पुणे येथे अखिल भारतीय महिला परिषद स्थापन झाली. पुढील काळात आनेक महिला संघटना स्थापन झाल्या. नीलम गो-हे यांची रिपब्लिकन महिला आघाडी, मृणाल गोरेंची श्रमजीवी महिला सभा अहिल्याबाई रांगणेकर व प्रभा सावंत यांची श्रमिक महिला संघटना, तारा रेडी यांची भारतीय महिला फेडरेशन, सुधा कुलकर्णी यांची महिला दक्षता समिती, कुंदा कदम यांचा नारी आत्याचार विरोधी मंच आशा आनेक महिला स्वातंत्र्य समर्थक संघटना काम करताना दिसतात.

महिलांच्या स्वातंत्र्य विकास विशयक योजना :

भारत सरकारने महिलांच्या सर्वांगीन विकासासाठी विविध योजना आणि कार्यक्रम आयोजित केले आहेत. त्याची अंमलबजावणी महाराष्ट्राबरोबर सर्व राज्यात होत आहे. या योजनांच्या माध्यमातून महिलांचे राजकीय, सामाजिक व अर्थिक स्वातंत्र्याचे जतन व संवर्धन होताना दिसून येते.

1. महिलाविषयक राष्ट्रीय विकास योजना 1988
2. महिलाविषयक स्वयंरोजगार आणि अनौपचारिक विभागविषयक राष्ट्रीय मंडळ 1988
3. बालकन्याविषयक राष्ट्रीय योजना

महाराष्ट्रात पुढील महिलाविषयक विकास योजना सुरू केलेल्या आहेत.

1. महिला समृद्धी योजना
2. राष्ट्रीय महिला कोष 1993
3. इंदिरा महिला योजना 1955
4. महिला उद्योजक योजना
5. वित्तीय योजना व बाजारपेठ योजना

● स्त्रीवादी चळवळीचा परिणाम :

महिला चळवळीचा परिणाम स्वरूप महाराष्ट्रातील कर्तबगार आणि कर्तृत्ववान स्त्रियांनी स्वातंत्र्य चळवळीत आणि सत्याग्रह, बिळाशी सत्याग्रह, आदिवासी चळवळ, गिरणी महिला कामगार चळवळ, चलेजाव चळवळ या चळवळींमध्ये स्त्रियांचा सहभाग प्रचंड होता. महिला चळवळीचा परिणाम म्हणून स्वातंत्र्य चळवळीतही महिलांचे योगदान होते. त्याचबरोबर स्वातंत्र्यानंतरही राजकारण व समाजकारणात स्त्रियांचा सहभाग वाढला आहे. महिलांच्या चळवळीचे फलित असलेल्या 73 व्या व 74 व्या घटनादुरुस्तीमुळे स्त्रियांना आरक्षण मिळाले. असे असले तरी 2014 सालच्या लोकसभा निवडणुकीत महाराष्ट्रातील 48 जागापैकी फक्त 5 महिला खासदार म्हणून निवडून आलेल्या आहेत. तसेच विधानसभेच्या निवडणुकीत 288 पैकी 20 महिला निवडून आल्या आहेत. राज्यसभेवर महाराष्ट्रातून फक्त 2 स्त्रीया आहेत. यावरून हे शिध्द होते की फक्त 10 टक्के स्त्रियांना प्रतिनिधीत्व प्राप्त झाले आहे. वास्तविक, स्त्री ही राज्याची अर्धी शक्ती आहे. असे असूनही महाराष्ट्रात व देशात स्त्रीला समान प्रतिनिधीत्व प्राप्त झालेले नाही.

● निष्कर्ष :

1. प्राचीन काळापासून स्त्रीही शैक्षणिक, सामाजिक व राजकीय स्वातंत्र्यापासून शेकडो मैल दूर होती. राजकीय व सामाजिक क्षेत्रात स्त्रीला पुरुषांच्या बरोबरीने स्थान दिले जात नव्हते. राजकीय व आर्थिक दृष्ट्या महाराष्ट्रातील स्त्री परावलंबी होती. आज राजकीय कारभार करणारी स्त्री प्राचीन काळापासून चूल आणि मूल या पलिकडे गेली नाही.
2. स्त्रीही पुरुषांप्रमाणेच सक्षम व कार्यक्षम आसल्यामुळे तीला राजकीय व आर्थिक क्षेत्रात पुरुषांप्रमाणे उदार वागणूक दिली पाहिजे. परंतु याउलट भयंकर जाच स्त्रीच्या वाट्याला आला होता. महत्वाचे म्हणजे ज्या महिला विधवा, परितक्त्या, निराधार आहेत म्हणजे आधिच पिढीत आहेत त्यांना अतिशय हीन दर्जाची वागणूक दिली जात होती. यासाठी तीला शिक्षणाबरोबरच राजकीय व सामाजिक स्वातंत्र्य दिले पाहिजे.
3. स्त्रियांची राजकीय स्थितीमध्ये सुधार होण्यासाठी म. फुलेंनी पारंपारिक प्रथांना विरोध केला. या पलीकडे यासाठी योग्य उपाययोजना म्हणून स्त्री शिक्षणा शिवाय दुसरा पर्याय नाही हे ओळखिले आणि 1948 साली पुणे येथे 1948 साली मुलींची शाळा सुरू केली.
4. संत स्त्रियांनीही सहाव्या व सातव्या शतकापासून पुरुषप्रधानतेचा विरोध करून महिलांच्या राजकीय व सामाजिक स्वातंत्र्याचे समर्थन केले आहे. संत जनाबाई, संत मुक्ताबाई, बहिणाबाई, विठाबाई, वेणाबाई या स्त्रियांनी संसार त्याग करून पुरुषी वर्चस्वाला आपल्या कृतीतून विरोध करून समाजाला संदेश दिला आहे.
5. महिला चळवळीचा परिणाम म्हणून स्वातंत्र्य चळवळीत, स्वातंत्र्यानंतरचे राजकारण व समाजकारण यामध्ये स्त्रियांचा सहभाग वाढला आहे आणि 73 व्या व 74 व्या घटनादुरुस्तीमुळे स्त्रियांना आरक्षण मिळाले. असे असले तरी 2014 सालच्या लोकसभा, राज्यसभा व विधानसभा निवडणुकीत

फक्त 10 टक्के स्त्रीयांना प्रतिनिधीत्व प्राप्त झाले आहे. वास्तविक, स्त्री ही राज्याची अर्धी शक्ती आहे. असे असूनही महाराष्ट्रात व देशात स्त्रीला समान प्रतिनिधीत्व प्राप्त झालेले नाही.

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ऑलंपिक खेळामधील भारतीय महिला खेळाडूंचे योगदान

प्रा. गणेश मारुती लवंगारे

शारीरिक शिक्षण विभाग

राजर्षि छत्रपती शाहू कॉलेज, कोल्हापूर

प्रस्तावना:

भारतीय स्त्री ही प्रेम, संयम, सहनशीलता, आकर्षण, करुणा औदार्य यासाठी ओळखली जाते. पंडीत नेहरु म्हणतात लोकांना जागृत करायचे असेल तर स्त्रीला जागृत केले पाहिजे. एकदा का तिने कुंटूंबाला जागृत केले की कुंटूंब पुढे येईल. कुंटूंब पुढे आले की गावे पुढे येतील व गाव पुढे आली त्याचबरोबर राष्ट्रही पुढे येईल. पारंपारीक भारतामध्ये स्त्री कुंटूंब वत्सल प्राचीन काळापासून ती कुंटूंबाची काळजी घेत आलेली आहे. ज्यामध्ये मुले वडीलधारे नवरा या सर्वांची मने जपत मुलावर संस्कार करित कुंटूंबासाठी झटताना दिसत आहे.

महात्मा गांधींनी स्त्रीयांची परिस्थिती सुधारण्यासाठी महिलांनी शिक्षण घेतले पाहिजे व त्यांच्या विवाह कायदयामध्ये बदल केला पाहिजे असे म्हटले आहे. पुरुषांनी केलेल्या परंपरागत नियमामध्ये कायदयामध्ये स्त्री दबली आहे. स्त्रीचे सामाजिक स्थान, दर्जा सुधारण्यासाठी तीने स्वतः प्रयत्न केले पाहिजेत. महिलांना शिक्षण दिले पाहिजे असे महात्मा जोतीबा फुले म्हणत. एक स्त्री शिकली तर कुंटूंब शिकेल व अशी अनेक कुंटूंबे शिकली तर राष्ट्र सुधारण्यासाठी मदत होईल.

मुलांची नैसर्गिक पहिला शिक्षक ही त्यांची आईच असते. तीचा मुलावर प्रभाव असतो. जे देशाचे भविष्य असतात त्यांना आकार देण्याचे काम अगदी लहानपणापासून त्याची आईच करित असते. स्त्री पुरुषाने एकमेकाचा आदर केला पाहिजे. अभ्यासक्रमामध्ये महिलासाठी आवश्यक असलेल्या बाबींचा समावेश केला पाहिजे. समाजाने त्यांना पुढे येण्यासाठी प्रेरणा दिली पाहिजे.

वैदिक काळ:

या काळामध्ये स्त्रीयांना पुरुषाबरोबर अधिकार समाजाने दिले होते. 'यंत्र नामेस्तु पुज्यन्ते रसन्ते तजः देवता' ज्या ठिकाणी स्त्रीची पुजा होते, स्त्रीला पुजले तर देव त्या ठिकाणी वास करतात हा वैदिक काळात समज होता. गार्गी, मैत्रेय ह्या या काळातील प्रसिध्द स्त्रीया होत. या काळात समाजातील स्त्रीयांची स्थिती समाधानकारक होती.

स्त्रीया मुलांचे संगोपन करित जेव्हा त्याच्या टोळ्या एका ठिकाणाहून दुसऱ्या ठिकाणी जात अशा वेळी पुरुष हे स्त्रीयांपेक्षा सशक्त, धाडसी असल्यामुळे दुसऱ्या टोळ्याशी झुंजणे, प्राण्याशी लढणे स्त्री व पुरुषांचे संरक्षण करणे अशा जबाबदाऱ्या घेवू लागला व पुढे कायमस्वरूपी पुरुष स्त्री पेक्षा वरचढ राहिला व पुढे त्याचेच वर्चस्व समाजावर राहिले. अनेक बंधने ही घातली गेली व ती सर्वच क्षेत्रात मागे पडत गेली.

ब्राम्हणकाळ:

या काळामध्ये स्त्रीचा दर्जा घसरलेला दिसतो तीला कुंटूंबामध्येच ठेवण्यास प्राधान्य दिले तीला शिक्षणापासून वंचित ठेवण्यात आले. पुढे नाती व्यवस्था आली. स्त्री म्हणजे शाप असे समजले जावू लागले. तिला दुसऱ्याची संपत्ती समजण्यात येवू लागले. स्त्रीयांना कुंटूंबासाठी आपले आयुष्य मनाला लावावे लागे.

मध्यकाळ: अंधारयुग ११ ते १४ वे शतक

या काळामध्ये मुस्लीम राजवटीचा समाजावर पगडा होता या काळात बालविवाह, सतीची चाल अशा प्रथा होण्या स्त्रीला जन्मतच मारणे त्यांना गुलामाप्रमाणे वागविणे शिक्षणापासून वंचित ठेवणे अशा प्रथा समाजात प्रचलीत होत्या. स्वतःचा वर निवडण्याचा अधिकार नव्हता. समाजात आपले विचार मांडण्यास समाजात वावरण्यास मज्जाव होता. या काळात समाजातील स्त्रीयांचा स्तर पूर्णपणे घसरलेला होता.

ब्रिटीशकाळ:

या काळामध्ये इंग्रजांचे राज्य भारतावर होते. परंतु ते लोक भारतीय समाजातील प्रश्नावर लक्ष देत नव्हते. १९ व्या शतकाच्या उत्तरार्धात समाजातील काही चालीरिती बदलण्याचा प्रयत्न भारतातील समाज सुधारकाकडून करण्यात आला. त्यामध्ये राजाराम मोहनराय, ईश्वरचंद्र विद्यासागर, स्वामी दयानंद सरस्वती, स्वामी विवेकानंद, महर्षि कर्वे, न्यायमुर्ती

रानडे, महात्मा गांधी, महात्मा जोतिराम फुले स्त्रीयांना सामाजिक दर्जा देण्याचा प्रयत्न झाला. सतीची चाल बंद झाली, हिंदू विवाह कायदा आला, महिला अधिकार कायदा आला व स्त्रीयांसाठी शिक्षणाची दारे उघडी झाली.

स्वातंत्र्योत्तर काळ:

स्त्रियांचा सामाजिक राजकीय व आर्थिक दर्जा उंचावण्यासाठी या काळामध्ये ब्रिटीशांनी सुध्दा प्रयत्न केले. पारंपारीक अडथळे दूर करण्याचे काम भारतीय शासनाने केले. राष्ट्रीय स्वातंत्र्य चळवळीमध्ये काही महिला समाज सुधारकांना आपले योगदान दिले. स्वातंत्र्योत्तर काळाने भारतीय संविधानाने महिलांना बोलण्याचा, लिहिण्याचा, टिका करण्याचा अधिकार मिळाला त्यातुन तीचे सामाजिक महत्व वाढले. स्त्रीयांना पुरुषाबरोबर हक्क प्राप्त झाले. स्वातंत्र्य, समता या काळात वाढीला लागली.

ऑलिंपिक स्पर्धा व महिला:

प्राचीन ऑलिंपिक स्पर्धा ग्रीकमध्ये इ.स.पूर्व ७७६ साली सुरु झाल्या. सुरुवातीला ऑलिंपिक स्पर्धांमध्ये स्त्रीयांना खेळण्यास बंदी होती. त्याचबरोबर स्पर्धा पाहण्याची मज्जाव होता त्या काळात स्पर्धा नग्न अवस्थेत खेळल्या जात व स्पर्धा खेळताना महिलांना अवघडल्यासारखे वाटेल म्हणून स्पर्धेत भाग घेण्यास व स्पर्धा पाहण्यास मज्जाव होता असे म्हटले जाते.

ग्रीकमधील पिसीडोरस धावपटूला त्याचे वडील प्रशिक्षण द्यायचे परंतु त्याच्या वडीलांचे मध्येच निधन झाल्यामुळे त्याच्या आईने त्यास खेळाचे प्रशिक्षण दिले. ऑलिंपिक स्पर्धेत तेव्हा पिसीडोरसने भाग घेवून विजय संपादन केला तेव्हा प्रेक्षकामध्ये पुरुषी वेशात बसलेली त्याची आई आनंदाने नाचू लागली तेव्हा लोकांना कळाले की प्रेक्षकामध्ये स्त्री आहे. त्या काळात स्पर्धा पाहण्याच्या स्त्रीस मृत्युदंडापर्यंत शिक्षा होत असे. परंतु पिसीडोरसने राजा व प्रजा यांना आपण आईमुळेच विजय संपादन करू शकलो. आईनेच घडविल्याचे सांगितले. त्यामुळे त्याच्या आईवर कठोर कारवाई झाली नाही व त्या स्पर्धापासूनच महिलांना स्पर्धा पाहण्यास परवानगी मिळाली असे म्हटले जाते. १२८ व्या ऑलिंपिकमध्ये वेलीशी नावाच्या महिलेने रथाच्या शर्यतीमध्ये प्रथम क्रमांक मिळविला. हीच पहिली महिला ऑलिंपिक स्पर्धक होय. समाज पुरुष प्रधान असल्यामुळे स्त्रीयांचा स्पर्धेतील सहभाग कमी होता.

आधुनिक ऑलिंपिक स्पर्धा १८९६ साली सुरु झाल्या. त्यामध्ये सुध्दा स्त्रियांचा सहभाग नव्हता परंतु १९०० साली पॅरिस येथे झालेल्या ऑलिंपिक स्पर्धेत पहिल्यांदा महिलांचा सहभाग नोंदविला या स्पर्धेमध्ये २ खेळ प्रकारामध्ये एकूण २२ महिला खेळाडूंनी भाग घेतला. पुढे पुढे खेळामधील महिलांचा सहभाग वाढला. इ. स. २००० मध्ये सिडनी ऑलिंपिकमध्ये एकूण ४०६९ स्त्री अॅथलेट्सने भाग घेतला. हे एकूण अॅथलेटच्या खेळाडूंच्या ३८.२ टक्के एवढं प्रमाण होते. १९६० ते १९७२ दरम्यान अनेक खेळा महिलांसाठी सुरु झाले.

भारतीय महिला व खेळ:

प्राचीन काळापासून भारतामध्ये अनेक प्रकारचे खेळ खेळले जात होते. ज्यामध्ये बुध्दीबळ, पालो, कार्ड्स, लोडो, कराटे घरातमध्ये खेळले जाणारे खेळ महिला खेळत. प्राचीन काळापासून महिला संगीत व नृत्य यामध्ये सहभागी होत. कुंटूंबातील अनेक श्रमाची कामे तिला करावी लागे. उदा. पाणी भरणे, जळण तोडणे, दळणे स्त्रीयांसाठी खेळ योग्य नाही असा समज असल्यामुळे समाजातील स्त्रीयांवर खेळ खेळण्यावर बंधने होती. प्राचीन काळात फक्त क्षत्रिय स्त्रीयांना खेळ किंवा शिक्षण घेण्यास परवानगी होती. महाभारतामधील शकुंतला व कुंती त्यांचा रिकामा वेळ कुंडू क्रीडा प्रकारात घालवीत. लपाळपीचे खेळ, धावणे, पकडणे, सापशिडी, कवडया असे अनेक प्रकारचे खेळ महिला लग्नापूर्वी खेळत याचा उल्लेख अनेक ठिकाणी सापडतो. परंतु महिलांचा रिकामा बराच वेळ गप्पा मारण्यात व झोपण्यात जात असे.

मध्यकाळामध्ये अनेक क्षत्रिय स्त्रियांनी आपल्या राज्यासाठी प्राण दिले. रजपुत स्त्रियांना देखील आपल्या राज्यासाठी योगदान दिले आहे. बऱ्याच वेळा स्वरक्षणासाठी व राज्य संरक्षणासाठी महिलांना सैनिकी प्रशिक्षण दिले जाई. ज्यामध्ये तलवार, धनुर्विद्या, अश्वारोहन, रथचर्या अशा पध्दतीने शिक्षण क्षत्रिय स्त्रीयांना दिले जात होते. यातूनच भारतीय महिलांना खेळाची आवड निर्माण होवून महिलांचा खेळामधील सहभाग वाढला. पण पुरुषांच्या तुलनेत तो फारच नग्न्य होता. सांस्कृतिक कार्यक्रमाच्या वेळी स्त्रीया अनेक प्रकारचे खेळ खेळत. उदा. झिम्मा, फुगडया, टिपऱ्या, नृत्य करणे, संगीत, गायन.

ऑलिंपिक खेळ व भारतीय महिला:

१९०० साली पॅरीसमध्ये झालेल्या ऑलिंपिकमध्ये प्रथमच भारतीय खेळाडूंचा सहभाग होता. परंतु त्यामध्ये महिला खेळाडू नव्हती. १९५२ साली हेलसिंकी येथे झालेल्या ऑलिंपिकमध्ये फक्त चार भारतीय महिला खेळाडूंनी सहभाग नोंदविला. ज्यामध्ये निलीमा घोसे खुशीराम डॉली नाजीर व आरती सहा या खेळाडूंचा सहभाग होता. त्यानंतर १९७२ साली जर्मनीमध्ये झालेल्या ऑलिंपिक स्पर्धेत कवलजीत संधू हया एकमेव खेळाडूचा ऑलिंपिकमध्ये सहभाग होता. १९८० साली झालेल्या मॉस्को येथील ऑलिंपिकमध्ये प्रथमच महिलांची हॉकी व बॉस्केटबॉल टिमचा सहभाग होता. आतापर्यंतच्या ऑलिंपिक मधील सर्वात जास्त महिला या ऑलिंपिक मध्ये सहभागी झाल्या होत्या. १९८४ साली लॉस एंजलिस अमेरिका येथील ऑलिंपिकमध्ये पी.टी.उषा ४०० मीटर धावणेमध्ये चौथी आली. तिचे पदक थोडक्यात हुकले. शायनी इब्राहम हि सुद्धा ८०० मीटर धावणे मध्ये फायनलपर्यंत पोहोचली होती. त्याचबरोबर महिलांची ४ बाय ४०० मी. रिले टिम फायनल पर्यंत पोहोचली होती. अॅथलेटिक मधील ही महिलांची सर्वोत्तम कामगिरी होती. त्यानंतर २००० साली सिडनी ऑस्ट्रेलिया येथे झालेल्या ऑलिंपिकमध्ये वेटलिफ्टिंगमध्ये ६९ वजन गटामध्ये करनाम मल्लेश्वरी हिने ब्रॉझ पदक मिळविले. २०१२ मध्ये लंडन येथे झालेल्या ऑलिंपिकमध्ये सायना नेहवाल हिने बॅडमिंटनमध्ये ब्रॉझ पदक मिळविले व बॉक्सिंगमध्ये मेरी कोम हिने ब्रॉझ पदक मिळवून भारताची शान वाढविली.

सन २०१६ मध्ये रियो ब्राझील येथे झालेल्या ऑलिंपिकमध्ये पी.व्ही.सिंधू हिने बॅडमिंटनमध्ये सिल्व्हर मेडल मिळविले तर साक्षी मलिक हिने कुस्तीमध्ये ५८ किलो वजन गटामध्ये ब्रॉझ पदक मिळविले.

ऑलिंपिकमध्ये या विजयी खेळाडू खेरीज अनेक महिला खेळाडूंनी चांगली कामगिरी केली आहे. फक्त त्यांना मेडल मिळू शकले नाही. परंतु त्या इतर आंतरराष्ट्रीय स्पर्धांमध्ये यशस्वी ठरल्या आहेत. जसे कॉमन वेल्थ गेम्स, आशियाई स्पर्धा, वर्ल्ड कप अशा स्पर्धांमध्ये अनेक महिला खेळाडूंनी यश संपादन केलेले आहे.

गीता फोगट, सानिया मिर्झा, गरीना चौधरी, ज्वाला गुट्टा, दिपिका कुमारी, वंदना राव, एम.डी.वल्लसमा, शायनी अब्राहम या व इतर अशा अनेक महिला खेळाडूंनी ऑलिंपिकमध्ये चांगली कामगिरी करण्याचा प्रयत्न केला आहे.

ऑलिंपिक मधील पदक विजेत्या भारतीय खेळाडू:

करनाम मल्लेश्वरी हिचा जन्म श्री काकुलम, आंध्रप्रदेश या ठिकाणी १९७५ साली झाला. लहानपणापासूनच सदृढ शरीरयष्टीमुळे वेटलिफ्टिंगकडे ओढा होता. पालकही तीला प्रोत्साहन देत होते. ज्युनिअर वेटलिफ्टिंग स्पर्धेपासून त्यांच्या कारकीर्दीला खऱ्या अर्थाने सुरुवात झाली. १९९२ मध्ये एशियन वेटलिफ्टिंग चॅम्पीयनशिपमध्ये तीने रौप्य पदके जिंकली तसेच १९९४ मध्ये तुर्की वर्ल्ड कप मध्ये दोन गोल्ड व एक ब्रॉझ पदक मिळवून दुसरा क्रमांक मिळविला. १९९५ मध्ये कोरिया येथे झालेल्या चॅम्पीयनशिपमध्ये तीन गोल्ड जिंकली. १९९४, ९५, ९६ अशीह सलग तीन वर्षे वर्ल्ड टायटल आपल्या नावावर करनाम मल्लेश्वरीनी केली. तिचे कोच लिओनिद तारावेंको होते. १९९७ मध्ये तीने राजेश त्यागी या वेटलिफ्टरशी विवाह केला व त्यानंतर ती हरियाना या ठिकाणी राहू लागली. १९९९ साली झालेल्या एथेन्स वर्ल्ड कप मध्ये कोणत्याही स्वरूपाचे कार्य तिला दाखवता आले नाही. परंतु २००० मध्ये सिडनी येथील ऑलिंपिक मध्ये ६९ किलो वजन गटामध्ये ब्रॉझ पदक मिळवून वेटलिफ्टिंगमध्ये ऑलिंपिक मध्ये पहिली महिला वेटलिफ्टर होण्याचा मान मिळविला. तेव्हा तिचे अभिनंदन पंतप्रधानापासून सर्वांनी केले.

आपल्या एकूण कारकीर्दीत तीने ११ सुवर्ण, ३ रौप्य पदके मिळवून भारताचे नाव जागतिक पातळीवर केले व पुरुषांच्या मक्तेदारी असलेल्या खेळामध्ये आपला ठसा उमटविला.

भारत सरकारने तिला १९९४ मध्ये अर्जुन पुरस्कार, १९९५ मध्ये राजीव गांधी खेलरत्न पुरस्कार व १९९९ मध्ये पद्मश्री पुरस्कार देवून गौरवीत केले. खेळाच्या प्रती समर्पण जबरदस्त इच्छा शक्ती मजबुत इरादयामुळेच हे यश संपादन करू शकली.

सायना नेहवाल:

सायना नेहवालचा जन्म १७ मार्च १९९० साली हिस्सार, हरियाना या ठिकाणी झाला. सायना बॅडमिंटन खेळामधील व्यावसायिक खेळाडू आहे. तीचे आई वडील बॅडमिंटन चॅम्पीयन होते. लहान वयामध्येच सायनाला बॅडमिंटनची आवड निर्माण झाली व त्यानंतर तीने कधीही मागे वळून पाहिले नाही. कॉमन वेल्थ गेम्समध्ये तीला २००६ साली ब्रॉझ, २०१० साली गोल्ड तर २०१८ मध्ये गोल्ड मेडल मिळाले. आशियाई स्पर्धेचा विचार करता २०१० मध्ये २०१६ मध्ये

चैनई येथे झालेल्या स्पर्धेत ब्रॉझ पदक तर २०१८ मध्ये जाकार्ता या ठिकाणी झालेल्या स्पर्धेत ब्रॉझ पदक मिळविले. २००९ साली जागतिक क्रमवारीत दुसऱ्या स्थानावर होती. त्यानंतर २०१५ साली ती पहिल्या स्थानावर आली असे स्थान मिळवणारी ती पहिला भारतीय महिला ठरली. २००९ ला बॅडमिंटन सुपर सिरीज टूर्नामेंट जिंकून इतिहास घडविला. त्यानंतर २०१० साली तिने सिंगापूर ओपन टायटल बॅडमिंटन स्पर्धा जिंकली. २५ जून २०१० ला इंडोनेशिया ओपन अॅडमिंटन चॅम्पीयनशिप जिंकून तीने हॅटट्रीक केली. सायना नेहवालला प्रशिक्षक म्हणून पुल्लेला गोपीचंद यांचे मार्गदर्शन लाभले. तीने ऑलंपिकमध्ये तीन वेळा भारताचे प्रतिनिधीत्व केले आहे. २०१२ मधील लंडन ऑलंपिकमध्ये तिला ब्रॉझ मेडल मिळाले. २३ इंटरनॅशनल टायटल शिवाय दहा सुपर सिरीज टायटल तीने जिंकले आहेत. भारत सरकारने तिचा २००९ साली अर्जुन पुरस्कार, २०१० मध्ये राजीव गांधी खेलरत्न पुरस्कार व पद्मश्री पुरस्कार देवून गौरव केला.

सायना नेहवालने बॅडमिंटन क्षेत्रात भारताचे नाव आंतरराष्ट्रीय पातळीवर गाजवले. भारतीय लोकामध्ये बॅडमिंटन खेळाची लोकप्रियता वाढविण्यासाठी तिचे योगदान महत्वाचे आहे. ती यशस्वी बॅडमिंटनपटू असून सर्व भारतीयांसाठी प्रेरणा देणारी मॉडेल आहे. सर्व भारतीयांना तिच्या कामगिरीवर गर्व आहे.

मेरी कोम:

मांगते चंगनेजंग मेरी कोम हिचा जन्म १ मार्च १९८३ साली गरीब कुटूंबात कांगयेई मणिपूर या ठिकाणी झाला. मुलांना शिकविण्याची आईवडिलांची परिस्थिती नव्हती. बॅकांच्या आशियाई स्पर्धेमध्ये मणिपूरी बॉक्सर डिको सिंग याने सुवर्णपदक मिळविलेले कळताच मेरी कोमला आपण बॉक्सर व्हावे वाटले. विरोध असतानाही इ.स.२०१० मध्ये १७ व्या वर्षी बॉक्सींग लीग स्पर्धेत पहिले पाउल टाकले. दोन आवठवडयात बॉक्सींगचे बेसीक शिकली. २००२ मध्ये राज्यस्तरीय बॉक्सींग स्पर्धेत विजेतेपद मिळविले. पेपरमध्ये नाव फोटो झळकले नंतर घरच्यांना तिच्या यशाची कल्पना आली व त्याचा विरोध मावळला. सातव्या ईस्ट इंडिया महिला बॉक्सींग स्पर्धेत मेरी कोमने सुवर्णपदक मिळविले. पुढील पाच वर्षात सर्व राष्ट्रीय स्पर्धांमध्ये उत्तम कामगिरी बजावली. हिस्सार येथे झालेल्या आशियाई बॉक्सींग स्पर्धेत आंतरराष्ट्रीय स्तरावर पहिल्या सुवर्ण पदकावर मेरी कोमने आपले नाव कोरले. तैवानमध्ये तिने विजयाची पुनरावृत्ती केली. अमेरिकेतील महिला जागतिक मुष्टीयुद्ध स्पर्धेत तिला रौप्य पदकावर समाधान मानावे लागले. २००३ मध्ये मेरी कोम ला अर्जुन पुरस्कार प्राप्त झाला. २००४ साली नॉर्वेमध्ये, २००५ मध्ये रशियामध्ये आणि २००६ साली दिल्लीत झालेल्या जागतिक स्पर्धेत तीने अजिंक्यपद पटकाविले. तिचा फिटनेस जबरदस्त होता. प्रतिस्पर्धाला रिंगमध्ये जास्त पळवून त्याची दमछाक करण्याचे तिचेतंत्र होते. दोन मुलाची आई झाल्यानंतर २००८ मध्ये चीनमध्ये ४ थ्या जागतिक जेतेपद जिंकले. पद्मभूषण २०१३ अर्जुन पुरस्कार २०१० राजीव गांधी २००९ २०१३ अनब्रेकेबल नावाचे आत्मचरित्र मेरी कोम नावाचा चित्रपट प्रियांका चोप्रा जागतिक व्यावसायिक बॉक्सींग स्पर्धा पाच वेळा जिंकली. २०१२ लंडन ऑलंपिक प्लायवेट गटात कास्यपदक मिळविले. ऑलंपिकाही पात्र ठरलेली ती एकमेव बॉक्सर महिला खेळाडू होती. प्रशिक्षक एम नरजीत सिंग होते.

साक्षी मलिक:

भारतीय चौथी महिला जिने ऑलंपिक मध्ये मेडल जिंकले आहे. साक्षी मलिक हिने गीता फोगट या महिला कुस्ती खेळाडूला आपला आदर्श मानून तिच्या पावलावर पाऊल ठेवून चालण्याचा प्रयत्न केला आहे.

साक्षी मलिक हिचा जन्म ३ सप्टेंबर १९९२ रोजी भीखरागाव रोहटक जिल्हा हरियाना मध्ये झाला तिचे वडील दिल्ली ट्रान्सपोर्ट कार्पोरेशन मध्ये कंडक्टर होते. लहानपणापासून तीला कुस्तीची आवड होती. महाविद्यालयीन शिक्षण तिने महर्षि दयानंद युनिव्हर्सिटी मधून पूर्ण केले. कुस्तीचे प्रशिक्षण तिने वयाच्या १२ व्या वर्षापासून सुरु केले. ईश्वर दाहिया हे तीचे कोच होते त्या वयामध्ये तीला अनेकांनी विरोध केला. कुस्ती हा खेळ महिलांसाठी नाही. परंतु तीच्या कुटूंबाने तिला पाठींबा दिला. साक्षीच्या आईला एक खेळाडू बनायचे होते. आंतरराष्ट्रीय पातळीवर पहिल्यांदा सन २०१० साली ज्युनिअर स्पर्धा खेळली ज्यामध्ये तीला ब्रॉझ पदक मिळाले. २०१४ मध्ये ग्लासगो कॉमनवेल्थ गेम्समध्ये सिल्व्हर मेडल मिळाले. त्याचबरोबर याच वर्षी ताशकंद येथे झालेल्या वर्ल्ड चॅम्पियनशीप स्पर्धेत क्वार्टर फायनलपर्यंत ती १६ राउंड खेळली.

२०१५ दोहा एशियन चॅम्पियनशीप मध्ये ६० किलो वजन गटात ब्रॉझ मेडल जिंकले. २०१६ रियो ऑलंपिक मध्ये ८० किलो वजन गटात ब्रॉझ पदक मिळवून ऑलंपिकमध्ये कुस्तीमध्ये पदक मिळविणारी पहिली भारतीय महिला होण्याचा मान मिळविला.

पुरस्कार— नॉर्थ रेल्वे मध्ये नोकरीत करत असून ऑलंकि पदक मिळताच प्रमोशन मिळून क्लास वन पोस्ट तिला मिळाली. हरियाना सरकारतर्फे २.८ कोटी, मध्यप्रदेश सरकारतर्फे २८ लाख, उत्तरप्रदेश सरकारतर्फे राणी लक्ष्मीबाई पुरस्कार मिळाला.

पी.व्ही.सिंधु:

पुसारदा वेकंट सिंधु हिचा जन्म १९९५ मध्ये हैद्राबाद येथे झाला. तिचे वडील पी.व्ही.रामान्ना व्यावसायिक हॉलीबॉल खेळाडू होते. त्यांना सन २००० मध्ये भारत सरकारने अर्जुन पुरस्कार दिला होता. तर आई पी. विजया ही देखील व्यावसायिक हॉलीबॉल खेळाडू होती. गोपीचंद यांच्या खेळाने प्रभावित होवून तिने बॅडमिंटन खेळाची निवड केली. वयाच्या आठव्या वर्षापासून बॅडमिंटन खेळण्यास सुरुवात केली. खेळाचे आरंभिक धडे मेहबुब अली यांच्याकडून घेतले. तिला आपल्या घरापासून ५६ कि.मी. अंतरावर प्रवास करून सरावासाठी जावे लागे. यावरून तिने किती कठीण परिश्रम घेतले हे दिसून येते.

सिंधूने पी. गोपीचंद यांच्या बॅडमिंटन अॅकडमी मध्ये प्रशिक्षण घेण्यास सुरुवात केल्यानंतर तिने अनेक स्पर्धा जिंकल्या. १० वर्षाखालील श्रेणीमध्ये तिने दुहेरीची पाचवी सर्व्ही ऑल इंडिया रॅकिंग चॅम्पीयनशिप स्पर्धा जिंकली. एकेरी मध्ये अंबुजा सिमेंट आखिल भारतीय श्रेणीचे विजेतेपद मिळविले. भारतातील ५१ व्या राष्ट्रीय शालेय क्रिडा स्पर्धा मध्ये १४ वर्षाखालील गटामध्ये सुवर्णपदक जिंकले. आंतरराष्ट्रीय बॅडमिंटन स्पर्धा खेळताना पी.व्ही.सिंधूने सन २००९ मध्ये सब ज्युनिअर आशियाई बॅडमिंटन स्पर्धेत कास्य पदक मिळविले. सन २०१० इराण फज्र आंतरराष्ट्रीय बॅडमिंटन चॅलेंजमध्ये एकेरीमध्ये रौप्यपदक पटकाविले.

सन २०१२ मध्ये १९ वर्षाखालील गटामध्ये एशिया युथ विजेतेपद मिळविले. सन २०१३ मध्ये मलेशियन ओपन चषक जिंकून पहिले ग्रॅंड प्रिक्स सुवर्णपदक मिळविले. १ डिसेंबर २०१३ ला कॅनडाचा मिशेल ली चा पराभव करून मकाऊ ओपन ग्रॅंड प्रिक्स सुवर्ण चषक जिंकला. तिला सन २०१३ मध्ये अर्जुन पुरस्कार देवून भारत सरकारने गौरविले. सन २०१४ मध्ये कॉमनवेल्थ ग्रेम्समध्ये व बीडब्ल्युएफ जागतिक अजिंक्यपद स्पर्धेत कास्य पदक जिंकत सलग २ पदके जिंकणारी पहिली भारतीय महिला बॅडमिंटन खेळाडू होण्याचा मान मिळविला. सन २०१६ मध्ये मलेशिया मास्टर ग्रॅंड प्रिक्स सुवर्णचषक महिला एकेरी मध्ये जिंकला. रिओ येथे झालेल्या ऑलंपिक स्पर्धेमध्ये रौप्य पदक पटकावणारी सर्वात तरुण महिला खेळाडू होण्याचा मान मिळविला. तिला सन २०१५ मध्ये पद्मश्री पुरस्कार देवून भारत सरकारने तिच्या खेळाचा गौरव केला. मलेशियाच्या चॉंग वी आणि भारताच्या सायना नेहवाल नंतर ती सर्वात महाग खेळाडू आहे. जागतिक क्रमवारीत दुसऱ्या स्थानी विराजमान झालेली आहे. सन २०१८ मध्ये इंडोनेशिया येथे झालेल्या स्पर्धेमध्ये तिने कास्य पदक मिळवून आपली खेळातील कामगिरी उंचावलेली आहे.

समारोप:

क्रीडा हे प्रभाची तंत्र आहे त्यामुळे महिलांना त्याचा सामाजिक दर्जा मिळाला आहे. आर्थिक स्वायत्तता मिळून त्याचे अधिकार देण्यास क्रीडा क्षेत्र त्यांना मदत करीत आहे. त्यातून त्यांची खेळाविषयी रुची वाढलेली आहे व खेळामधील तिचा सहभाग वाढला आहे. ऑलंपिक सारख्या आंतरराष्ट्रीय पातळीवर उच्च दर्जाच्या स्पर्धा खेळल्यामुळे महिलांचा सामाजिक, आर्थिक, राजकीय दर्जा वाढलेला दिसतो. सर्वच क्षेत्रामध्ये खेळाडू महिला पुरुषाबरोबर काम करीत आहेत. खेळामुळे महिलांचे शारीरिक, मानसिक स्वास्थ्य वाढले आहे. ऑलंपिक मधील यशस्वी महिला खेळाडूंचे यश पाहून शाळा, महाविद्यालय, विद्यापीठ स्तरापर्यंत खेळणाऱ्या महिला खेळाडूंना प्रोत्साहन मिळाले आहे. पुढील ऑलंपिक मध्ये पुरुषापेक्षा महिला खेळाडूंची संख्या निश्चितपणे वाढलेली दिसेल. एवढेच नव्हे तर महिला खेळाडू ह्या पुरुष खेळाडू पेक्षा पदके सुध्दा जास्त प्रमाणात देशासाठी खेचून आणतील व आपण पुरुषापेक्षा कमी नाही हे दाखवून देतील.

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प्रधानमंत्री इंदिरा गांधी आणि बँकांचे राष्ट्रीयीकरण**प्रा. ए. बी. मोहिते**

म. ह. शिंदे महाविद्यालय, तिसंगी

ता. गगनबावडा, जि. कोल्हापूर.

प्रास्ताविक –

भारताच्या पहिल्या महिला प्रधानमंत्री श्रीमती इंदिरा गांधी यांनी भारताच्या राजकारणात आपल्या कर्तृत्वाचा ठसा उमटवला आहे. 19 व्या शतकाच्या सातव्या दशकात भारताला अनेक नैसर्गिक आणि मानवनिर्मित अरिष्टांना सामोरे जावे लागत होते. अशा कठिण कालखंडात इंदिराजींनी देशाच्या नेतृत्वाची धुरा स्विकारली. पक्षांतर्गत, देशांतर्गत आणि देशाबाहेरील समस्यांना त्यांनी धैर्याने तोंड दिले आणि स्वतःची नेतृत्वाची क्षमता सिद्ध केली. संसदेतील गुंगी गुडिया इथपासून ते एक मुत्सद्दी, धोरणी, धडाडीच्या आणि यशस्वी राजकारणी म्हणून त्यांनी लौकीक प्राप्त केला. पंडित जवाहरलाल नेहरू यांची वारस या प्रतिमेतून बाहेर पडून त्यांनी स्वतःचे अस्तित्व निर्माण केले. त्या प्रयत्नांचा एक भाग म्हणून बँक राष्ट्रीयीकरणाच्या धोरणाकडे पहावे लागेल.

प्रस्तूत शोधनिबंधात इंदिरा गांधींनी सूत्रे हाती घेतल्यानंतर असणारी देशासमोरील आव्हाने, प्रस्थापित काँग्रेस नेतृत्वाबरोबर संघर्ष, 1967 च्या निवडणुका, बँकांच्या राष्ट्रीयकरणाचा निर्णय यांची चर्चा प्रस्तूत शोध निबंधात करण्यात आली आहे.

संशोधन पद्धती –

प्रस्तूत शोधनिबंधासाठी ऐतिहासिक आणि विश्लेषणात्मक संशोधन पद्धतीचा अवलंब करण्यात आला आहे. संशोधनासाठी प्रामुख्याने दुय्यम साधनांचा अवलंब करण्यात आला आहे.

प्रधानमंत्रीपदी निवड –

1965 च्या भारत-पाकिस्तान युद्धानंतर प्रधानमंत्री लालबहादूर शास्त्री वाटाघाटी करण्यासाठी सोव्हिएट रशियातील ताश्कंद येथे गेले. 11 जानेवारी 1966 रोजी शास्त्रींचे ताश्कंद येथे निधन झाले. हंगामी पंधानमंत्री म्हणून गुलझारीलाल नंदा यांनी शपथ घेतली. 19 जानेवारी 1966 रोजी श्रीमती इंदिरा गांधी यांची काँग्रेस पक्षाच्या नेतेपदी निवड झाली. 25 जानेवारी 1966 रोजी इंदिराजींनी प्रधानमंत्री पदाची शपथ घेतली. त्यावेळी अमेरिकेच्या 'टाईम' मासिकाचा मथळा होता 'संकटग्रस्त भारत स्त्रीच्या हाती'. ब्रिटनमध्ये जॉन ग्रीग यांनी 'गार्डियन' या वृत्तपत्रात लिहिले, 'जगात आजवर कोणत्याही स्त्रीने एवढे मोठे जबाबदारीचे ओझे एका लोकशाही राष्ट्रात स्वतःच्या शिरावर घेतलेले नाही, जर त्यांनी यश मिळविले तर पूर्वापार चालत आलेल्या पुरुष वर्चस्वाच्या सर्व कल्पनांना धक्का बसणार आहे.' यावरून दिसून येते की, जगातील अनेक देशांमध्ये इंदिराजींच्या नेतृत्वाविषयी उत्सुकता व कुतुहल होते. तसेच अनेक समस्यांनी ग्रासलेल्या भारताचा त्या कसा राज्य कारभार करणार? याची काळजीही सूचित होताना दिसते.

भारतासमोरील प्रमुख आव्हाने –

1966 साली देशामध्ये सर्वत्र दुष्काळ पडला होता. अन्न, पाणी आणि जनावरांच्या चान्याची टंचाई निर्माण झाली होती. केरळमध्ये दंगली सुरू झाल्या होत्या. अर्थव्यवस्था ढासळली होती. चलन फुगवटा वाढला होता. परकीय चलनांचा तुटवडा भासत होता. यावर उपाय म्हणून अमेरिकेकडून पी. एल. 480 योजनेखाली गहू आयात केला जात होता. त्यावेळी अमेरिकेन प्रशासनाने भारताचे वर्णन 'एक हवालदिल देश' असे केले होते. स्वातंत्र्यानंतर प्रथमच रुपयाचे 57.5 टक्के अवमूल्यन करण्यात आले. या निर्णयाने इंदिराजींवर मोठ्या प्रमाणात टीका होऊ लागली.

फेब्रुवारी 1966 मध्ये निजोराममध्ये मोठा उठाव झाला. प्रथम बंडखोरांनी स्वतंत्र राज्याची मागणी केली. नंतर स्वतंत्र राष्ट्राची मागणी केली. मिझो नॅशनल फ्रंटचा नेता लालडेंगा याने पूर्व पाकिस्तानी लष्कराशी संधान बांधले. हा उठाव नियंत्रणात आणण्यासाठी सैन्य आणि वायूदलाला पाचारण करण्यात

आले. नागालँडमध्येही सशस्त्र संघर्ष चालू होता. 1967 मध्ये प. बंगालमधील दार्जीलिंगमध्ये नक्षलबारी येथे संघर्ष सुरू झाला. नंतर त्याने हिंसक कारवाया सुरू केल्या. त्याला नक्षलवाद म्हणून ओळखले जाते.

6 नोव्हेंबर 1966 रोजी दिल्लीमध्ये गोहत्याबंदीसाठी ढाल व त्रिशूळधारी एक लाख साधूंचा मोर्चा जनसंघाने काढला. साधूंनी संसदेला घेराव घातला. आंदोलनादरम्यान हिंसाचार, तोडफोड व जाळपोळ करण्यात आली. देशात अनेक ठिकणी धार्मिक दंगली होत होत्या. 1966 च्या शेवटी अमेरिकन पत्रकार 'सॉल डब्ल्यू सॉडर्स' भारतात आले होते. भारतातील धार्मिक धुवीकरण, भाषावाद, प्रदेशवाद, फुटीरतावाद, धान्यटंचाई, चलनवाढ, लोकसंख्यावाढ इ. प्रश्नांचे स्वरूप पाहून 1967 च्या चौथ्या सार्वत्रिक निवडणूका होणार नाहीत अशी त्याला खात्री वाटू लागली. कायदा व सुव्यवस्था कोलमडल्याने सैन्य सत्ता हातात घेईल असे त्यांचे मत बनले होते. कारण भारताच्या शेजारच्या पाकिस्तान व ब्रम्हदेशामध्ये (म्यानमार) ज्याप्रमाणे सैन्याने सत्ता हातामध्ये घेतली तसे भारतातही घडेल असे त्यांना वाटत होते.

अशारितीने देश अतिशय कठिण परिस्थितीतून वाटचाल करत होता. देशाबाहेरील तज्ज्ञांना असे वाटत होते की, भारतात लोकशाही सरकार टिकणे अशक्य आहे आणि लवकरच सैन्याला सत्ता हाती घ्यावी लागेल असे भारतासंबंधी मत बनले होते.

1967 च्या सार्वत्रिक निवडणूका –

इंदिरा गांधी 1967 च्या निवडणूकीत पहिल्यांदा रायबरेली मतदार संघातून लोकसभेसाठी उभ्या राहिल्या. 1952 साली फिरोज गांधींना निवडून आणण्यासाठी त्यांनी या मतदार संघात प्रचार केला होता. त्यामुळे त्या या मतदार संघात परिचित व लोकप्रिय होत्या. त्यांनी प्रधानमंत्री व सत्ताधारी पक्षाच्या नेत्या या नात्याने संपूर्ण भारतात प्रचार केला व आपल्या स्त्रित्वाचे सामर्थ्य देशाला व जगाला दाखवून दिले. 1967च्या फेब्रुवारीत निवडणुका पार पडल्या. 520 पैकी 282 जागा काँग्रेसला मिळाल्या. केरळ, तामिळनाडू, ओरिसा, प. बंगल, बिहार, उत्तरप्रदेश व राजस्थान या सात राज्यात काँग्रेसचा पराभव झाला. निवडणुकीनंतर इंदिराजी प्रधानमंत्री व मोरारजी देसाई उपपंतप्रधान झाले. त्यांना अर्थखाते देण्यात आले.

10 कलमी कार्यक्रम –

प्रधानमंत्री झाल्यानंतर इंदिराजींना काँग्रेसमधील सिंडीकेटपासून आपली स्वतंत्र ओळख निर्माण करण्याच्या प्रयत्नाला लागल्या. त्याला अनुसरून त्यांनी एक 10 कलमी कार्यक्रम सुरू केला. त्यामध्ये बँकांवर सरकारी नियंत्रण, मक्तेदारी नियंत्रण, विमा कंपनीचे राष्ट्रीयीकरण, मालमत्ता नियंत्रण, अन्नधान्यावर नियंत्रण, संस्थानिकांचे तनखे व अधिकार बंद करणे, कामगारांना किमान वेतन देणे इ. गोष्टींचा समावेश केला. अर्थिक दृष्टीने समाजवाद शक्य असो वा नसो ती एक सामाजिक गरज आहे. कारण समाजवाद व सार्वजनिक उद्योग ही दोन संपूर्ण भारताची एकात्मता निर्माण करणारी परिणामकारक साधने आहेत. 1968 मध्ये लोकसभेत भाषण करतांना भूमीहीन शेतमजुरांच्या प्रश्नावर भर दिला. अल्पसंख्य समाजाबद्दल काळजी व्यक्त केली आणि सार्वजनिक उद्योगांचे समर्थन केले. अशारितीने त्यांनी स्वतःची डावी, समाजवादी प्रतिमा निर्माण केली.

राष्ट्रपती निवडणूक व बँकांचे राष्ट्रीयीकरण –

3 मे 1969 रोजी राष्ट्रपती झाकीर हुसेन यांचे निधन झाले. जुलै 1969 मध्ये बंगलोर येथे अखिल भारतीय काँग्रेस समितीच्या बैठकीत इंदिराजींनी बँक राष्ट्रीयीकरणाचा प्रस्ताव मांडला. तसेच राष्ट्रपती पदासाठी जगजीवनराम यांचे नांव सुचविले. सिंडीकेटने संजीव रेड्डींचे नांव सुचविले. 12 जुलै रोजी काँग्रेस संसदीय पक्षाने चार विरुद्ध दोन मतांनी संजीव रेड्डींची उमेदवारी निश्चित केली. दिल्लीत परतल्यानंतर 16 जुलै रोजी इंदिराजींनी बँक राष्ट्रीयीकरणास विरोध केल्याने मोरारजींचे अर्थखाते काढून घेण्यात आले. देसाई अर्थमंत्री असतांना आपल्या सरकारला पुरोगामी उपक्रम राबवता येणार नाहीत असे कारण सांगण्यात आले.

चारच दिवसांनी वटहुकूम काढून 14 बँकांचे राष्ट्रीयीकरण करण्यात आले. लोकांनी या योजनेचे आनंदाने स्वागत केले. गरिब, नोकरदार, कामगार, टॅक्सी व रिक्शाचालक, बेरोजगार अशा व्यक्तींनी आनंद व्यक्त केला. हा निर्णय समजावून सांगताना इंदिराजी म्हणाल्या, 'भारत हा एक प्राचीन देश आहे, पण आपली लोकशाही तरुण आहे, मूठभर लोक बहुसंख्य जनतेवर राजकीय, सामाजिक, आर्थिक व्यवस्थांच्या माध्यमातून वर्चस्व गाजवणार नाहीत अशी खबरदारी आपण घेतली पाहिजे. बँकांवर केवळ सामाजिक नियंत्रण असून चालणार नाही, त्या सरकारी मालकीच्या असल्या पाहिजेत. म्हणजे केवळ बड्या भांडवलदारांनाच पतपुरवठा होणार नाही तर लाखो, करोडो शेतकऱ्यांना, कारागिरांना आणि अन्य स्वयंरोजगार करणाऱ्यांनाही पतपुरवठा होऊ शकेल.'

या निर्णयाला सर्वोच्च न्यायालयात आव्हान देण्यात आले. न्यायालयाने राष्ट्रीयीकरणाविरोधोत निकाल दिला. परंतु सरकारने राष्ट्रपतींच्या सहिने नवा वटहुकूम काढला. पहिल्या सहा महिन्यातच देशामध्ये 1100 नव्या बँक शाखा उघडण्यात आल्या. बँकिंग व्यवसायाच्या अभूतपूर्व असा विस्तार झाला. बहुतेक शाखा या ग्रामीण भागात उघडण्यात आल्या. अशारितीने इंदिराजींनी भारताच्या राजकीय पटलावर आपली डावी, पुरोगामी, समाजवादी प्रतिमा निर्माण केली. भारतातील स्त्रियांच्या त्या आदर्श बनल्या.

निष्कर्ष –

1. इंदिराजींनी देशासमोरील आव्हानांना निर्भिडपणे तोंड देऊन त्यांच्यावर मात केली.
2. 1967 च्या सार्वत्रिक निवडणुकीत त्यांना केंद्रातील सत्ता टिकविण्यात यश आले. परंतु 7 राज्यातील सत्ता गमवावी लागली.
3. भारतात लोकशाही टिकणार नाही हे पाश्चिमात्य देशातील तज्ज्ञांचे व पत्रकारांचे भाकीत खोटे ठरविले.
4. 10 कलमी कार्यक्रमांच्या माध्यमातून इंदिराजींनी आर्थिक क्षेत्रात पुरोगामी धोरण स्विकारले.
5. बँकांचे राष्ट्रीयीकरण करून त्या सर्वसामान्य भारतीयांसाठी खुल्या केल्या.
6. बँकांचे राष्ट्रीयीकरणाद्वारे त्यांनी आपली डावी, पुरोगामी व समाजवादी प्रतिमा ठळकपणे जनतेसमोर आणली.
7. एक स्त्रीसुद्धा लोकशाही देशाचा राज्यकारभार यशस्वीपणे चालवू शकते हे इंदिराजींनी आपल्या कर्तृत्वातून सिद्ध केले.
8. भारतीय महिलांसाठी त्यांचे कार्य आदर्श व प्रेरणादायी आहे.

संदर्भ –

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महाराष्ट्रातील स्त्रीवादी चळवळ

सतीश मारोतीराव देबडे

संशोधक विद्यार्थी (पीएच.डी)

राज्यशास्त्र व लोकप्रशासन विभाग

सावित्रीबाई फुले पुणे विद्यापीठ, पुणे

जागतिक पातळीवर स्त्रीवादी चळवळीची नांदी सन १७९२ मध्ये मेरी वोल्स्टनक्राफ्टने 'ए विंडिकेशन ऑफ दी राईट्स ऑफ वुमन' हा ग्रंथ प्रसिध्द करून स्त्री स्वातंत्र्याची ठिणगी पेटविली. स्त्रीत्व हे गुलामगिरीचे रूप असून स्त्रीने या गुलामगिरीतून स्वतंत्र होण्याची गरज मेरी वोल्स्टनक्राफ्टने मांडणी केली. पुरुष हा विचारप्रधान तर स्त्री ही भावनाप्रधान, पुरुष हा मर्दानी तर स्त्री ही नाजूक, पुरुष हा विवेकी तर स्त्री ही विकारी या सारख्या स्त्रीविषयीच्या साचेबंद पारंपारिक कल्पना मेरी वोल्स्टनक्राफ्टने नाकरल्या व पुरुषाप्रमाणे स्त्री हा विचारक्षम आणि विवेकी जीव असून ज्या विचार क्षमतेच्या आधारावर पुरुषांच्या हक्काचेच समर्थन होउन ते अधिकार पुरुषांना दिले जातात. त्याच आधारे स्त्रीयांनाही सर्व नागरिकत्वाचे अधिकार मिळाले पाहिजे, या हक्काची मागणी केली.

प्रसिध्द उदारमतवादी विचारवंत जॉन स्टुअर्ट मिल यानेही सन १८६९ मध्ये 'दि सबजेक्शन ऑफ अ वुमन' हे पुस्तक प्रकाशित करून स्त्री स्वातंत्र्याच्या चर्चा विश्वात भर घातली. व्हिक्टोरिया कालीन इंग्लंडने विवाह संस्थेचे, कुटुंबसंस्थेचे व माता, गृहिणी, पत्नी या स्त्रीच्या पारंपारिक भूमिकांचे खूपच उदात्तीकरण केले होते. मिलने या उदात्तीकरणाच्या विरोधी सूर लावून विवाहसंस्थाही स्त्रीच्या व्यक्तीविकासास आणि स्वातंत्र्यास कशी बाधा पोहोचवते हे स्पष्ट केले. एकोणिसाव्या शतकात मिल प्रमाणेच हॅरियट टेलर, एमिली डेव्हिस, फ्रान्सीस पॉवर कॉब, जोसेफाईन बटलर, मिलिसेंट गॅरेट फॉसेट या इत्यादी स्त्रीयांनीही स्त्री प्रश्नाला विविध अंगांनी वाचा फोडली.

भारताच्या धरतीवर स्त्रीवादी चळवळ ब्रिटिश अंमल जसजसा स्थिरावत चालला तसतशी ब्रिटिशांच्या संपर्कमुळे पश्चिमी उदारमतवादाची ओळख नवशिक्षित भारतीयांना होत चालली. ब्रिटिशांनी आधुनिक शिक्षणाचा पाया घातला. सर्व जाती—धर्मातील लोकांना शिक्षण खुले केले. ख्रिस्ती मिशनऱ्यांनी सुरू केलेल्या शिक्षण प्रसारामुळे तसेच ख्रिस्तीप्रसारामुळे तसेच झालेल्या धर्मविषयक चर्चेमुळे धर्माने स्त्रीला दिलेले दुय्यम स्थान धर्माच्या रूढीच्या नावाने स्त्रीचे होणारे आर्थिक, सामाजिक व लैंगिक शोषण इत्यादी विषयांना सार्वजनिक विश्वात वाचा फुटली. धर्मचिकित्सा व धार्मिक सुधारणेला सुरुवात झाली. ब्राम्हो समाज, प्रार्थना समाज, आर्य समाज, रामकृष्ण मिशन, सार्वजनिक सत्यधर्म या नवधर्म संप्रदायांनी पारंपारिक समाजातील स्त्रींच्या सामाजिक दुरावस्था दुर होणार नाही हे जाणून स्त्रीचे मनुष्यत्व नाकारणाऱ्या तिच्या प्रतिष्ठेला धक्का लावणाऱ्या, तिला पुरुषांचा गुलाम बनविणाऱ्या आणि ज्ञानापासून वंचित ठेवणाऱ्या अनिष्ट अशा सर्व धार्मिक व सामाजिक रूढींच्या विरोधात या सर्व नवधर्म संप्रदायांनी आवाज उठविला.

सतीची प्रथा, विधवा विवाहावरील बंदी, कन्या विक्रय, बाला—जरठ विवाह यासारख्या स्त्रीच्या स्त्रीला बंदिस्त करणाऱ्या प्रथाविरुध्द राजाराम मोहन रॉय, पंडित ईश्वरचंद्र विद्यासागर, गोपाळ हरी देशमुख, महात्मा फुले, सावित्रीबाई फुले, ताराबाई शिंदे, पंडिता रमाबाई, न्या.रानडे, गोपाळ गणेश आगरकर या एकोणिसाव्या शतकातील स्त्री—पुरुष समाज सुधारकांनी मोठी मोहिम हाती घेतली.

अशावेळी महाराष्ट्र हे देशातील सर्वच घडामोडींचे पूर्वीपासून पुढाकार घेत असताना स्त्रीवादी चळवळीत महाराष्ट्राची भूमिका अग्रस्थानी राहिलेली आहे. महात्मा फुले व आगरकर या

दोघांनीही स्त्रीविषयक चिंतन महाराष्ट्राच्या स्त्रीवादी चळवळीत महत्वपूर्ण ठरते. फुले व आगरकरांचे स्त्रीविषयक चिंतन खालील सहा मुद्द्याद्वारे स्पष्ट होतात.

१. प्रचलित समाज व्यवस्था व धर्म व्यवस्थांनी स्त्रीला केवळ मादी स्वरूपात पाहून तिला जे धर्म मनुष्यत्वाच्या पातळीवर आणले आहे त्यातून स्त्रीची सुटका झाली पाहिजे व तिचे मनुष्यत्व स्वीकारले गेले पाहिजे.
२. एक सार्वभौम विचारक्षम व्यक्ती म्हणून स्त्रीला मान्यता मिळाली पाहिजे.
३. नागरी अथवा सार्वजनिक जीवनात स्त्रीला निर्भयपणे सहभागी होता येण्यासाठी तिला पुरुषाप्रमाणेच सहभागाच्या संधी व हक्क मिळाले पाहिजे.
४. पुरुष वर्चस्व व पुरुष सत्तेच्या जाचातून स्त्रीमुक्ती झाली पाहिजे.
५. सार्वजनिक क्षेत्राव्यतिरिक्त विवाहसंस्था व कुटुंब व्यवस्थेच्या अंतर्गत स्त्रीचे सतत होणारे आर्थिक, शारीरिक व लैंगिक शोषण थांबले पाहिजे व तथाकथित जीवनात, खाजगी जीवनात तिला सुरक्षितता व स्वास्थ्य लाभले पाहिजे.
६. शिक्षणाद्वारे ज्ञानाच्या संपर्कात येउन स्त्रीही सुरक्षित व भयमुक्त वातावरणात पुरुषांच्या बरोबरीने अर्थोत्पादनाच्या प्रक्रियेत सहभागी झाल्याशिवाय तिला व तिची सर्जनशीलता व स्वातंत्र्य मिळणार नाही.

ह्या स्पष्टीकरणातून महात्मा फुले व आगरकर स्त्री उत्थानासाठी वरील भाष्य करून स्त्रीवादी चळवळीला वाट करून देत आहे.

महात्मा फुलेकालीन भारतीय समाजातील स्त्रीयांची सामाजिक परिस्थिती दयनीय होती. फुलेंनी स्त्रीयांच्या उद्धारासाठी सर्वात महत्वाचा अडथळा म्हणजे शिक्षणाचा स्त्रीयांना असलेली बंदीवरती घाला घातला. जोपर्यंत स्त्री शिक्षित होणार नाही तोपर्यंत स्त्री स्वातंत्र्य मिळू शकत नाही. म्हणूनच सर्वप्रथम फुलेंनी पुण्यामध्ये भिडे वाडा येथे देशातील पहिली मुलींची शाळा काढली व स्त्री मुक्तीची दारे उघडून दिली. त्याच बरोबर सावित्रीबाई फुलेंना शिक्षित करत पहिली स्त्री शिक्षिका घडविली. शिक्षणासोबतच स्त्रीविषयक बालविवाह, विधवा पुनर्विवाह, भ्रूणहत्या इत्यादी दुष्ट चालीरिती महात्मा फुलेंनी नष्ट करण्याचा प्रयत्न केला.

१८८२ साली ताराबाई शिंदे यांचा स्त्री-पुरुष तुलना हा ग्रंथ प्रसिध्द झाला. आज आपण ज्या व्यवस्थेला पुरुष प्रधान व्यवस्था म्हणतो त्यावर सत्यशोधक दृष्टिने पहिला हल्ला करण्याचे काम ताराबाई शिंदेनी या ग्रंथातून केला. हिंदू पुरुष सत्ताक समाजाच्या पुरुष प्रधान वैचारिक धाटणीचे सांगोपांग विश्लेषण ताराबाईंनी केले. मुक्तमाला, मंजुघोषा या सारख्या तत्कालिन कादंबऱ्यांच्या आशयाबद्दल नेमके प्रश्न त्यांनी त्यावेळी उभे केले.

पंडिता रमाबाईंना भारतातील स्त्रीप्रश्न समजला होता. पण त्या काळातील तथाकथित सुधारकांना मात्र स्त्रीप्रश्नाची पाळेमुळे हिंदू धर्माच्या सनातनी चौकटीत आहे हेच मान्य नव्हते. मात्र रमाबाईंना हे सर्व कळाले होते. रमाबाईंनी केडगावमध्ये अनाथ स्त्रीयांनासाठी नवे जग उभारण्याचा प्रयत्न केला. हिंदू व ख्रिश्चन या दोन्ही धर्माच्या पुरुषप्रधानतेला त्यांनी आव्हान दिले.

अमेरिकेत आधुनिक वेद्यकीय शिक्षण घेणारी आनंदीबाई जोशी ही पहिली भारतीय महिला डॉक्टर ह्या अमेरिकेतून पती गोपाळरावांना लिहिलेल्या पत्रातून भारतातील पारंपारिक पुरुष प्रधान व्यवस्थाच एका नव्या सुशिक्षित आणि आधुनिक रूपांमध्ये स्त्रीयांना पुन्हा एकदा नवीन धाटणीच्या पण जुन्याच गुलामगिरीत ढकलत आहे हे त्यांनी जाणले होते. आनंदी बाईंनी भारतातील पुरुष प्रधान व्यवस्थेचे अंतरंग उघडे केले नाही तर त्या व्यवस्थेची उभारणी करण्यात पुरुष स्वतःलाही कसे हतबल करून घेतात हे त्यांनी दाखवून दिले.

वरील सर्व विचारवंतांच्या व त्यांच्या कृतीद्वारे महाराष्ट्रातील स्त्रीवादी चळवळीचा इतिहास दिसून येतो व स्वातंत्र्योत्तर महाराष्ट्रातील स्त्रीवादी चळवळीत अस्तित्वात असणाऱ्या स्त्री संघटना

फोरम अगेनस्ट ऑपरेशन, विमेन सेंटर, स्त्रीमुक्ती संघटना, श्रमीकमुक्ती संघटना, फोरम अगेनस्ट रेप, तलाक मुक्ती मोर्चा आणि मिळून साऱ्या जणी ह्या सर्व संघटना स्त्रीवादी चळवळ पुढे नेताना दिसतात.

संदर्भग्रंथ

१. रेगे शर्मीला, २०१०, स्त्रीवाद: जागतिक/स्थानिक द्वैताच्या पलिकडे, प्रकाशक क्रांतिज्योती सावित्रीबाई फुले स्त्री अभ्यास केंद्र, पुणे विद्यापीठ पुणे.
२. प्रा. सुमंत यशवंत, २०१२ स्त्रीवादाची ओळख, प्रकाशक राज्यशास्त्र व लोकप्रशासन विभाग पुणे विद्यापीठ पुणे.
३. डॉ. घोंगडे अश्विनी, स्त्रीवादी समीक्षा : स्वरूप आणि उपयोजन, प्रकाशन दिलीप राज

साठोत्तरी मराठी कवयित्रींची कविता

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प्रस्तावना -

१९६० नंतर स्त्रीजीवन अनेक अंगानी बदलले. स्त्रीशिक्षणाचा प्रसार, १९७५ हे वर्ष महिला वर्ष म्हणून साजरे होणे, विविध क्षेत्रांमध्ये स्त्रियांचा झालेला प्रवेश यामुळे चार भिंतीपलीकडे जग स्त्री पाहू लागली. कुटुंबामध्ये, समाजामध्ये आपले स्थान नेमके काय आहे? याचा शोध ती घेऊ लागली. १९७५ नंतरचे सांस्कृतिक पर्यावरण स्त्रीच्या अभिव्यक्तीस पोषक ठरू लागले.

आपल्या दुय्यम दर्जाविषयी स्त्रीला अनेक प्रश्न भेडसावू लागले. अन्यायग्रस्त आयुष्याचा अन्वयार्थ ती लावू लागली. व्यथा, वेदना, मानसिक कोंडीस साहित्यातून वाचा फोडू लागली. १९६० नंतरचे साहित्यविश्व स्त्रियांच्या साहित्याने समृद्ध होऊ लागले. भावनांना मुखर करण्यासाठी स्त्रीने काव्य या साहित्य प्रकाराची अधिक प्रमाणात निर्मिती केली. प्रस्तुत शोधनिबंधामध्ये १९६० नंतर काव्यलेखन करणा-या कवयित्री, त्यांच्या काव्यातून अभिव्यक्त झालेल्या विविध जीवन जाणिवा, साठोत्तरी मराठी कवितेमध्ये त्यांचे स्थान, कवयित्रींच्या काव्यलेखनाची वैशिष्ट्ये, मर्यादा, या मुदयांचा विचार करून हाती आलेले महत्वपूर्ण निष्कर्ष शेवटी नोंदवलेले आहेत.

शोधनिबंधाची उद्दिष्ट्ये :-

- १९६० नंतरच्या महत्वपूर्ण कवयित्रींची कविता अभ्यासणे.
- साठोत्तर कवयित्रींच्या कवितेतील आत्मभान व समाजभान तपासणे.
- साठोत्तर कवयित्रींच्या कवितेचे आशय, अभिव्यक्ती दृष्ट्या वेगळेपण शोधणे.
- १९६० नंतरच्या कवितेच्या क्षेत्रात कवयित्रींचे स्थान नेमके काय आहे हे अभ्यासणे.
- साठोत्तर कवयित्रींच्या कवितेचे महत्व विपद करणे.
- साठोत्तर कवयित्रींनी कोणत्या जीवन जाणिवा व्यक्त केल्या त्याचा शोध घेणे.
- या कालखंडातील कवयित्रींच्या कवितेच्या मर्यादा अभ्यासणे.
- १९६० नंतरची कवयित्रींची कविता साहित्य प्रवाहाला कोणते वळण देते, समाजावर किती प्रभाव टाकते तपासणे.

शोधनिबंधाची मर्यादा :- १९६० नंतरच्या स्त्रियांच्या काव्यसंग्रहांची विपुलता लक्षात घेता सर्वच कवयित्रींचा व काव्य संग्रहाचा अभ्यास करणे शक्य नसल्याने १९६० ते २००० पर्यंतच्या कालखंडाची निवड केलेली आहे. या चाळीस वर्षातील महत्वपूर्ण कवयित्रींच्या निवडक काव्यसंग्रहांचा अभ्यास प्रस्तुत निबंधामध्ये केलेला आहे.

साठोत्तरी कालखंडातील महत्वपूर्ण कवयित्री:- अनुराधा पोतदार - 'आवर्त' (१९६९), कॅक्टस प्लॉवर (१९७९), मंझधार (१९८९) या काव्यसंग्रहातून अनुराधा पोतदार यांनी विचारगर्भ व तरल कवितांचे लेखन केले. त्यांच्या कवितांमध्ये प्रेमभाव व्यक्त करणा-या कवितांची संख्या अधिक आहे. प्रणयाची हूरहूर, विरहाची व्याकुळता, प्रियकरास प्रेमभावना कळली असेल का? या बद्दलची साशंकता त्यांच्या कवितेतून व्यक्त होते. भावगीत, मुक्तछंद, संवादात्मक व नाटयत्मक काव्यप्रकारातून काव्यलेखन करणा-या अनुराधाबाईंच्या कवितेवर १९६० पूर्वीच्या इंदिरा संत, संजीवनी मराठे, पद्मा गोळे, कुसुमाग्रज यांच्या काव्यशैलीचा प्रभाव जाणवतो. नाजूक शब्दकळा, प्रतिमांची गुंफण, भावगर्भता ही त्यांच्या कवितेची वैशिष्ट्ये सांगता येतील.

शिरिष पै - शिरिष पै या प्र.के.अत्रे यांच्या कन्या. हायकू हा जपानी काव्यप्रकार मराठीत आणणा-या कवयित्री. कवितेमध्ये त्यांनी नवनवीन प्रयोग केले. 'कस्तुरी' (१९५८), 'एकतारी' (१९६५), 'आईची

गुणी' (१९६९), 'एका पावसाळयात' (१९७०), 'ध्रुवा' (१९७८), 'विराग' (१९८२), 'गायवाट' (१९८५), 'हायकू' (१९८६), हे त्यांचे काव्यसंग्रह. प्रेम कविता, व सामाजिक जाणिव प्रकट करणा-या कविता त्यांनी अधिक प्रमाणात लिहिल्या.

अंजली ठकार - 'तुलसी दल' (१९७१), हा ठकार यांचा कविता संग्रह. जीवन, मृत्यू, जीवनाची क्षुद्रता, प्रेमातील निराशा हे त्यांच्या काव्याचे मुख्य विषय सांगता येतील. त्यांच्या कवितेवर मर्ढेकरांच्या कवितेचे संस्कार जाणवतात.

सुशील पगारिया - 'मनवृंदावन' (१९७०), 'केसर' (१९७७) 'दीपकळया' (१९९३), या काव्यसंग्रहातून पगारिया यांनी भावगर्भ कविता लिहिली. स्त्रीच्या शोषिकपणाची, वेदनेची, त्यागाची स्पंदने त्यांनी शब्दबद्ध केली. स्त्रीच्या अंतर्मनाचा वेध घेताना अभिव्यक्तीतील तोल त्यांनी कुठेही ढळू दिलेला नाही याची जाणीव होते.

प्रभा गणोरकर- नामवंत साहित्यिक व समीक्षक वसंत आबाजी डहाके यांच्या पत्नी व मराठीतील महत्वपूर्ण कवयित्री म्हणजेच प्रभा गणोरकर. 'व्यतीत' (१९७४), 'विवर्त' (१९८५), हे त्यांचे गाजलेले कवितासंग्रह. प्रारंभी प्रेमानुभव व्यक्त करणारी त्यांची कविता नंतर मात्र स्त्रीजीवनाचा वेध घेते. स्त्रीच्या वाटयाला आलेल्या विदारक अवस्थेचे, अगतिकतेचे संवेदनशील चित्रण गणोरकरांनी केलेले आहे. गणोरकरांची कविता स्वतःशीच संवाद करणारी कविता आहे. अस्तित्व व आत्मशोध घेणारी अशी कविता आहे.

रजनी परुळेकर - 'दीर्घ कविता' (१९८४), 'स्वीकार' (१९९३), 'काही दीर्घ कविता' (१९९३), हे परुळेकर यांचे महत्वपूर्ण काव्यसंग्रह. सकस आणि ताकदीची कविता लिहिणा-या या कवयित्रीस वास्तवाचे, व वर्तमानाचे भान आहे. मानवी मनाचे चित्तथराक दर्शन त्यांच्या कवितेत घडते. माणसा-माणसातील परस्पर संबंध हा त्यांच्या चिंतनाचा मुख्य विषय जाणवतो. अतिशय बोलक्या प्रतिमा, महानगरीय, स्त्रीकेंद्री अनुभवाचे चित्रण, वास्तव दर्शन, ही त्यांच्या कवितेची ठळक वैशिष्ट्ये.

आसावरी काकडे- 'आरसा' (१९९०), 'आकाश' (१९९१), 'लाहो' (१९९५), हे आसावरी काकडे यांचे महत्वपूर्ण काव्यसंग्रह. चिंतनशील, समंजस प्रेमभाव व्यक्त करणारी प्रेमकविता व संयत भाषेत समाजवास्तव मांडणारी सामाजिक कविता त्यांनी लिहिली. स्त्री जीवनाच्या व्यथा-वेदनांचे चित्रण प्रभावीपणे केले. 'स्त्री असण्याचा अर्थ', मी एक दर्शनबिंदू हे त्यांचे स्त्रीजीवनावर प्रकाश टाकणारे संग्रह प्रसिध्द आहेत.

अनुराधा पाटील - साठोत्तरी मराठी कवितेमध्ये महत्वपूर्ण भर टाकणारे नाव म्हणजे अनुराधा पाटील. 'दिगंत' (१९८१), 'तरीही' (१९८५), 'दिवसेंदिवस' (१९९२), या काव्यसंग्रहांच्या माध्यमातून आपल्या तरल भावनांचा अविष्कार त्यांनी केला. त्या भावकवयित्रीही आहेत व वास्तववादी ही आहेत. त्यांच्या प्रेमकविता अधिक प्रमाणात आहेत. अनुभवाच्या कक्षा विस्तृत असणा-या त्यांच्या कवितेमध्ये वैशिष्ट्यपूर्ण प्रतिमा व प्रतीके, चिंतनशीलता, संवेदनक्षमता, आशावाद, दुःखाचा समंजस स्वीकार ही वैशिष्ट्ये आढळतात. सहज, अर्थवादी व नेमकेपणाने भाव व्यक्त करणारी त्यांची कविता वेगळा ठसा उमटवते.

नीरजा - 'निरन्वय' (१९८७), 'वेणा' (१९९४), 'स्त्रीगणेशा', व 'निरर्थकाचे' पक्षी हे निरजा यांचे गाजलेले कवितासंग्रह. स्त्रीकेंद्री, स्त्रीवादी कविता लिहिणारी ही कवयित्री प्रा.म.सु.पाटील यांची कन्या आहे. नीरजाची कविता स्त्रीमन, स्त्रीची फरफट, पुरुष-स्त्री संबंध, स्त्री अस्तित्व यावर परखड भाष्य करते. माणसाचा जन्म स्त्रीच्या उदरातून होतो म्हणूनच नीरजाला 'श्रीगणेशा' ऐवजी 'स्त्रीगणेशा' महत्वाचा वाटतो. सीता - सावित्रीचा वसा जपणा-या स्त्रीला नीरजा समाजवास्तवाचे भान देते. बंडखोर विचार व्यक्त करणारी नीरजाची कविता स्त्रीवादी प्रवाहातील महत्वपूर्ण कविता ठरते.

अश्विनी धोंगडे - स्त्रीवादी विचारसरणीच्या कवयित्री अश्विनी धोंगडे यांचे, 'स्त्रीसूक्त' (१९८८), 'अन्वय' (१९९२), 'अपौरुषेय', 'बाई डॉट कॉम' हे काव्यसंग्रह प्रसिध्द आहेत. त्यांचा काव्यसंग्रहाच्या शीर्षकावरूनच त्यांची स्त्रीकेंद्री कविता लक्ष वेधते. धोंगडे यांची कविता केवळ स्त्रीयांच्या व्यथा- वेदनांचे चित्रण करून थांबत नाही तर ती स्त्रीला आत्मनिर्भर बनवते. स्त्री ही स्वतंत्र व्यक्ती आहे, तिचे स्वतंत्र अस्तित्व, स्वतंत्र सामर्थ्य, स्वतंत्र गतिमानता, स्वतंत्र निर्णयक्षमता यांचा साक्षात्कार धोंगडेची कविता घडवते.

अरुणा ढेरे - 'प्रारंभ' (१९८७), 'यक्षरात्र' (१९८७), 'मंत्राक्षर' (१९९०), 'निरंजन' (१९९४), व 'पानावरचे थेंब' (१९९५), हे ढेरे यांचे कविता संग्रह. प्रतिमा, रूपके-प्रतिके, अलंकार-वृत्ते, यांचे अधिक्य असणारी त्यांची कविता नाजूक बंध उलगडणारी संथ, संयत कविता आहे. त्यांच्या कवितेत एकटेपणाचे दुःख, आत्मनिष्ठा, आत्ममग्नताही दिसते. कवितेलाच आपला आत्मा मानून लेखन करण्याची त्यांची निष्ठा कवितेतून जाणवत राहते.

मालिका अमर शेख - शाहीर अमर शेख यांची कन्या व नामदेव ढसाळ यांच्या पत्नी म्हणजेच बंडखोर लेखिका मालिका अमर शेख होय. 'वाळूचा प्रियकर' (१९७९), हा त्यांचा अतिशय गाजलेला कवितासंग्रह. 'महानगर', 'दिहन्नू', हे त्यांनंतरचे कवितासंग्रह जीवनातील वास्तवता सांगणारी त्यांची कविता अतिशय परखड शैलीत व्यक्त होते. अन्याय सहन न करता त्याविरुध्द पेटून उठण्याचे आवाहन त्यांची कविता करते.

प्रज्ञा लोखंडे- 'अंतस्थ' 'अवस्थ जीवघेण्या धगीवर' हे लोखंडे यांचे कवितासंग्रह. दया पवार यांची मुलगी असल्याने कवितेचे संस्कार त्यांच्यावर बालपणीच झाले. स्त्री असल्याचे व 'दलित स्त्री' असल्याचे दुःखप्रद अनुभव त्यांनी कवितेतून प्रकट केले. जाचक प्रथांना नाकारून विद्रोहाची नांदी त्यांच्या कवितेत पहावयास मिळते. मुक्तछंदातील त्यांची कविता बहुपदरी, व्यापक आशयविश्व असणारी कविता आहे. आत्मचिंतन, समाजचिंतन, विचारगर्भता याबाबतीत लोखंडे यांची कविता अतिशय सरस आहे.

याशिवाय **सिसिलिया कार्वालो** (उन्मेष, अंतर्दामी, सूर्य किरणांत आला, पंख), **पद्मा लोकूर** (मनोरा, सावल्या), **वृंदा लिमये** (काळोखकमळ, निशब्दांचे रंग), **वासंती मुजुमदार** (सहेला रे, संनीह) **सुलभा हेर्लेकर** (पहाटपक्षी, नितळाई, आभासवेळा), **संजीवनी खोजे**(एकोल, पैलतीर), **सुमती लांडे** (कमळकांचा, वाहते अंतर), **शैला सायनाकर** (कविता सायलीच्या, सखी, रक्तकमळाचे रान, पानझड, काळीजगोंदण), **प्रमिभा टेपाळे** (रंगसूत्रे), **हेमा लेले** (दुसरे आकाश, अंतरंग, प्रिय), **अंजली कुलकर्णी** (मी एक स्त्रीजातीय अस्वस्थ आत्मा, संबद्ध, बदलत गेलेली सही), **कविता महाजन**, (धुळीचा आवाज), **संगीता बर्वे** (मृगतृष्णा, दिवसाच्या वाटेवरून) **स्वाती शिंदे** (स्त्रीकोष), **संजीवनी बोकील** (काळीज कुपी) या लेखिकांनी मराठी कवितेच्या क्षेत्रात महत्वपूर्ण भर घातली.

साठोत्तरी मराठी कवयित्रींच्या कवितेचे आशयविश्व - १९६० नंतर मराठी कवयित्रींच्या कवितेचे अनुभवविश्व अधिक विस्तारलेले दिसते. वैयक्तिक जीवनाबरोबरच समाजातील महत्वपूर्ण स्थित्यंतरांची नोंद साठोत्तरी कवयित्रींनी घेतलेली आहे. त्यांच्या कवितेतील आशयविश्व काही महत्वाच्या मुद्द्यांच्या आधारे अभ्यासता येईल.

आत्मशोध आणि आत्मभान - साठोत्तरी मराठी कवितेमधून स्त्री आपल्या स्वातंत्र्याबद्दल, इच्छा-आकांक्षाबद्दल अधिक अंतर्मुख झालेली दिसते. पुरुषी समाजव्यवस्थेवर हल्ला करताना कवयित्रींच्या भावना अधिक दाहकता, स्पष्टता, निर्भिडता, आक्रमकता, प्रतिकार, बंडखोरपणा, संघर्षाची धार घेऊन व्यक्त होतात. उदाहरण म्हणून काही कविता पाहू.

सौम्य रूप सोडून दे
दुर्गा आता होऊन ये

उचल खडग उचल भाला
 होऊन ये तळपती ज्वाला (अश्विनी धोंगडे, अपौरुषेय, पृ. ३६)
 स्वतःच्या श्रमाने कमावलेला पगार
 तोही हातात द्यायचा पुरुषाच्या निमूटपणे
 हे आर्थिक स्वातंत्र्य
 आणि अनेक स्त्रिया अनुभवपणे - ही पुरुषाची प्रतिष्ठा”
 (रजनी परुळेकर, काही दीर्घ कविता पृ. ५८)

नाही तर - आम्हालाही लिहाव्या लागतील
 हिरव्या गवतावर लाल घोषणा
 पेटावे लागेल होऊन वणवा
 सा-या आसमताला गवसणी घालून
 तू तुझा दीनदयाळाचा किताब
 परत कर. अन खुशाल होऊ दे कुरुक्षेत्र
 या भूमीचे” (ज्योती लांजेवार, दिशा, पृ. ७)

स्त्रीला स्वतःच्या अस्तित्वाची झालेली जाणीव व निर्माण झालेले आत्मभान यामुळे स्त्रीच्या मानसिकतेत, वर्तनात व लेखनात झालेला कायाकल्प १९६० नंतरच्या कवितेत पाहावयास मिळतो.

व्यथा वेदनांचे प्रभावी चित्रण - स्त्रीची असुरक्षितता, अगतिकता, स्त्री म्हणून वाटयाला येणारे भोग साठोत्तरी मराठी कवयित्रींच्या कवितेतून स्पष्टपणे व्यक्त झालेले आहेत. स्त्रीच्या मनात सदैव असुरक्षितता कशी असते, हे स्पष्ट करताना कविता महाजन लिहितात,

दुपारी वाजणा-या दाराच्या बेलला,
 रात्रीच्या फोनला, न वाचलेल्या तारेला,
 बाई घाबरते सुंदर दिसण्याला,
 बाजूनं जाणा-या कोणत्याही पुरुषाला
 सासूला, नव-याला, मुलाला,”

(धुळीचा आवाज, पृ. ७१)

आजही स्त्री मुक्तपणे, निर्भयपणे जगू शकत नाही. तिच्या मनात सदैव कोणती ना कोणती भीती दाटून आहे. असुरक्षिततेचे वलय तिच्या भोवती कसे व्यापले आहे. याचे हे वास्तव चित्रण आहे. स्त्रीला जीवन जगताना पावलो-पावली दुःखाला कसे सामोरे जावे लागते याविषयी अश्विनी धोंगडे लिहितात,

कुणी फिरवतंय तिला गरगर
 नजरेच्या जबर धाकावर
 टिचभर हुंडयासाठी कुणी
 अग्नी ठेवलाय तिच्या पदरावर
 कुणी कातरलेत तिचे पंख
 शरीराच्या मोबदल्यात
 कुणी कैचीत पकडलय तिला
 परंपरेच्या आडरानात
 कुणी शोषलय तिचं रक्त”

(स्त्रीसूक्त पृ. ७)

स्त्रीची अगतिकता, पिळवणूक याविषयी साठोत्तर कवयित्रींनी सजगतेने लिखाण केलेले आहे. प्रौढ कुमारिकांचे प्रश्न, विवाहित स्त्रियांचा कोंडमारा, सवत असल्याचे दुःख, परित्यक्तेचे

आयुष्य, जाचक रुढी प्रथांमुळे स्त्रीला सोसाव्या लागणा-या व्यथा स्त्रीजीवनास शाप असणारे वैधव्य याविषयी स्त्रीयांनी लिहिलेले काव्य अतिशय प्रभावी आहे.

- **प्रेमभावनेचे धिटाईने चित्रण-** १९६० नंतरच्या कवयित्री आपल्या मनातील प्रीतीभावना मोकळेपणे, धिटाईने लिहितात. अनुराधा पोतदार, सुहासिनी इर्लेकर, सुशीला पगारिया, अंजली ठकार, प्रभा गणोरकर, रजनी परुळेकर, अनुराधा पाटील, मलिका अमर शेख, नीरजा, अरुणा देरे, प्रज्ञा लोखंडे, यांनी प्रेमकविता लिहिलेल्या आहेत. यामध्ये सफल/ विफल प्रेमानुभव, प्रेमातील उत्कट क्षण, विरहाची व्याकुळता, प्रीतीतील निराशा, मनास येणारे एकाकीपण, अबोला, रुसवा, कलह, मिलनाची ओढ प्रणयाची हूरहूर अशा विविध भावभावना व्यक्त झाल्या आहेत. प्रेमातील त्यागाला कवयित्रींनी अधिक महत्व दिले आहे. आसावरी काकडे यांची समंजस प्रेमाबद्दलची ही कविता पहा:

दुःख देतं, ते प्रेम नव्हे
हक्क सांगतं, ते प्रेम नव्हे
प्रेम म्हणजे समजून घेणे
न सांगता
प्रेम म्हणजे ममत्व सोडणं
न सांगता” (आरसा, पृ. २४)

प्रेमासाठी झुरणारी, पारंपरिक चौकटीत हळूवार प्रीतीभावना उलगडत जाणारी कविता जशी कवयित्रींनी लिहिली तशीच प्रेमाची तीव्र ओढही व्यक्त केली. नीरजा आपल्या कवितेत लिहितात,

तुझ्या ओठांच्या पाकळ्या
जेव्हा दरवळल्या
माझ्या अंगागातून
तेव्हा माझ्या प्रत्येक श्वासाने
गायली अगणित गाणी
तुझ्या नावाची (वेणा, पृ. ७०)

प्रेमभंग, प्रेमात झालेली फसवणूक, या विषयीही कवयित्रींनी तटस्थतेने चिंतन केले आहे.

- **नाते संबंधाचे चित्रण :-** साठोत्तरी मराठी कवयित्रींनी विविध नातेसंबंधाचे चित्रण कवितेतून केले आहे. पती -पत्नी, प्रियकर- प्रेयसी, आई- मुलगी, मित्र- मैत्रीण, कुटुंबातील नातेसंबंध, निसर्गाशी असणारे नाते, समाजाशी असणारे नाते, नात्यातील संपत चाललेला ओलावा, स्वार्थी व बेगडी नाती याविषयीचे मार्मीक चित्रण केले आहे.

मातृत्वाची भावना, मुलीवरील निर्वाज्य प्रेम याचे वर्णन करताना माहेरी आलेल्या मुलीचे कौतुक करणारी आई सुहासिनी इर्लेकर यांच्या कवितेत दिसते.

फार दिवसांनी आली
आली घेऊन शिसार
भातावर तुपाची गं
वाढ जरा मोठी धार” (तृप्ती, पृ. ६१)

सासरी नांदणारी मुलगी व आईचे नाते, मुलाची आईस असणारी ओढ, वेश्या आईची व्यथा, स्वार्थी मुलांना आई जवळ नकोशी वाटणे, अपत्याच्या मृत्यूचे दुःख, नात्यातील फोलपण, नात्यातील ताण-तणाव, घुसमट याचे वर्णन कवितामधून आलेले आहे.

- **समाजवास्तव** - १९६० नंतरची स्त्रियांची कविता केवळ स्त्रीजीवन व कुटुंब यामध्ये मर्यादित न राहता ती सामाजिक भानही जोपासताना दिसते. समकालीन समाजातील वास्तवता या कवितेमध्ये पाहवयास मिळते. शहरातील बदलती मानसिकता, शेतकऱ्यांचे प्रश्न, गरिबी, भ्रष्टाचार, असुरक्षितता, चंगळवाद, यांत्रिकीकरण, जागतिकीकरण यावर ही कविता प्रकाश टाकते. मलिका अमर शेख शहरातील वातावरणाविषयी लिहितात,

शहरात आजकाल वसती करत नाहीत स्वप्न

तलवार बिलवार नसेल

दंगाधोपा नसेल

हाणामारी राजकारण्याची नसेल

तर करमत नाय इथल्या लोकांना (माणूसपणाचं भिंग बदलल्यावर पृ.६०)

तर जागतिकीकरणाने बदललेल्या जीवनशैली बदल अश्विनी धोंगडे लिहितात,

सोफा सेट

डिनर सेट

प्लॉट बुकिंग

प्लॉट बुकिंग

स्कुटर मोटार

जुनी घा

नवीन घ्या

(बाई डॉट कॉम, पृ.२७)

समाजात भौतिक सुविधांना आलेले महत्व, वाढता चंगळवाद यावर कवयित्रीने भाष्य केले आहे. देशातल्या शेतकऱ्यांच्या दयनीय अवस्थेबद्दल सिसिलिया कार्वालो लिहितात,

मी

प्रयत्न करते

रोज नव्या झाडावर लोंबकळणारी

(कर्जात बुडालेल्या)

शेतकऱ्याची हाडे

दृष्टीआड करण्याचा

मी घालतेय साकडं

धोंडीलाही शरण न येणाऱ्या देवाला” (ब्रम्हसोपान पृ.१९)

शेतकऱ्यांच्या आत्महत्यांविषयी कवयित्री चिंतन करते. समाजातील अंधाधुंदी, अन्याय, विषमता याविषयीही १९६० नंतरच्या कवयित्री जाणीवपूर्वक लिहितात.

- **स्त्रीचे वेगळे भावविश्व** :- स्त्री म्हणून येणारे वेगळे अनुभव, शरीर व मनाच्या विशिष्ट अवस्थांचे चित्रणही कवयित्री निसंकोचपणे करतात. ऋतुप्राप्ती, गर्भारपण, प्रसववेदना, बाळंतपण, यांचे वर्णन करत असतानाच स्त्रीच्या शरीराकडे पाहण्याचा समाजाचा दृष्टिकोनही स्पष्ट होतो. या दृष्टीने अश्विनी धोंगडे यांची कविता महत्वपूर्ण ठरते.

जोंधळयातून फुटावी लाही

तशी वयात येते बाई

कविसंमेलनात तो गात होता

श्रोते हसून दाद देत होते

तुझ्या डोळयातले पेटते अंगार

मला मनोमन सुखातील होते

(अपौरुषेय , पृ.३८)

मुलगी वयात येते पण तिच्या मनात समाजातील आपल्या असुरक्षितेविषयीची भीतीही दाटते या विषयी नीरजा लिहितात,

ती वयात येते तेव्हा
पांढ-या शुभ्र पातळावर
लाल किनार पेटून उठते
अन्
आभाळ तुडूंब भरते
काळया कुट्ट सावल्यांनी
गिधडांच्या” (वेणा, पृ११७)

स्त्रीचे म्हणून असणारे विशिष्ट भावविश्व, तिच्या मनाची स्पंदने १९६० नंतरच्या कवितेमध्ये ठळकपणे उमटलेली आहेत. नोकरी करणा-या स्त्रियांचे प्रश्नही कवयित्रींनी मांडले आहेत.

१९६० नंतरच्या कवयित्रींच्या कवितेची वैशिष्ट्ये :-

- स्त्री म्हणून दुय्यम स्थानावर न राहता व्यक्ती म्हणून अस्तित्व सिध्द करण्याची जाणीव या कवितेत आहे.
- पारंपरिक रुढी, प्रथांना नकार देऊन जाचक चौकटी मोडण्याचे धाडस या कवितेतून दिसून येते.
- स्वातंत्र्यपूर्व काळापेक्षा साठोत्तर कालखंडात स्त्रियांनी विपुल प्रमाणात काव्यलेखन केले ते गुणात्मकही आहे. विषयाचे वैविध्य व अनुभवविश्वाची व्यापकता त्यामध्ये आलेली आहे.
- प्रेमकवितांचे प्रमाण या कवितेत अधिक आहे. प्रणयाच्या व प्रीतीच्या विविध छटांचे धिटाईने चित्रण झाले आहे.
- या कालखंडातील कवयित्रींच्या कवितेत आत्मभान आहे. अन्यायविरुद्ध प्रतिकार व बंडाची तयारी आहे.
- स्त्रीवादी विचारांनी भारलेली ही कविता आहे.
- विविध नातेसंबंधाकडे स्त्री स्वतःच्या दृष्टिकोनातून पाहते. नात्यातील बंध व ताण-तणाव तटस्थतेने मांडते.
- स्त्री जीवनाच्या व्यथा-वेदनांची मांडणी या कवितेतून प्रभावीपणे झाली आहे.
- महानगराच्या मर्यादा, जागतिकीकरण, चंगळवादी प्रवृत्ती यावर ही कविता प्रकाश टाकते. केवळ व्यक्तिनिष्ठ न राहता ही कविता समाजनिष्ठ बनली आहे.
- मर्यादा
- प्रतिमा, प्रतीके, आकृतीबंध, छंद, अभिव्यक्ती या बाबतीत नवनिर्मितीचा विचार केला तर काही निवडक कवयित्री वगळता फारशी व्याप्ती आढळत नाही.
- अन्यायाला वाचा फोडण्याची भाषा त्याच त्या आवर्तात फिरल्याने काही वेळा ही कविता एकसुरी वाटते.
- या कालखंडातील ग्रामीण कवयित्रींच्या सकस कवितांची संख्या खूपच अल्प वाटते.
- समारोप -
मराठी कवयित्रींच्या कवितेची पाऊलवाट हमरस्ता करण्यासाठी १९६० नंतरच्या कवयित्रींचे योगदान अतिशय महत्वपूर्ण आहे. मानवी जीवनाकडे पाहण्याचे डोळसपण या कवितेतून मिळते. ही कविता स्त्रीला निर्भय बनवणारी कविता आहे. व्यापक अनुभवविश्व, अभिव्यक्तीतील सकसता,

वैचारिक चिंतनशीलता स्वभान जागृत करण्यासाठी लागणारे आत्मचिंतन, व्यक्त होण्याचे धाडस, समाजभान, नाट्यांचा अन्वयार्थ लावण्याचा प्रयत्न, स्त्रीजीवनाकडे तटस्थतेने पाहण्यासाठी आलेले प्रगल्भत्व हे या कवितेचे सामर्थ्य आहे. एकविसाव्या शतकात काव्यलेखन करणाऱ्या कवयित्रींसाठी ही कविता मार्गदर्शक आहे. १९६० नंतरच्या कवयित्रींच्या कवितेने मराठी कवितेचे दालन समृद्ध केले आहे.

● **संदर्भ ग्रंथ:-**

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- ३) ठाकूर रवींद्र : 'प्रवाह आणि प्रतिक्रिया', स्वरूप प्रकाशन, औरंगाबाद, १९९९
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- ५) धोंगडे अश्विनी : 'स्त्रीसूक्त', श्रीविद्याप्रकाशन, पुणे, प्रथमावृत्ती १९८८
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- ८) लोखंडे प्रज्ञा: 'अंतःस्थ', मानसन्मान प्रकाशन, पुणे, १९९३
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73 वी घटनादुरुस्ती आणि महिला सक्षमीकरण

– जे.एम. फुलारी

श्री कुमारस्वामी महाविद्यालय, औसा

ऐतिहासिक पार्श्वभूमी :-

प्राचीन काळापासून राज्याच्या शासनव्यवस्थेत ग्रामसभेला फार महत्वाचे स्थान असल्याचे दिसून येते त्याच बरोबर पूर्वी नगरांची संख्या अगदी कमी असून बहुतेक सर्व लोक ग्राम निवासीच होते. दळणवळणाची साधनेही त्याकाळी सुधारीत नव्हती. त्यामुळे प्रत्येक ग्रामाची वेगळी, स्वयंपूर्ण शासन व्यवस्था असे ग्रामाच्या प्रमुखाला ग्रामणी हे नाव होते, तो ग्रामसभेच्या विचाराने गावाचा कारभार चालत असे. गावातील सर्व सदग्रहस्थ ग्रामसभेचे सदस्य असतत्र ग्रामसभेची कार्यकारी समिती म्हणजेच ग्रामपंचायत ही गावाचा कारभार पाहत असे. मध्यभारतात तिला 'पंचमंडली' व बिहारमध्ये 'ग्रामजनपद' म्हणत. या समितीत पाच सभासद असल्यामुळे तिला ग्रामपंचायत हे नाव मिळाले. ग्रामसभेची सर्व जबाबदारी ग्रामसभा व ग्रामपंचायत यांच्यावर असे. केंद्रीय शासनाधिकारी ग्रामशासन संस्थेवर नियंत्रण ठेवीत पण ग्रामसभेला विस्तृत अधिकार दिलेले असत. ग्रामाचे रक्षण, राज्यकराची वसुली, स्वतःचे कर बसवणे, ग्रामस्थांची भांडणे मिटवणे, सार्वजनिक हिताच्या योजना हाती घेउन त्या पार पाडणे, दुष्काळ व इतर संकटांचे निवारण करणे, पाठशाला, अनाथालये इ. स्थापन करणे या अनुषंगाने ग्रामसभा विविध कार्य पार पाडत असल्याचे दिसून येते. तसेच ग्रामस्थांची भौतिक, नैतिक, आर्थिक व धार्मिक उन्नती यांचे श्रेय प्रामुख्याने ग्रामसभेला जाते.

73 वी घटनादुरुस्ती 1993

73rd Constitutional Amendment 1993.

1950 पासून आजपर्यंत भारतीय राज्यघटनेत उनेक वेळेस दुरुस्त्या करण्यात आल्या परंतु 1993 साली केलेली 73 वी घटना दुरुस्ती ही विशेष लक्षवेधून घेणारी घटनादुरुस्ती आहे. अनेकांनी तर या घटनादुरुस्तीस दुसरे स्वातंत्र्यम्हणून संबोधले आहे. तसेच ग्रामीण भागात सत्तेचे विकेंद्रीकरण करण्यासाठी, पंचायतराज्य व्यवस्थेला घटनात्मक दर्जा देण्यासाठी तत्कालीन पंतप्रधान पी.व्ही. नरसिंहराव सरकारने 22 डिसेंबर 1992 रोजी राज्यसभेने या विधेयकास मान्यता दिली. 20 एप्रिल 1993 रोजी राष्ट्रपतीच्या संमतीनंतर पहिल्यांदा पंचायतराज व्यवस्थेस घटनात्मक दर्जा मिळाला. संविधानातील कलम 243 मध्ये पंचायतराज व्यवस्थेविषयी तरतूद करण्यात आली व संविधानातील 11 वे परिशिष्ट समाविष्ट करून पंचायती संस्थांचे कामकाजाचे विषय निश्चित करण्यात आले.

73 व्या घटनादुरुस्तीने घटनेत समाविष्ट केलेल्या तरतूदी :

1. कलम 243 :जिल्हा, ग्रामसभा, पंचायत व्यवस्थेसंबंधी तरतूदी.
2. कलम 243 A:राज्यविधीमंडळाने ग्रामसभेची कार्ये
3. कलम 243 B :पंचायतराज व्यवस्थेची त्रिस्तरीय यंत्रणा.
4. कलम 243 C : पंचायतराज संस्थांची रचना
5. कलम 243 D : पंचायतराज संस्थांच्या सदस्यासाठीची आरक्षण पद्धत
6. कलम 243 E : पंचायतराज संस्थांचा कार्यकाल
7. कलम 243 F : पंचायतराज संस्थामधील सदस्याच्या अपात्रतेच्या तरतूदी
8. कलम 243 G : पंचायतराज संस्थांचे अधिकार व जबाबदा-या
9. कलम 243 H : पंचायतराज संस्थांना कर व अनुदानाबाबत राज्य शासनाने निर्णय घेणे

- 10.कलम 243 **I** : राज्यस्तरावर राज्य वित्त आयोग
- 11.कलम 243 **J** : पंचायतराज संस्थांचे हिशोब व लेखापरीक्षण करण्याच्या तरतूदी
- 12.कलम 243 **K** : पंचायतीच्या निवडणुका घेण्यासाठी राज्य निवडणूका आयोग
- 13.कलम 243 **L** : केंद्रशासित प्रदेशातील पंचायतराजसंबंधी तरतूदी
- 14.कलम 243 **M** : विशिष्ट प्रदेशांना ही घटनादुरुस्ती लागू न करणे
- 15.कलम 243 **N** : घटनादुरुस्तीच्या वेळी कार्यरत असलेला पंचायती कार्यकाळ संपेपर्यंत चालू राहणे बाबत.
- 16.कलम 243 **O** : पंचायतराज संस्थांच्या निवडणुकीबाबत न्यायालयाच्या हस्तक्षेपास मुभा असणे.

विषयसूची

भारतीय राज्यघटनेत 11 वी अनुसूची समाविष्ट केली असून त्यात पंचायतीकडे सोपविलेल्या 29 विषयांची यादी दिली आहे ते विषय पुढीलप्रमाणे :

1. कृषि
2. भू-विकास, जमीन सुधारणांची अंमलबजावणी, मृदासंधरण व जमिनीचे एकत्रीकरण
3. पाण्याचे व्यवस्थापन, छोटे पाटबंधारे व पाणलोट विकास
4. पशुसंवर्धन, दुग्धविकास व कुकुटपालन
5. मच्छिमारी व मत्स्य संवर्धन
6. सामाजिक वनीकरण व वनशेती
7. जंगलातील किरकोळ उत्पन्न
8. अन्नधान्य प्रक्रिया उद्योगावरील लघुउद्योग
9. खादी उद्योग, कुटीरउद्योग व ग्रामोद्योग
10. ग्रामीण गृहबांधणी
11. पिण्याचे पाणी
12. इंधन व चारा
13. रस्ते, नाल्या, पूल, तळी
14. ग्रामीण विद्युतीकरण व वीजेचे वितरण
15. अपारंपारिक उर्जा साधने
16. दारिद्र्य निर्मूलन कार्यक्रम
17. प्राथमिक व इतर शाळासह शिक्षण
18. व्यावसायिक व तांत्रिक शिक्षण
19. प्रौढ शिक्षण व अनौपचारिक शिक्षण
20. ग्रंथालये व वाचनालये
21. सांस्कृतिक कार्यक्रम
22. बाजार व जत्रा
23. प्राथमिक आरोग्याकडे स्वच्छता
24. कुटुंब कल्याण कार्यक्रम
25. महिला व बालविकास
26. समाजकल्याण
27. व अनु.जाती जमाती कल्याण
28. सार्वजनिक वितरण व्यवस्था
29. समाजाचे मौल्यवान वस्तुची निगरानी

७३ व्या घटनादुरुस्तीचा उद्देश Aims of 73rd constitutional Amendment

1. पंचायतराज संस्थांना घटनात्मक वैधानिक आधार प्राप्त करून देणे.
2. अनुसूचित जाती, जमाती महिला व इतर मागासवर्गीयांना पंचायत संस्थेमध्ये पुरेसे प्रतिनिधित्व मिळवून देणे.
3. देशातील पंचायतराज संस्थांमधील विविधता काही प्रमाणात कमी करून त्यांच्यात एकसुत्रता निर्माण करणे.
4. लोकशाही नियोजनाचा लाभ सर्वसामान्य ग्रामीण जनतेपर्यंत पोहचवणे.
5. विकास योजनांचा निधी मुख्य लाभार्थीपर्यंत पोहचविणे.
6. पंचायतराज संस्थामध्ये अनियमितपणे होणाऱ्या निवडणुका टाळणे.
7. अनुसूचित जाती, जमाती व महिलांना आरक्षण देउन घटनात्मक संरक्षण देणे.
8. पंचायतराजच्या तिन्ही स्तरावर प्रत्यक्ष मतदान पध्दती लागू करणे.
9. पंचायतराज संस्थेचे राजकीय प्रमुख, प्रशासकीय अधिकारी यांच्यात सामंजस्य व सहकार्याचा दृष्टीकोन निर्माण करणे.

73 व्या घटनादुरुस्तीचे परिणाम :

73 व्या घटनादुरुस्तीने पंचायतराज व्यवस्थेमध्ये अमुलाग्र बदल घडून आलेले आहेत. पंचायतराज व्यवस्थेमध्ये अनेक सुधारणा घडून आलेल्या आहेत. प्रामुख्याने खालील मुद्द्यांच्या संदर्भात 73 व्या घटनादुरुस्तीचा परिणाम खालील प्रमाणे दिसून येतो.

1. घटनात्मक स्थान : पंचायतराज व्यवस्थेला प्राप्त झालेल्या घटनात्मक दर्जामुळे पंचायतराज ख-या अर्थाने विकासाचा प्राथमिक स्त्रोत म्हणून मान्यता पावलेला आहे. लोकशाही विकेंद्रीकरणामुळे राज्यघटनेने पंचायतराजचा प्राधान्यक्रम मान्य केल्यामुळे पंचायतराज व्यवस्थेला विशिष्ट स्थान व दर्जा मिळालेला आहे.
2. कार्याचे विकेंद्रीकरण : 73 व्या घटनादुरुस्तीने पंचायतराज व्यवस्थेकडे महत्वाच्या दोन कार्याची जबाबदारी सोपविलेली आहे. उदा. कृषी सिंचन, दळणवळण, बांधकाम, दुग्धव्यवसाय, पशुपालन इ. त्यामुळे या कार्यासंदर्भातील स्थानिक पूर्तता स्थानिक स्तरावरूनच केला जाऊ लागला. पंचायतराज व राज्यशासन यांच्यात कार्याचे स्पष्ट विभाजन झालेले आहे.
3. त्रिस्तरीय प्रक्रिया : राज्यघटनेतील तरतूदीनुसार जिल्हा परिषद, पंचायत समिती, ग्रामपंचायत अशी त्रिस्तरीय रचना करण्यात आलेली आहे. तिन्ही स्तराच्या अधिकार आणि जबाबदारीतील विभाजना बरोबरच त्यात स्पष्ट देखील झालेली आहे.
4. ग्रामसभेचा : 73 व्या घटनादुरुस्तीने ग्रामपंचायतीवर ग्रामसभेचे नियंत्रण प्रस्थापित केलेले आहे. गावातील कारभार थेट नागरिकांचे नियंत्रण ग्रामसभेच्या माध्यमातून प्रस्थापित केलेले असल्यामुळे ग्रामपंचायतीमध्ये पूर्वीपेक्षा अधिक पारदर्शकता व उत्तरदायित्व निर्माण झाले आहे.
5. ग्रामसभा विषयी : 73 व्या घटनादुरुस्तीने ग्रामसभेला ग्रामपंचायतीवर नियंत्रण ठेवण्याचे सर्व अधिकार ग्रामसभेला दिलेले आहेत.
6. निवडणूकांतील शिस्तबध्दपणा : 73 व्या घटनादुरुस्तीने ग्रामीण प्रशासनाच्या निवडणूकांमध्ये नियमितपणा आणलेला आहे.
7. आरक्षणाची तरतुद : स्थानिक ग्रामीण प्रशासन ही लोकशाहीच राजकीय पालशाळा आहे असे म्हटले जाते. त्यानुसार ग्रामीण स्थानिक प्रशासनात सर्व स्तरांना लोकशाहीच्या समान प्रवाहात आणण्याचे धोरण आरक्षण व्यवस्थेच्या माध्यमातून शक्य झाले आहे.
8. राजकीय समानता : 73 व्या घटनादुरुस्तीने समाजातील दुर्बल घटकांना राजकीय प्रक्रियेमध्ये समाविष्ट करून घेतलेले आहे.

9. वित्तीय व्यवस्था :73 व्या घटनादुरुस्तीने ग्रामीण प्रशासनाने वित्तीय व्यवस्थेवर राज्य वित्त आयोगाचे नियंत्रण प्रस्थापित केलेले आहे.

73 व्या घटनादुरुस्तीने ग्रामीण प्रशासनात जे जे बदल केलेले आहेत त्या बदलाच्या आधारे प्रत्येक घटकराज्याच्या स्तरावर स्वतंत्र राज्यकायदा पारीत करण्याची तरतूद करण्यात आलेली आहे. विकासाच्या प्रवाहातील ग्रामस्तर शेवटचा असला तरी विकासाची सुरुवात मात्र खऱ्या अर्थाने ग्रामस्तरापासूनच होते.

स्थानिक स्वराज्य संस्थेतील महिलांची भूमिका :-

भारताचे माजी राष्ट्रपती डॉ.ए.पी.जे.अब्दुल कलाम यांनी एका लहानशा मुलीला प्रश्न विचारला, बाळ तुला भविष्यात सर्वात अधिक कोणती गोष्ट आवडेल. तर त्या छोट्या मुलीने त्यांना अतिशय समर्पकपणे उत्तर दिले. "मला विकसित देश म्हणून नावारुपाला आलेल्या भारतात रहायला आवडेल."

या छोट्याशा मुलीच्या अपेक्षाप्रमाणे आपल्या राष्ट्रला विकसित देश म्हणून नावारुपाला आणावयाचे असेल तर स्त्रियांच्या सर्वांगीण विकासाला पाहिजे. विशेषतः स्त्रिया सशक्त होतील. आधुनिक काळामध्ये पहिल्या दिड दशकापेक्षा निर्णय प्रक्रियेमध्ये, ठामपणामध्ये खुप मोठ्या प्रमाणात बदल घडून आल्याचे निदर्शनास येत आहे. हे काही विशिष्ट सर्वेक्षणातून सिध्द झाले आहे.

1) महिलांनी राजकारणात नेतृत्व स्वीकारल्यामुळे महिलांचे स्थान, सन्मान आणि महत्व वाढत आहे.
2) काही भागात पुरुष वर्गानेही महिलांची योग्यता दक्षता, अनुभव मान्य केले आहेत. प्रशासकीय महिला सहभागामुळे मुलीचे शिक्षण, महिलांचा विकास आणि स्त्री-पुरुष समानता अशा प्रगतीशील विचारांचे समर्थन केले आहे.

3) स्थानिक स्वराज्य संस्थेतील महिलांच्या सक्रिय सहभागामुळे पूर्वकडील राज्यामध्ये आणि तमिळनाडू राज्यामध्ये आशादायी परिवर्तन झाल्याचे आढळून येत आहे. जसे तमिळनाडूमधील सेलम जिल्ह्यामध्ये हुंडाबळी, बालविवाह तसेच गुन्हेगारीत मोठ्या प्रमाणात नियंत्रण प्रस्थापित होऊ लागले आहे. केवळ स्थानिक प्रशासनातील महिला सदस्य व सरपंचाच्या प्रयत्नानेच फळ आहे.

4) निरक्षरता, बेरोजगारी, गरिबी व इतर ज्वलंत समास्यांच्या निराकरणामध्ये अशा स्थानिक स्वराज्य संस्थेची भूमिका प्रभावी राहिली आहे, जिथे महिला नेतृत्व व प्रतिनिधित्व अधिक सशक्त आहे.

5) ग्रामीण स्तरावरील महिला व बालकांची दशा सुधारण्यासाठी आणि त्यांच्या विकासासाठी तसेच नियोजित कार्यक्रम यशस्वीतेसाठी महिला प्रतिनिधी अधिक प्रयत्न करत आहेत.

6) महिला नेतृत्वाच्या सर्वेक्षणातून असेही आढळून आले आहे की, महिला प्रतिनिधी या स्थानिक स्वराज्य संस्थांचे वार्षिक अंदाजपत्रक बनविण्यामध्ये आपल्या कौशल्याचा व अनुभवाचा परिचय देवून भूमिका कनखरपणे निभाऊ लागली आहे.

7) सत्ता स्थानामध्ये महिलांचा सहभाग सुनिश्चित झाल्यामुळे स्थानिक प्रशासनामध्ये परिवर्तन घडून येत आहे.

8) ग्रामीण विकासाशी संबंधित योजनांच्या संचलनामध्ये महिलांचा सहभाग वाढल्यामुळे गावातील विकास व परिवर्तनाचा मार्ग सुलभ झाला आहे.

9) समाजामध्ये प्राचीन काळापासून व्याप्त असणाऱ्या अंधश्रद्धा, रुढी, प्रथा, परंपरा, जातियता, धर्माधता, पर्दापध्दती आणि भ्रष्टाचार इ. समस्या निवारणामध्ये महिला नेतृत्वाची योगदान महत्वपूर्ण ठरत असल्याचे दिसून येत आहे.

10) खाद्य संरक्षण, उर्जा संरक्षण, पर्यावरण संरक्षण आणि नैसर्गिक साधनसंपत्तीच्या व्यवस्थापनामध्ये देखिल महिला प्रतिनिधी सक्रिय सहभाग घेऊन आपली भूमिका सक्षमपणे वठवित आहेत.

सारांश :-

73 व 74 व्या घटनादुरुस्तीमुळे पंचायतराज व नागरी संस्थामध्ये अमूलाग्र बदल होवून स्त्रीया या सुध्दा पुरुषांच्या बरोबरीने प्रशासकीय व राजकीय क्षेत्रामध्ये प्रवेश करुन स्त्री शक्ती सक्षम बनली आहे. या शक्तीच्या कौशल्य दृष्टिकोन, काटकसरीपणा प्रामाणिकपणा, श्रध्दा, कामावरील निष्ठ इ. गुणांमुळे प्रशासन पारदर्शी होण्यास देखिल मदत आहे.

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भारतीय समाजातील स्त्री-पुरुष विषमता

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समाजशास्त्र विभाग.

प्रस्तावना :-

भारतीय समाज हा पुरुषप्रधान समाज आहे. या देशातील पुरुषप्रधान समाजात पुरुष श्रेष्ठ तर स्त्री कनिष्ठ मानली जाते. स्त्री-पुरुष विषमता हि स्त्रियांच्या अनेक समस्यांना कारणीभूत आहे. भारतात प्राचीन काळापासून स्त्री-पुरुष विषमता आहे. वेदकाळाच्याही अगोदर सिंधू संस्कृती भारतात होती. सिंधू संस्कृती ही मातृसत्ताक होती. स्त्रीला त्याकाळात शक्तीमान, बुद्धीमान, सुखसमृद्धी व संपत्तीचे प्रतिक मानण्यात येत असे. आर्य भारतात आले त्यांनी मातृसत्ताक कुटुंब पध्दती नष्ट करून पितृसत्ताक कुटुंब पध्दती रुढ केली. पुरुषप्रधान समाजव्यवस्थेत स्त्रियांना अनेक बंधने घालण्यात आली. तिला शिक्षणापासून वंचित करण्यात आले, बहुपत्नी पध्दत रुढ करण्यात आली, पतीवृत्तेच्या खोट्या कल्पना निर्माण केल्या, पावित्र्याचे अवाजवी महत्व वाढविण्यात आले पती परमेश्वर ही संकल्पना रुढ केली. पुढे बालविवाह, विधवापुनर्विवाहास बंदी, सति पध्दत, केशवपन पध्दत यासारख्या अनिष्ट प्रथा निर्माण करून स्त्रीला गुलाम बनविले. समाजात स्त्री-पुरुष दोघेही तेवढेच महत्वाचे असतांना पुरुष श्रेष्ठ व स्त्री कनिष्ठ अशी स्त्री-पुरुष विषमता निर्माण करण्यात आली. पारंपारिक भारतीय समाजात स्त्रीला उपभोगाची वस्तू मानण्यात आले. भोगाच्या नियमानुसार भोग घेणारा श्रेष्ठ असतो. पुरुष हा भोग घेणारा आहे तर स्त्री ही भोग देणारी असल्याने तीला निम्न मानण्यात आले. मनुस्मृतीने स्त्रियांना अनेक बंधनात अडकवले मनु म्हणतो की स्त्री ही स्वातंत्र्याला कधी लायक नसते त्यामुळे कुटुंबातील पुरुषांनी स्त्रियांना रात्रंदिवस आपल्यावर अवलंबून ठेवावे. त्यांच्यावर कायम कोणाचे ना कोणाचे तरी बंधन असावे. स्त्री ही पापाचे द्वार आहे. मनु स्त्रियांना विवेकहीन, नितिमूल्य नसलेली, भावना व मन नसलेली गुलाम व शूद्र मानतो. म्हणून भारतात स्त्री-पुरुष विषमता अन्यायी मनुस्मृती कारणीभूत ठरली. भारतात पितृसत्ताक कुटुंबपध्दती असल्यामुळे कुटुंबातील सर्व अधिकार पुरुषालाच असतात. घरातील सर्व निर्णय पुरुष घेतात. भारतातील धर्म, रुढी, प्रथा, परंपरा या मुल्ल्यांना महत्व देणाऱ्या आहेत. मुलगा वंशाचा दिवा मानला जातो म्हणून मुलगा जन्मास आला तर आनंद होतो व मुलगी जन्मली तर नातेवाईक व आई-वडिलांना सुद्धा दुःख होते. हिंदू धर्मानुसार पितृऋण फेडण्यासाठी मुलगा हवा म्हणून पुत्रमेष्टी यज्ञ केला जात होता. अष्टपुत्र सौभाग्यवतीभव असा उल्लेख धर्मशास्त्रात अनेक ठिकाणी सापडतो. आजही असाच अशिर्वाद देण्याची प्रथा आहे. पतीदेव, पतीपरमेश्वर, नवरदेव, पुत्र वंशाचा दिवा, या संकल्पना पुरुषांना श्रेष्ठ तर स्त्रियांना कनिष्ठ मानणाऱ्या आहेत. १५ ऑगस्ट १९४७ ला सत्ता हस्तांतरण झाले, २६ जानेवारी १९५० ला भारतात संविधान आले. भारतीय राज्यघटनेने स्त्री-पुरुष समतेचे तत्व स्विकारले स्त्री-पुरुष भेद नष्ट करून समता प्रस्थापित करण्यासाठी स्त्रियांना अनेक अधिकार देण्यात आले तरी आजही भारतात स्त्री-पुरुष विषमता हे कोणीही नाकारू शकत नाही.

उद्देश :-

पितृसत्ताक कुटुंबपध्दती व स्त्री-पुरुष विषमता यातील संबंध अभ्यासणे.

वर्णव्यवस्था व जातीव्यवस्था स्त्री-पुरुष विषमतेला कारणीभूत आहेत का याचा शोध घेणे.

गृहितकृत्ये -

भारतातील पितृसत्ताक कुटुंबपध्दतीमुळे स्त्री पुरुषापेक्षा कनिष्ठ ठरली.

वर्णव्यवस्था व जातीव्यवस्थेने स्त्रियांना कनिष्ठ ठरविले.

तथ्य संकलन पध्दती — प्रस्तुत शोध निबंधात तथ्य संकलनाच्या द्वितीय साधनांचा वापर करण्यात आला आहे. पुस्तके, ग्रंथ, मासिक, नियतकालीके इ. द्वितीय साहित्यांचा वापर करण्यात आला आहे.

भारतीय समाजातील स्त्री—पुरुष विषमतेची कारणे — भारतीय समाजात स्त्री—पुरुष भेदभाव केला जातो. या भेदभावामध्ये पुरुष श्रेष्ठ आहे तर स्त्री कनिष्ठ आहे. स्त्री—पुरुष भेद—भावाचे कारणे पुढील प्रमाणे.

पितृसत्ताक पध्दती :—सिंधू संस्कृती मध्ये भारतात मातृसत्ताक पध्दती होती आर्यांमध्ये कुटुंब पध्दती होती. आर्य भारतात आले आणि त्यांची मातृसत्ताक पध्दती नष्ट करून पितृसत्ताक पध्दती निर्माण करून प्रस्थापित केली. हीच पितृसत्ताक पध्दती पुरुष श्रेष्ठत्व व स्त्री हिनतेस कारणीभूत ठरली. पितृसत्ताक पध्दतीमध्ये कुटुंबकर्ता पुरुष असतो. कुटुंबाची सर्व सत्ता पुरुषाकडे असते कुटुंबात मान. सन्मान, प्रतिष्ठा, इज्जत पुरुषालाच असते. सर्व प्रकारचे हक्क व अधिकार पुरुषालाच असतात. वंशपरंपरा व वारसाहक्क पित्याकडून मुलाकडे जातो. संपत्तीची सर्व सुत्रे पुरुषांच्या हातात असतात. पितृसत्ताक कुटुंब पध्दतीमध्ये पुरुषांना प्राधान्य असल्यामुळे स्त्रीचा सामाजिक दर्जा ढासळला. तिला कनिष्ठ मानण्यात आले. कुटुंब समाजकारण, राजकारण, अर्थकारण धर्मकारण इ. सर्व क्षेत्रात तिला कनिष्ठ मानण्यात आले. 'चूल आणि मूल' एवढेच तिचे कार्यक्षेत्र पितृसत्ताक व्यवस्थेने ठरविले मुलांचे संगोपन, पुरुषांची सेवा, स्वयंपाक, धुनि—भांडी अशी कामे देण्यात आली त्यामुळे या भारतीय समाजात स्त्रीला अवकळा आली.

वर्णव्यवस्था :— सिंधू संस्कृतीमध्ये पुरुष श्रेष्ठ व स्त्री कनिष्ठ अशी श्रेष्ठ—कनिष्ठता नव्हती तर स्त्रियांना सिंधू समाजात प्रतिष्ठा होती सिंधू संस्कृतीच्या उत्खननात मातृदेवतेच्या असंख्य मूर्ती सापडल्या आहेत. त्या काळात समतावादी मातृसत्ताक कुटुंब पध्दती होती पण समतावादी सिंधू संस्कृतीच्या विनाशानंतर भारतात वर्णव्यवस्था निर्माण करण्यात आली. पुरुष सुक्ताचा दहाव्या मंडलात वर्णव्यवस्था सांगितली आहे. वर्णव्यवस्थेमध्ये ब्राम्हण, क्षत्रिय, वैश्य आणि शूद्र असे चार वर्ण सांगितले असून त्यातील चौथा वर्ण शूद्र वर्ण हा अधिकारवंचित आहे. शूद्र वर्णातील लोकांना शिक्षणाचा, शस्त्र धारण करण्याचा व संपत्ती बाळगण्याचा अधिकार नाही फक्त एकच अधिकार आहे. तो म्हणजे वरिल तिन्ही वर्णांची सेवा करणे. वर्णव्यवस्थेच्या नियमानुसार स्त्री शूद्र आहे वर्णव्यवस्थेने स्त्रीला शूद्र ठरविले आहे. स्त्रीला शूद्र मानल्यामुळे भारतीय समाजात पुरुष श्रेष्ठ व स्त्री कनिष्ठ समजण्यात आली म्हणजेच स्त्री—पुरुष विषमतेस भारतातील वर्णव्यवस्था कारणीभूत ठरली.

जातीव्यवस्था :—वर्णव्यवस्थेच्या नंतर भारतात जाती व्यवस्था निर्माण करण्यात आली आज भारतीय समाज हा हजारो जातींमध्ये विभागला आहे. ही जातीव्यवस्था कायम टिकून राहावी यासाठी स्त्रियांचा आधार घेण्यात आला आणि या कारणामुळे स्त्री कनिष्ठ ठरविण्यात आली पुरुषांना जास्त अधिकार देण्यात आले व स्त्रीला अधिकारहीन बनविण्यात आले जातीव्यवस्था टिकविण्यासाठी सतिप्रथा, विधवा पुनर्विवाह बंदी, बहुपत्नीत्वाची पध्दत, कन्यादान, बालविवाह, केशवपन इ. अनिष्ट प्रथा निर्माण करण्यात आल्या निसर्गात जेवढी मुले जन्माला येतात तेवढ्याच मुली जन्माला येतात. निसर्गतः स्त्री—पुरुषांचे प्रमाण समान असते. सतिप्रथा निर्माण करण्याचे कारण विधवा जीवंत राहिल्या तर त्या समाजातील इतर पुरुषांशी विवाह करतील त्यामुळे समाजात पुरुषांचीसंख्या कमी होईल त्यामुळे विधवा दुसऱ्या जातीतील मुलाशी विवाह करतील व जातीव्यवस्था नष्ट होईल म्हणून मेलेल्या पतीसोबत तिने सति जावे अशी प्रथा निर्माण करण्यात आली, तसेच जातीव्यवस्था खतम होऊ नये ती टिकून राहावी याच साठी विधवा विवाहास बंदी तसेच आंतरजातीय विवाहास बंदी घालण्यात आली मुलगी मोठी झाली तर ती आपल्या मर्जीनुसार दुसऱ्या जातीतील पुरुषाशी विवाह करील म्हणून बालविवाहाची पध्दत सुरु करण्यात आली. अशा प्रकारे जातीव्यवस्था टिकविण्यासाठी स्त्रीवर बंधने घालण्यात आली व स्त्रीला कनिष्ठ मानण्यात आले.

निष्कर्ष :—

भारतीय समाजात स्त्री—पुरुष विषमतेला पितृसत्ताक कुटुंब पध्दती कारणीभूत आहे. भारतातील

वर्णव्यवस्था व जातीव्यवस्था पुरुषाला श्रेष्ठ व स्त्रीला कनिष्ठ मानणारी आहे. ही वर्णव्यवस्था व जातीव्यवस्था स्त्री-पुरुष विषमता निर्माण करण्यास कारणीभूत ठरली आहे. कारण वर्णव्यवस्था व जातीव्यवस्था भारतात नव्हती तेव्हा भारतात मातृसत्ताक पध्दती होती मातृसत्ताक व्यवस्थेत पुरुष श्रेष्ठ व स्त्री कनिष्ठ असा भेदभाव नव्हता.

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वृत्तपत्रे ही आजच्या २१ व्या शतकात लोकशाही शासनप्रणालीत "Forth estate of the Kingdom" म्हणून ओळखली जातात. कारण वृत्तपत्रातून प्रगट होणाऱ्या सर्वसामान्य जनतेच्या प्रतिबिंबामुळे होय. अधुनिक कालखंडात वर्तमानपत्रास प्राप्त झालेले स्वरूप हे मुद्रणकलेच्या शोधामुळे प्राप्त झाल्याने "वृत्तपत्र संस्थेची जन्मदात्री" म्हणून मुद्रणकलेचा उल्लेख करणे आवश्यक आहे. सर्वप्रथम प्राथमिक अवस्थेत चीनमध्ये छपार्यांच्या शोधानंतर पुढे युरोपात छापखान्याची कला ही टप्प्याटप्प्याने विकसित होत गेल्याने ज्ञान हे विशिष्ट वर्गापुरते न राहता त्याचा प्रसार सर्वसामान्य युरोपीय जनतेतही घडून आला. भारतातही पाश्चात्यांच्या आगमनानंतरच मुद्रणकला विकसित झाल्याचे दिसते. महाराष्ट्रातही विकसित होत जाऊन विविध वैशिष्ट्यांनी युक्त महाराष्ट्रातील वृत्तपत्रसृष्टी बहरत गेली. त्यापैकी ब्राह्मणेत्तर वृत्तपत्रांचे कार्य, त्यातील स्त्रियांचे योगदान हे अत्यंत महत्त्वाचे ठरले.

जागतिक मुद्रणकला व त्यातून वृत्तपत्रांचा उदय :

वृत्तपत्रासाठीच्या मुद्रणकलेचा विकास जरी युरोपात झाला असला तरी त्याचे जनकत्व चीनकडे जाते. प्राचीन चीनमधील गिर्वाण भाषेतील मूळ ग्रंथ दगाडावरती कोरून लिहिण्याची पद्धत होती. तरी मुद्रणकलेचा फारसा विकास चीनमध्ये झाला नाही.^१ पुढे युरोपात जुळवणीयोग्य खिळ्यांचा शोध इ.स. १४४० दरम्यान लागला. जर्मनीतील जोहान्स गटेनबर्गने इ.स.१४३६ मध्ये मुद्रणाचा शोध लावताना सर्वप्रथम चिकनमाती, लाकूड, शिसे यांचा वापर केला. त्यामुळे त्यासच 'मुद्रणाचा जनक' मानतात. त्यानेच सर्वप्रथम आपल्या मुद्रणालयात बायबलची छपाई केली.^२ पुढे क्रमाक्रमाने युरोपात छापखान्याची कला विकसित होत गेली.

भारतातील मुद्रणालय व वृत्तपत्रांचा आरंभ :

भारतात पर्यायाने पाश्चात्यांच्या आगमनानंतर मुद्रणकला विकसित होत गेली. पोर्तुगीजांनी भारतात सर्वप्रथम मुद्रणयंत्र आणताना 'जुवाव - दे - वस्तुमन्ति' हा येथील प्रथम मुद्रक होय. पुढे भारतीय पत्रकारिता आणि वृत्तपत्रसृष्टीचा अधिकृतपणे जनक 'जेम्स ऑगस्टस हिकी' याने २९ जानेवारी १७८० रोजी प्रसिद्ध केलेल्या "बेंगाल गॅझेट" (Bengal Gazette) किंवा "कलकत्ता जनरल अॅडव्हार्टायझर" (Calcutta General Advertiser) या नावाच्या साप्ताहिकास जाते. "हिकीज गॅझेट" म्हणून ते प्रसिद्ध झाले.^३ पुढे कालपरत्वे भारताच्या अनेक प्रांतांमध्ये तेथील स्थानिक वृत्तपत्रे विविध भाषेनुसार विकसित झाली.

मराठी वृत्तपत्रसृष्टीचा उदय व विकास :

मराठीतील सर्वप्रथम पाक्षिक वृत्तपत्र म्हणून दर्पणला ओळखतात. हे वृत्तपत्र ६ जानेवारी १८३२ रोजी बाळशास्त्री जांभेकरांनी प्रकाशित केले. दर्पणच्या प्रथम अंकावर 'दर १५ दिवसांनी छपावयाचे पुस्तक, कागद किंमत १/२ महिन्यास ६' असा उल्लेख आहे. दर्पणनंतर मराठी वृत्तपत्रसृष्टीची वाटचाल बदलून गेली. इ.स. १८५० च्या अगोदर ज्ञानोदय, ज्ञानसिंधू, ज्ञानप्रकाश अशी पत्रे मराठीत निघाली. मुंबई प्रांतपरत्वे मराठी वृत्तपत्रसृष्टी भिन्न स्वरूपात, भिन्न विचारसरणीनुरूप बहरत गेली.^४

तरीही ही आरंभीची वृत्तपत्र समाजातील उच्चभ्रू, पांढरपेशा वर्गातील लोकांपुरती व ब्राह्मण्य प्रवृत्तींनी लिखाण करणारी होती. त्यांचे हेतू आणि कार्य केवळ या वर्गाशी निगडित व त्यांचेच हितसंबंध जोपासणारे होते. साहजिक अशा वृत्तपत्रातून समाजातील बहुजन, वंचित वर्गाचे प्रश्न, गाऱ्हाणी आणि ब्राह्मण्यप्रवृत्तीवरती टीका-टिप्पणी करणे शक्य नव्हते. त्यातून आरंभीची मराठी पत्रकारिता विशिष्ट वर्गापुरतीच सिमीत होती. त्यामुळे ब्राह्मणेत्तर वर्गाच्या समस्या, आशा,

आकांक्षासाठी महात्मा जोतिबा फुलेंनी “ब्राह्मणेत्तर वृत्तपत्र चळवळ” आरंभ केली.

महात्मा फुलेंकडून ब्राह्मणेत्तर पत्रकारितेचा उगम :

भारतीय बहुजन समाजात सामाजिक समतेचे अग्रदूत म्हणून म. जोतिबा फुलेंकडे पाहिले जाते. त्यांनी २४ सप्टेंबर १८७३ रोजी प्रस्थापित धर्म, धर्ममार्तडाविरोधी बंडाचा झेंडा फडकवून “सत्यशोधक समाजाची” स्थापना केली. “सर्वसाक्ष जगत्पती। त्यास नकोच मध्यस्ती।” हे या समाजाचे ब्रीदवाक्य होते. परंतु सनातन्यांनी सत्यशोधक समाज व फुलेंच्या कार्याची उपेक्षा केली. चिपळूणकरांनी सत्यशोधक समाजाविषयी लिहिले. “कागदावरची शाई वाळावयास जितका अवधी लागेल तितकाही वेळ सत्यशोधक समाज जगात टिकणार नाही.” अशा प्रचंड टीकाटिप्पणी होऊ लागल्या. त्यातून अशा टीकांना प्रत्युत्तर देण्यास, सत्यशोधक समाजाची विचारधारा बहुजन समाजापर्यंत पोहोचविण्यास सत्यशोधक वृत्तपत्राची गरज होती.^४ या काळातील वृत्तपत्रांचे वास्तव फुल्यांनी आपल्या शब्दात. “एकंदर सर्व भट वर्तमानपत्रकर्त्यांची आणि क्षुद्र व अतिक्षुद्रास तर वर्तमानपत्र म्हणजे काय, कोल्हा का कुत्रा, का माकड हे काहीच समजत नाही. तर मग अशा अनोळखी अतिशुद्रांची मते या सर्व सोवळ्या वर्तमानपत्रास कोठून व कशी कळणार.....”^५ असे केले आहे.

ब्राह्मणेत्तर पत्रकारितेचा आरंभ व विकास :

सत्यशोधक चळवळीचे ध्येय, दिशा, स्वरूप, धोरण, कार्यक्रम समाजापर्यंत नेण्यासाठी व सनातनी वृत्तपत्रातून म. फुलेंवरती होणाऱ्या अविचारी, असभ्य टीकांना प्रत्युत्तर देण्यासाठी चळवळीस वृत्तपत्रासारखे साधन आवश्यक आहे या जाणिवेतून १ जानेवारी १८७७ रोजी कृष्णराव भालेकर यांनी “दीनबंधू” वृत्तपत्र पुण्यातून आरंभ केले. ते पहिले संपादक होते. पहिल्या वर्षी पुण्याचे ८ व मुंबईचे ५ असे फक्त १३ सभासद होते. हे वृत्तपत्र चालविण्यास भालेकरांनी आपले घर, दागिने, जमीनही विकली. पुढे दुसरे संपादक नारायण मेघाजी लोखंडे हे मुंबईतील कामगार संघटनांचे आद्य प्रवर्तक होते. त्यांनी दीनबंधू पुण्याहून मुंबईस हलविला. परंतु आर्थिक हलाखीमुळे दीनबंधू हे वृत्तपत्र १८९७ ला बंद पडले. पुढे १९०५ मध्ये वासुदेव बिर्जेनी दीनबंधू वृत्तपत्राचे पुनरुज्जीवन केले. १९०८ ला त्याच्या निधनानंतर त्यांची पत्नी तानुबाई बिर्जेनी दीनबंधूची जबाबदारी यशस्वीपणे पेलली.^६

पुढे ब्राह्मणेत्तर पत्रकारितेत सावळाराम यंदे, गणपतराव पाटील, भास्करराव जाधव, वा. रा. कोठारी, राजर्षि शाहूंच्या प्रेरणेने बळवंत पिसाळ, सखाराम सावंत, दिनकरराव जवळकर, भुजंग गायकवाड, श्रीपतराव शिंदे, हरिभाऊ चव्हाण, रामभाऊ जाधव, माधवराव बागल असे ब्राह्मणेत्तर पत्रकार बहुजन समाजातून पुढे आले.

ब्राह्मणेत्तर पत्रकारितेतील महिलांचा सहभाग :

१९ व्या शतकाच्या उत्तरार्धात नियतकालीकामधून स्त्रियांच्या स्थितीवरती लेखनास महाराष्ट्रात प्रारंभ झाला. १८४८ ला लोकहितवादीनी ‘शतपत्रे’ म्हणून तत्कालीक स्त्रियांच्या स्थितीची माहिती दिली. १८८८ ला आगरकरांनी ‘सुधारक’ म्हणून केशवपन, बालविवाह पद्धतीवर हल्ला आणि स्त्रिशिक्षण, विधवा विवाह या कल्पनांचा पुरस्कार केला. या काळातच पंडिता रमाबाई, न्या. रानडेच्या पत्नी रमाबाई, सावित्रीबाई फुले, राधाबाई शिंदे, तानुबाई बिर्जे, सावित्रीबाई रोडे, जनाक्का शिंदे, गंगुबाई खेकडकर अशा ब्राह्मणेत्तर स्त्रियांनी महिला लेखन, पत्रकारित, अद्यापन अशा क्षेत्रामध्ये कार्यरत दिसतात.^६

सावित्रीबाई फुले या भारतातील आद्यशिक्षिका म. फुलेंच्या सोबत कार्यरत होत्या. जोतिरावांच्या निधनानंतर त्यांनी सत्यशोधक चळवळीचे नेतृत्व केले. त्यासोबत ‘काव्यफुले’ हा कवितासंग्रह, जोतिबांची भाषणे त्यांनी लिहिली, संपादित केली. सावित्रीबाईंच्या प्रेरणेतून तानुबाई बिर्जे याही सत्यशोधक चळवळीत सक्रीय होत्या. पुढे त्या दीनबंधूंच्या पहिल्या स्त्री संपादिका झाल्या. तसेच रामोशी समाजाच्या सावित्रीबाई रोडे यांनी ‘रामोशी समाचार’ हे वृत्तपत्र चालविले. त्यातून पाण्याचा प्रश्न, अन्याय, अत्याचार, भटक्या विमुक्तांचे प्रश्न, स्त्रियांचे प्रश्न मांडण्यात आले. मात्र सावित्रीबाई रोडेबाबत फारसे तपशील मिळत नाहीत. या दरम्यानच १९०१ ते १९३० पर्यंत खास स्त्रियांसाठी १५ मासिके निघाली. त्यात ८ मासिकांच्या संपादक स्त्रिया होत्या. यात बहुतांश स्त्रिया ब्राह्मणेत्तर समाजातील असून त्यांनी स्वतंत्रविचारसरणीने लेखन केले. त्यामध्ये

अ.क्र.	संपादक	नियतकालिकाचे नाव	वर्षे
१	आनंदीबाई लाड	आर्यभगिनी	१८८६
२	कृष्णाबाई	कामिनी प्रकाश	-
३	मनोरमा मित्र	महाराष्ट्र महिला	
४	तारा नवलकर	स्वदेश भगिनी	१९०२
५	इजबेल रोज	प्रेमदर्शिका	१९१२
६	सीताबाई सावंत	गृहिणी रत्नमाला	१९१६
७	मिसेस हिटन	मातृसंघ	-
८	माई वरेरकर	महिला	१९३३
९	रुक्मिणी कदम	भगिनी	१९३५
१०	विलासिनी रेळे	वनिता विश्व	१९४८
११	प्रतिमा पटवर्धन	श्रमिक महिला	१९४९
१२	सरस्वती वैद्य	प्राची प्रभा	१९०८

वरील तक्त्यानुसार मासिके, त्रैमासिके यांच्या महला संपादक दिसतात. यापैकी काही ब्राह्मणेत्तर विचारांच्या पुरस्कृत्या होत्या.^९

दीनबंधूच्या पहिल्या स्त्री संपादिका : तानुबाई बिर्जे :

१९०७ मध्ये दीनबंधूचे संपादक वासुदेवराव बिर्जे यांचे निधन झाल्यानंतर दीनबंधूचे संपादकपद १९०८ साली तानुबाई बिर्जे यांनी सांभाळले. तानुबाईंना महात्मा फुले व सावित्रीबाई फुलेंचा सहवास लाभला होता. वडील देवराव ठोसर हे सधन, प्रगल्भ विचारणीचे गंगापूरचे खानदानी मराठा होते. त्यांचे शिक्षण मराठी व इंग्रजी माध्यमातून पुण्यात झाले. शिक्षणानंतर त्यांनी पोलिस खात्यात नोकरी केली. ते जोतिराव फुल्यांचे जवळचे सहकारी होते. त्यांनी आपल्या मुलांची लग्ने सत्यशोधक पद्धतीने केली. तुकाराम पिंजन, वासुदेव बिर्जे, बापूराव आपटे हे त्यांचे जावईही सत्यशोधक चळवळीतील असून सक्रीय कार्यकर्ते होते.^{१०}

तानुबाई बिर्जेना पार्श्वभूमी व वातावरण हे चळवळीचे लाभलेने त्यांची विचारसरणीही प्रगल्भ बनत गेली. सावित्रीबाई फुलेंच्या शाळेच्या त्या विद्यार्थिनी होत्या. पुढे पती निधनानंतर १९०८ ते १९१२ या काळामध्ये तानुबाई संपादक म्हणून 'दीनबंधू'च्या लौकिकात भर घातली. त्या केवळ संपादिका नव्हत्या तर सक्रीय सत्यशोधक कार्यकर्त्याही होत्या. सावित्रीबाई फुलेंच्या नंतर त्यांनी सत्यशोधक चळवळीत केलेले कार्य महत्त्वपूर्ण ठरले. तानुबाईंचे हे कार्य ऐतिहासिक आहे. तत्कालिक समाजात एखाद्या महिलेने प्रवाहाविरोधी असणाऱ्या ब्राह्मणेत्तर वृत्तपत्राचे संपादकत्व यशस्वीपणे सांभाळणे. ही विशेष महत्त्वाची बाब ठरते.^{११}

परंतु दुर्दैवाने भविष्यात त्यांची कर्तबगारी विस्मरणात गेली. दुर्दैवाने मराठी वृत्तपत्रसृष्टीच्या इतिहासात या महिला संपादकाची नोंदही घेतलेली नाही.

गोषवारा

वृत्तपत्रे ही आजच्या लोकशाही शासनप्रणालीत महत्त्वाची भूमिका पार पाडत असतात. अधुनिक काळात मुद्रणकलेच्या शोधातून छापखान्याची कला व त्यातून वृत्तपत्रसृष्टी विकसित झाली. चीनमध्ये लेखन कलेच्या उदयानंतर युरोपात स्वतंत्रपणे त्याची प्रगती घडून आली. भारतातही पाश्चात्यांच्या आगमनानंतर मुद्रणकला विकसित झाल्याचे दिसते. भारतीय पत्रकारिता व वृत्तपत्रसृष्टीचा जनक जेम्स ऑगस्टस् हिकिस मानतात. त्याचे 'बेंगाल गॅझेट' हे भारतातील अधिकृत

पहिले वृत्तपत्र ठरले. पुढे प्रांतपरत्वे वृत्तपत्रांचा उदय, विकास घडून आला. त्यातून मराठीत पहिले पाक्षिक वृत्तपत्र म्हणून बाळशास्त्री जांभेकरांचे 'दर्पण' ओळखतात. तरी आरंभीची वृत्तपत्रे ही समाजातील उच्चभ्रू, पांढरपेशा वर्गापुरती मर्यादित होती. बहुजन, वंचित वर्गाचे प्रश्न, गाऱ्हाणांसाठी ब्राह्मणेत्तर पत्रकारितेची गरज निर्माण झाली.

त्यातून समतेचे अग्रदूत महात्मा जोतिबा फुलेंनी 'सत्यशोधक समाजा'ची स्थापना केली. त्याचे मुखपत्र स्वरूपात कृष्णराव भालेकरांनी १ जाने. १८७७ रोजी दीनबंधू वृत्तपत्र आरंभ केले. त्यानंतर दुसरे संपादक प्रसिद्ध कामगार नेते नारायण मेघाजी लोखंडे होते. त्यानंतर तिसरे संपादक वासुदेव बिर्जे होते. त्याच्या निधनानंतर त्याच्या पत्नी तानुबाई बिर्जेनी दीनबंधूची जबाबदारी यशस्वीपणे सांभाळली. म. फुले व सावित्रीबाई फुलेंच्या सहवासात त्यांची विचारसरणीही प्रगल्भ होत गेली. या काळात १९०१ ते १९३० पर्यंत खास स्त्रियांसाठी १५ मासिके निघाली. त्यापैकी ८ संपादिका होत्या. यातील बहुतांश स्त्रिया ब्राह्मणेत्तर समाजातील असून त्यांनी स्वतंत्र वृत्तीने लिखाण केले. परंतु दुर्दैवाने त्यांची कर्तबगारी विस्मरणात गेली. तसेच मराठी वृत्तपत्रसृष्टीच्या इतिहासात या महिला संपादकांची नोंदही घेण्यात आलेली नाही.

- १) गुप्ते. आर. एस., 'द हिस्ट्री ऑफ मॉडर्न चायना, स्टर्लिंग प्रकाशन, नवी दिल्ली, १९७५, पृष्ठ क्र. ११, १२
- २) उपयोजित इतिहास, १२ वी (महाराष्ट्र राज्य माध्यमिक व उच्च माध्यमिक मंडळ, पुणे २०१३, पान नं. ७,८)
- ३) लेले रा. के., मराठी वृत्तपत्राचा इतिहास, कॉन्टिनेंटल प्रकाशन, पुणे २००४, पान नं. २३
- ४) उपरोक्त पान नं. ४८
- ५) सरदेसाई बी. एन. अधुनिक भारताचा इतिहास, फडके प्रकाशन, कोल्हापूर, ऑक्टोबर २००४, पान नं. ३४८
- ६) उपरोक्त पान नं. ३४९
- ७) पिसाळ जयसिंगराव, बहुजनसमाजाचे अस्त्र-लेख, ग. गो. जाधव गौरवग्रंथ, राजहंस प्रिंटिंग प्रेस, कोल्हापूर, २००८, पान नं. ३०८
- ८) कित्ता ३, पान नं. २३३
- ९) पाटोळे वर्षा, ब्राह्मणेत्तर पत्रकारिता - तानुबाई बिर्जे यांचे योगदान, MJC लघुप्रबंध, शिवाजी विद्यापीठ, कोल्हापूर, एप्रिल २००३
- १०) उपरोक्त पान नं. ४८
- ११) डॉ. खरात संभाजी, दीनबंधूच्या संपादिका : तानुबाई बिर्जे', प्रतिष्ठान मासिकातील लेख, १९९५, पृष्ठ क्र. ३५

महाराष्ट्रातील जिल्हानिहाय लिंगगुणोत्तराचा चिकित्सक अभ्यास

डॉ. सुनिल पांडूरंग सूर्यवंशी

नाइट कॉलेज ऑफ आर्ट्स

ॲण्ड कॉमर्स, कोल्हापूर

सारांश -

महाराष्ट्र हे भारतातील पुरोगामी अग्रेसर राज्य आहे. स्त्रियांसाठी स्वतंत्र महिला धोरणाची घोषणा करणारेही पहिलेच राज्य. मात्र राज्यात महिलांची संख्या पुरुषांच्या तुलनेत दिवसेंदिवस कमी होत आहे. २००१ हे वर्ष महिला सशक्तीकरण वर्ष म्हणून घोषित करण्यात येऊन स्त्रियांना पुरुषांच्या बरोबरीने समान अधिकाराची घोषणा करण्यात आली. सद्यस्थितीत ३३ टक्के आरक्षण तर राजकारणातही स्त्रियांना बरोबरीने संधी उपलब्ध करून देण्यात आलेली आहे. स्त्रियांना मातृदेवता, जलदेवता, सुवर्ण देवता, धनदेवता, कृषी कन्या अशा विविध उपाधींनी नामोउल्लेखाने गौरविले जाते. स्त्रिया माता, भगिनी. सहचरिणी अशा विविध भूमिका ती पार पाडीत असते. संसाररूपी रथाची दोन चाकं म्हणजेच स्त्री-पुरुष असून रथ व्यवस्थित चालण्यासाठी दोघांमध्ये समानता आवश्यक आहे. महाराष्ट्र लोकसंख्या वेगाने वाढत असून पुरुषांच्या तुलनेत मात्र स्त्रियांची संख्या घटत आहे. स्त्रियांना जगण्याचा हक्क जन्माला येण्यापूर्वीच नाकारणारे गर्भजल चिकित्सा तंत्र म्हणजे स्त्री-जीवनाला मिळालेला शाप होय. गर्भाची वाढ कशी आहे? याबाबत माहिती मिळावी म्हणून वापर करण्यासाठी निघालेल्या तंत्राचा (सोनोग्राफी) गर्भ परिक्षणासाठी सर्रास वापर केला जात आहे. पहिली मुलगी असल्यास नंतर गर्भलिंग निदान केले जाते व मुलगीचा गर्भ असल्यास गर्भपात केला जातो तर पहिला मुलगा असल्यास नंतर चाचणी न करता दुसऱ्यांदा मुलगा अथवा मुलगी झाली तरी मान्य केले जाते. यामुळे जगात दरवर्षी दहा लाख मुली निदान करून बिनबोभाटपणे मारल्या जात आहेत. पुरुषांप्रमाणेच स्त्रियांना सामाजिक दृष्ट्या महत्व असून सद्यस्थितीस स्त्रियांच्या संख्येत होणारी घट हा एक चिंतेचा विषय असल्याने या शोध निबंधासाठी “महाराष्ट्रातील जिल्हानिहाय लिंगगुणोत्तराचा चिकित्सक अभ्यास” हा विषय निवडला आहे.

बीजसंज्ञा- महाराष्ट्रातील लिंगगुणोत्तर प्रमाण, स्त्रियांची घटती संख्या, कारणे, उपाय, जनजागृती

प्रस्तावना-

घटत्या स्त्रियांच्या संख्येमुळे मुलभूत स्वरूपाचे व दूरगामी विपरित परिणाम घडविणारे प्रश्न आता समोर येऊ लागली आहेत. त्यातून अनेक सामाजिक प्रश्न निर्माण होत आहेत. नीती-अनितीची संकल्पना धुसर होत आहे. मुलगा वंशाचा दिवा, म्हातारपणाचा काठीचा आधार तर हुंडा व इतर सामाजिक चालीरितीमुळे जन्माचा भार वाटत असल्याने स्त्रियांची संख्या पुरुषांच्या तुलनेत मोठ्या प्रमाणात घटत आहे. जिल्ह्यातील स्त्री-पुरुष प्रमाणाच्या अभ्यासातून राज्य व देशातील एकूण परिस्थितीचा अभ्यास करून निर्माण होणाऱ्या समस्यांचा अभ्यास करणे प्रामाणिक प्रयत्न आहे. समाजसुधारण्याच्या क्षेत्रात देशात अग्रेसर असलेल्या आपल्या महाराष्ट्रात स्त्री-पुरुष प्रमाणाचा समतोल ढासळत जावा ही खरोखरच चिंतेची बाब आहे. स्त्री आणि पुरुष ही समाजरथाची दोन चाके आहेत. सदृढ, निरोगी समाजाच्या जडणघडणी साठी स्त्री पुरुष प्रमाणाचा समतोल नैसर्गिकरित्या राखणे आवश्यक आहे. मात्र अलिकडच्या काळात अत्याधुनिक तंत्रज्ञानाच्या माध्यमाचा चुकीचा वापर करून हा समतोल कृत्रिमरित्या ढासळवला जातो. मुलगा हा वंशाचा दिवा, त्यामुळे मुलगाच हवा ही अत्यंत चुकीची भावना यामागे आहे. ही भावना नष्ट करणे हे आपणा सर्वासमोर मोठे आव्हान आहे.

उद्देश :

“महाराष्ट्रातील जिल्हानिहाय लिंगगुणोत्तर चिकित्सक अभ्यास” या विषयाच्या अनुषंगाने शोध निबंधाचे खालील उद्देश आहेत.

- (१) महाराष्ट्रातील पुरुषांच्या तुलनेत स्त्रियांचे प्रमाण जाणून घेणे.
- (२) २००१ व २०११ च्या जनगणनेनुसार नुसार महाराष्ट्रातील जिल्हानिहाय लिंग गुणोत्तर प्रमाण जाणून घेणे.
- (३) स्त्रियांच्या घटत्या संख्येची कारणे शोधणे.
- (४) स्त्रियांच्या घटत्या परिणामाचा अभ्यास करणे.
- (५) स्त्री पुरुष प्रमाण समतोलित राखण्यासाठी उपाय सुचविणे.
- (६) स्त्रियांची घटती संख्या या समस्येबाबत जनजागृती करणे.

ग्रहीतके :

- (१) महाराष्ट्रात स्त्रीभ्रूणहत्येचे प्रमाण दिवसेंदिवस वाढतच आहे.
- (२) स्त्रियांचे घटते प्रमाण याला मोठ्या प्रमाणावर समाजातील लोकांची मानसिकता जबाबदार आहे.
- (३) स्त्रियांच्या घटत्या प्रमाणाला समाजाइतकेच शासनाची धोरणे प्रत्यक्षात अमलात न येणे हे कारणदेखील जबाबदार आहे.

संशोधन पध्दती :

प्रस्तुत शोध निबंधासाठी आवश्यक प्रमाण असणाऱ्या तथ्य संकलनासाठी व्दितीय स्वरूपाच्या सामग्रीचा आधार घेतलेला आहे. यामध्ये संदर्भ ग्रंथ, जनगणना अहवाल, शासकीय व निशासकीय अहवाल, ग्राॅडिटेअर, सेन्सेस हॅन्डबुक, जर्नल इत्यादी मधून प्रकाशित झालेल्या सामग्रीचा समावेश आहे. संग्रहित केलेल्या माहितीचे योग्य संस्करण करून शासकीय पध्दतीने विश्लेषण करून निष्कर्षाची मांडणी केली आहे.

अभ्यासक्षेत्र :-

भारतातील २८ घटकराज्यांपैकी महाराष्ट्र राज्य हे एक महत्त्वपूर्ण राज्य आहे. भारताच्या मध्यवर्ती भागात महाराष्ट्र राज्य असून भारत व दक्षिण भारतास एकत्रित आणणारी विशाल भूमी आहे. महाराष्ट्राचे भौगोलिक स्थान हे १५ ४४' उत्तर अक्षवृत्त ते २२ ६' उत्तर अक्षवृत्त असून रेखांश विस्तार ७२ ३६' पूर्व रेखावृत्त ते ८० ५४' पूर्व रेखावृत्त वर आहे. महाराष्ट्राचे क्षेत्रफळ ३,०७.७१३ चौ.कि.मी. असून क्षेत्रफळाच्या दृष्टीने तीसरा क्रमांक लागतो. महाराष्ट्राचा सर्वसाधारण आकार त्रिकोणाकृती असून दक्षिणेकडे चिंचोळा तर उत्तरेकडे रुंद होत गेलेला आहे. त्याचा पाया कोकणात व त्याचे निमुळते टोक पूर्वेस गोंदिया जिल्ह्याकडे आहे. महाराष्ट्राच्या वायव्य भागात गुजरात राज्य आणि दादरा व नगर-हवेली हे संघराज्य क्षेत्र आहे. उत्तरेस मध्यप्रदेश, पूर्वेस छत्तीसगड तर आग्नेय आंध्र प्रदेश तर दक्षिणेस कर्नाटक व गोवा या राज्यांचा सीमारेषा आहेत. महाराष्ट्रात एकूण ३५ जिल्हे असून २०११ च्या जनगणनेनुसार लोकसंख्या ११,२३,७२,९७२ आहे. लोकसंख्येच्या बाबतीत महाराष्ट्राचा उत्तरप्रदेशा खालोखाल दुसरा क्रमांक लागतो.

विषय विवेचन :-

वंशाचा दिवा म्हणून मुलांकडे पाहिले जाते तर मुलगी म्हणजे, जबाबदारी, दुसऱ्याचे धन अशी मानसिकता वाढू लागल्याने स्त्रीभ्रूणहत्या होत आहे. घराला घरपण देण्याचे कार्य स्त्री करीत असते तिच्याशिवाय कुटूंब निराधार होते. आई म्हणून स्त्री हवी आहे, पत्नी म्हणून स्त्री पाहिजे, बहीण म्हणूनही स्त्री हवी आहे. मग मुलगी म्हणून स्त्री का नको वाटते हा गंभीर प्रश्न आहे. मुलीची संख्या अशीच कमी झाली तर वंशाचा दिवा समजतो त्या आपल्या मुलाच्या लग्नाला मुली मिळणे कठीण होईल. त्यामुळे समाजाचे संतुलन बिघडल्याशिवाय राहणार नाही.

देशात गेल्या ६४ वर्षांच्या स्वातंत्रोत्तर काळात खूप मोठी प्रगती झाली. भौतिक सुखसोयी निर्माण केल्या स्त्री पुरुषामधील सामाजिक फरकाची दरी कमी करण्याचे प्रयत्न केले परंतु त्याला शंभर टक्के यश मिळाले नाही. १९६१ पासून पुरुषांच्या तुलनेत स्त्रियांचे प्रमाण सातत्याने घटत आहे. १९६१ पासून पुरुषांच्या तुलनेत स्त्रियांचे प्रमाण सातत्याने घटत आहे. राज्यात मुलींची जन्मदरही कमालीचा घटला आहे. हे प्रमाण १९९१ मध्ये दर हजार मुलामागे ९४६ मुली असे होते.

२००१ मध्ये हे प्रमाण घटून ९१३ मुली इतका खाली आला आहे. ही आकडेवारी अत्यंत गंभीर आणि चिंताजनक आहे. २००१ च्या जनगणेच्या तुलनेत २०११ मध्ये ग्रामीण भागात महिलांची संख्या ९४६ वरून ९४७ इतकी झाली, तर शहरी भागात ही वाढ ९०० वरून ९२६ इतकी झाली.

२००१ च्या जनगणनेनुसार भारतातील संख्या महिलांचे प्रमाण १ हजार पुरुषामागे ९३३ इतके होते ते २०११ च्या जनगणनेत ७ पॉईन्टे वाढून ९४० इतके झाले आहे. असे असले तरी आता १ हजार पुरुषामागे ६० महिला कमी आहे. देशामध्ये केरळ राज्य हे लिंग गुणोत्तर सर्वात वरच्या स्थानावर असून, तिथे १ हजार पुरुषामागे १०८४ महिला आहेत. येथे ग्रामीण भागातील महिलांचे प्रमाण १०७७ आणि आणि शहरी भागात १०९१ इतके आहे. चंदिगड जिल्ह्यातील ग्रामीण भागात हे प्रमाण ६९१ इतके आहे तर दमन दिव नागरी भागात लिंग गुणोत्तराचे प्रमाण देशात सर्वात कमी असून ते १००० पुरुषांमागे ५५० स्त्रीया इतके आहे. देशातील आठ राज्यांनी ग्रामीण भागात लिंग गुणोत्तराच्या प्रमाणात घट दर्शविली असून यामध्ये जम्मू-काश्मीर, हिमाचल-प्रदेश, उत्तराखंड, बिहार, झारखंड, छत्तीसगड, महाराष्ट्र, कर्नाटक आणि लक्षव्दीप या केंद्रशासित प्रदेशाचा समावेश आहे. तर दादर नगरहवेली या केंद्रशासित प्रदेशाने ही नागरी भागात स्त्रियांच्या प्रमाणात घट दर्शविली आहे.

महाराष्ट्रातील जिल्हानिहाय लिंगगुणोत्तर

समाज सुधारण्याच्या क्षेत्रात देशात अग्रेसर असलेल्या आपल्या महाराष्ट्रात स्त्री-पुरुष प्रमाणाचा समतोल ढासळत जावा ही खरोखरच चिंतेची बाब आहे. महाराष्ट्रात स्वातंत्र्योत्तर काळात खूप मोठी प्रगती झाली. भौतिक सुखसोयी निर्माण केल्या, नवनवीन स्त्री विषय धोरणे तयार करण्यात आली, स्त्रियांवर होणारा अत्याचाराचे निराकरण करणे, महिलांचा आर्थिक दर्जा सुधारणे, स्त्रियांच्या हक्काप्रती जनजागृती करणे, स्थानिक स्वराज्य संस्थामध्ये तसेच इतर सर्व विकास क्षेत्रामध्ये स्त्रीचा सहभाग वाढवून त्यांना आर्थिक, सामाजिक आणि कौटुंबिकदृष्ट्या सुरक्षित करण्यावर भर देण्यात आले. एकूणच महाराष्ट्र शासनाने शासन स्तरावर प्रत्येक टप्प्यावर स्त्री-पुरुषामधील सामाजिक फरकाची दरी कमी करण्याचे प्रयत्न केले परंतु त्याला शंभर टक्के यश मिळालेले नाही हे पुढील व्रत्यावरून लक्षात येते.

व्रता क्र. ०१ महाराष्ट्रातील जिल्हानिहाय लिंग गुणोत्तराचे प्रमाण

महाराष्ट्र / जिल्हा क्र.	महाराष्ट्र / जिल्ह्यांची नावे	लिंग गुणोत्तराचे एकूण प्रमाण		०-६ वयोगटांचे लिंग प्रमाण		लिंग प्रमाणातील अंतर	
		२००१	२०११	२००१	२०११	लिंग गुणोत्तरातील अंतर	०-६ वयोगटातील अंतर
१	२	३	४	५	६	७	८
२७	महाराष्ट्र	९२२	९२५	९१३	८८३	३	-३०
१.	नंदूरबार	९७७	९७२	९६१	९३२	-५	-२९
२.	धुळे	९४४	९४१	९०७	८७६	-३	-३१
३.	जळगाव	९३३	९२२	८८०	८२९	-११	-५१
४.	बुलढाणा	९४६	९२८	९०८	८४२	-१८	-६६
५.	अकोला	९३८	९४२	९३३	९००	४	-३३
६.	वासीम	९३९	९२६	९१८	८५९	-१३	-५९
७.	अमरावती	९३८	९४७	९४१	९२७	९	-१४
८.	वर्धा	९३५	९४६	९२८	९१६	११	-१२

९.	नागपूर	९३२	९४८	९४२	९२६	१६	-१६
१०.	भंडारा	९८१	९८४	९५६	९३९	३	-१७
११.	गोंदिया	१००५	९९६	९५८	९४४	-९	-१४
१२.	गडचिरोली	९७६	९७५	९६६	९५६	-१	-१०
१३.	चंद्रपूर	९४८	९५९	९३९	९४५	११	६
१४.	यवतमाळ	९४२	९४७	९३३	९१५	५	-१८
१५.	नांदेड	९४२	९३७	९२९	८९७	-५	-३२
१६.	हिंगोली	९५३	९३५	९२७	८६८	-१८	-५९
१७.	परभणी	९५८	९४०	९२३	८६६	-१८	-५७
१८.	जालना	९५१	९२९	९०३	८४७	-२२	-५६
१९.	औरगांबाद	९२५	९१७	८९०	८४८	-८	-४२
२०.	नासिक	९२७	९३१	९२०	८८२	४	-३८
२१.	ठाणे	८५८	८८०	९३१	९१८	२२	-१३
-२२.	मुंबई उपनगर	८२२	८५७	९२३	९१०	३५	-१३
२३.	मुंबई	७७७	८३८	९२२	८७४	६१	-४८
२४.	रायगड	९७६	९५५	९३९	९२४	-२१	-१५
२५.	पुणे	९१९	९१०	९०२	८७३	-९	-२९
२६.	अहमदनगर	९४०	९३४	८८४	८३९	-६	-४५
२७.	बीड	९३६	९१२	८९४	८०१	-२४	-९३
२८.	लातूर	९३५	९२४	९१८	८७२	-११	-४६
२९.	उस्मानाबाद	९३२	९२०	८९४	८५३	-१२	-४१
३०.	सोलापूर	९३५	९३२	८९५	८७२	-३	-२३
३१.	सातारा	९९५	९८६	८७८	८८१	-९	३
३२.	रत्नागिरी	११३६	११२३	९५२	९४०	-१३	-१२
३३.	सिंधूदूर्ग	१०७९	१०३७	९४४	९१०	-४२	-३४
३४.	कोल्हापूर	९४९	९५३	८३९	८४५	४	६
३५.	सांगली	९५७	९६४	८५१	८६२	७	११

वरील सारणीवरून स्पष्ट होते की २०११ सालाच्या जनगणनेनुसार महाराष्ट्रामध्ये लिंग-गुणोत्तर ९२५ : १००० आहे तर राष्ट्रीय स्तरावर हेच प्रमाण ९४० : १००० आहे. भारतीय स्तरावर महाराष्ट्राचा लिंग-गुणोत्तरामध्ये बाविसावा क्रमांक आहे. २००१-११ या दशवार्षिक कालखंडामध्ये लिंग-गुणोत्तर ९२२ वरून ९२५ पर्यंत वाढलेले आहे. ही वाढ ३ : १००० या प्रमाणात आहे ही वाढ फार अल्प अशी दर्शविते. महाराष्ट्रात २००१ साली बालिका-बालक लिंग-गुणोत्तर ९१३ होते तर २०११ साली ८८३ पर्यंत खाली आले. याचा अर्थ, बालिका-बालक लिंग-गुणोत्तरामध्ये (म्हणजे याच्यामधील फरकात) - ३० बिंदूनी घट झाली आहे. दुसऱ्या शब्दामध्ये सांगावयाचे झाल्यास, २००१ सालच्या तुलनेमध्ये दर १००० मुलांमागे आणखी ३० मुलींची तूट झालेली आहे. याचे विपरीत परिणाम पुढील पंधरा ते वीस वर्षात होऊ शकतात. आणखी स्पष्ट

शब्दात असे म्हणता येईल की, २००१ साली मुलींची कमतरता ८७ होती, ती २०११ साली ११७ पर्यंत वाढलेली आहे, हे एक अत्यंत विदारक चित्र आहे.

महाराष्ट्रातील अधिकांश जिल्ह्यांमध्ये २००१ च्या जनगणनेच्या तुलनेत २०११ मध्ये स्त्रियांची संख्या वाढण्यापेक्षा कमी झालेली आहे. आपण जरी कितीही म्हणत असलो तरी २१ व्या शतकात जगतोय आधुनिक तंत्रज्ञानाचे युग आहे तरी स्त्रियांबद्दल माणसिकता बदलली नाही त्याचे वरील आकडेवारीतील वाढत्या फरकावरून लक्षात येते.

सरकारतर्फे उपाययोजना -

२०११ च्या जनगणनेत महिलांचे लोकसंख्येतील घटते प्रमाण बघून काही उपाययोजना महाराष्ट्रात सरकारतर्फे राबविण्यात आल्या.

१. बालिकांचा जन्मदर वाढावा म्हणून सुकन्या राबविण्यात आली.
२. किशोरी श्रुती योजनेअंतर्गत मुलींना पोषण आरोग्य व व्यावसायिक प्रशिक्षणाची सोय करण्यात आली.
३. सावित्रीबाई फुले कन्या कल्याण योजनेद्वारा कुटूंबात राष्ट्रीय बचत प्रमाणपत्रे दिली जातात.
४. बालमृत्यु रोखण्यासाठी राजमाता जिजाऊ बाल आरोग्य व पोषण मिशनची स्थापना करण्यात आली.
५. तालुका व जिल्हा पातळीवर प्रसर्वपूर्ण लिंग निदान तंत्राचा दुरुपयोग रोखण्यासाठी दक्षता समिती स्थापना करण्यात आली.
६. दवाखान्यात गर्भलिंग निदान होत नाही असा बोर्ड लावणे व सोनोग्राफी केंद्राची नोंदणी बंधनकारक करण्यात आली.

सामाजिक पातळीवरील उपाययोजना -

१. स्त्रियांनी कायद्याची व प्रशासनाची वाट न पहता सामाजिक स्तरावर संघटीत होणे आवश्यक आहे.
२. स्त्रियांनी शिक्षित होणे, कायद्याचे ज्ञान घेणे, स्वतःच्या शरीराचा व मानसिक अन्यायाचा प्रतिकार करणे आवश्यक आहे.
३. आर्थिक सक्षमीकरण व कायदेविषयक जाणीवजागृती आवश्यक आहे.
४. स्त्रीवादी अस्मिता जोपासली पाहिजे, कारण अपत्यप्राप्ती, स्त्रीजन्म, गर्भपात, गर्भधारण हा महिलांचा अधिकार आहे. त्यासाठी स्वतःची ठाममते मांडली पाहिजेत.
५. स्त्रीच्या शरीरावर तिचा स्वतःचा हक्क आहे. त्यामुळे गर्भधारणा व गर्भपात त्याबाबत तिला निर्णय स्वातंत्र्य आहे. तिने त्या निर्णय स्वातंत्र्याचे भान ठेवून स्वतः ठामपणे नाही म्हणान्यास शिकले पाहिजे.
६. गर्भपात कायदा हा स्त्रीचा हक्क आहे. त्याची व स्त्री भुण हत्येच्या समस्येची गय करता कामा नये.
७. स्त्रियांनी भगिनीबाव जागृत करून संघटीत होऊन चळवळी उभारणे आवश्यक.

सारांश :

संशोधन अभ्यासाअंती स्पष्ट होते की महाराष्ट्रातील स्त्रियांची घटती संख्येला सामाजिक घटक जितकी कारणीभूत असतात तितकीच शासकीय धोरणे देखील कारणीभूत आहे. कारण शासकीय धोरणे निर्माण करून उपयोग नाही, तर ती प्रत्यक्षात अमलात आणली गेली पाहिजेत. महाराष्ट्रातील ज्या प्रादेशीक भागात मुलींची संख्या घटलेली आहे ते जिल्हे आर्थिक सुबत्ता असलेले जिल्हे आहेत, तसेच दारिद्र्य हा घटक तितकाच तीव्र आहे तेथेही मुलगी नकोच अशी वृत्ती काही भागात दिसते. मुलीचा जन्मदर कमी होण्याचे महत्वाचे कारण गर्भाचे लिंगनिदान करून स्त्रीभुणहत्या करणे हे जरी सत्य असले तरी स्त्रीभुणहत्या थांबविण्यासाठी कायद्याच्या कडक अंमलबजावणी बरोबर समाजाची मानसिकता बदलणे खुप

गरजेचे आहे. मुलगा हवा, मुलगा वंशाचा दिवा हि विकृत मानसिकता जोपर्यंत बदलत नाही तोपर्यंत शासनाने कितीही कायदे केले तरी हा प्रश्न सुटणार नाही. तसेच शासनाने विविध योजना प्रत्यक्षात अमलात आणल्या गेल्या पाहिजेत.

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टागोरांच्या कादंबरी वाङ्मयातील स्त्रीचित्रण

– प्रवीण लोंढे

समन्वयक (भाषा), दूर शिक्षण केंद्र,
शिवाजी विद्यापीठ, कोल्हापूर

रवींद्रनाथ टागोर हे बंगाली साहित्यातील एक महत्त्वाचे कवी, कादंबरीकार, कथाकार, नाटककार, शिक्षणतज्ज्ञ, विचारवंत तसेच इतिहासकार म्हणून परिचित आहेत. 1813 साली त्यांच्या *गीतांजली* या कवितासंग्रहाला नोबेल पारितोषिक मिळाले. त्यांना मिळालेल्या या पारितोषिकामुळे ते केवळ भारतातच नव्हेत तर आशिया खंडातील पहिले नोबेल पारितोषिक विजेते म्हणून ओळखले जाऊ लागले. या पारितोषिकामुळे त्यांच्या साहित्याकडे अनुवादकांचे लक्ष वेधले गेले. गीतांजलीसोबत त्यांचे इतर बंगाली साहित्य वेगवेगळ्या भाषेत अनुवादित झाले. इतर भाषेबरोबर ते मराठीतही अनुवादित झाले आहे. उपलब्ध माहितीनुसार आतापर्यंत रवींद्रनाथ टागोर यांचे मराठीत कथासंग्रहाचे १३, कवितासंग्रहाचे ३०, कादंबरीचे २२, नाटकाचे १० आणि चरित्र व आत्मकथनाचे तीन असे अनुवादग्रंथ प्रकाशित झाले आहेत.

व्यक्तिमनाच्या संघर्षातून निर्माण होणाऱ्या क्रिया-प्रतिक्रियांचे चित्रण भारतीय साहित्यात प्रथमच टागोरी साहित्यातून दिसते. त्यांच्या साहित्यातून मानवी जगण्याच्या भावभावनांचे बहुरंगी चित्रण, देशाचे आर्थिक स्वावलंबन, स्त्री-शिक्षण, परंपरागत चाकोरीबद्ध जुनाट विचारांना विरोध, आदर्श व भावना यांमधील संघर्ष, नवशिक्षित बंगाली तरुण-तरुणींचे भभावविश्व, आधुनिकीकरणाचे संस्कार, वसाहतकाळातील बंगाली समाजाचे चित्रण ही त्यांच्या साहित्याची वैशिष्ट्ये होत.

मराठीत रवींद्रनाथ टागोर यांच्या कादंबऱ्यांचे वीसेक अनुवाद झाले आहेत. *नौकाडुबी* चा पहिला अनुवाद *दैवाची विचित्र लीला* (१९१४) या नावाने झाला. *बौ ठाकूरणीर हाट* या ऐतिहासिक कादंबरीचा द.मा.कुलकर्णी यांनी *विभा* (१९१४) नावाने स्वैर भाषांतर केले. वा.ल.कोठारी यांनी *चोखरेबाली* चा *पतीपत्नी प्रेम* (१९१४) श्रीयुत कुशाग्र यांनी *गोरा* चा *गौरमोहन अथवा गोरा* (१९१६), द.वा.कुलकर्णी यांनी *राजर्षि* चा त्याच नावाने (१९१६), शि.गो.भावे यांनी *घरे बाईरे* (१९१६), वि.सि.गुर्जर यांनी *योगायोग* चा *संगम* (१९३५), माधव गजानन बुद्धीसागर यांनी *गोरा* (१९५३), *दुईबोन* चा *दोन बहिणी* (१९६२), सुमेरजी जैन यांनी *चोखरेबाली* चा *पती-पत्नी* (१९५४), चिंदकर वि.द.यांनी *नष्टनीड* चा *गृहभंग* (१९५८), शं.बा.शास्त्री यांनी *चोखरेबाली* चा *चक्षुशल्य* (१९६०), *चतुरंग* (१९६३), सरोजिनी कमतनूरकरांनी *गोरा* (१९६४), निलिमा भावे यांनी *नष्टनीड* (२०१०), *मालंच* (२०१०), *दुई बोन* (२०१०) तर मेधा तासकर यांनी *बौ ठाकूरणीर हाट* (२०११) असे टागोरांच्या कादंबऱ्यांचे वेगवेगळे अनुवाद झाले आहेत.

स्त्री जीवनानुभव हा टागोरांच्या लिखाणाचा एक आस्थेवाईक विषय आहे. त्यांच्या कादंबरीत स्त्री ला विशेष असे स्थान आहे. त्यांच्या बऱ्याच कादंबऱ्या या स्त्रीप्रधान आहे. स्त्रीजीवनाविषयीचे अनेकविध प्रश्न त्यांनी हाताळलेले दिसतत. स्त्रियांविषयी रवींद्रनाथ टागोरांच्या मनात आदरयुक्त भाव आहे. स्त्रियांचे अनुभवविश्व आणि त्यांना आपले स्वत्व टिकविण्यासाठी करावा लागणारा संघर्षही या कादंबऱ्यांमध्ये आहे. हा संघर्ष केवळ एका समाजाविषयी अथवा परंपरेविषयीच मर्यादित नाही तर तो स्वतःविषयीसुद्धा आहे. स्वतःच्या आत्मपरिक्षणाविषयी आहे. या सर्व स्त्री पात्रांचा आढावा घेणे याठिकाणी महत्त्वाचे ठरते.

विभा ही *बौ-ठाकूरणीर हाट* या अनुवादित कादंबरीची प्रमुख नायिका. ती यशोधरचा राजा प्रतापादित्य यांची कन्या आणि चंद्रद्वीपचा राजा रामचंद्रराय यांची पत्नी आहे. प्रतापादित्य हे राजा रामचंद्रराय यांना आपल्या दरबारी बोलवून अपमानास्पद वागणूक देतात. विभाला आपल्याजवळ ठेवतात. वडीलांची ही गोष्ट विभास मान्य नाही परंतु त्यांच्या आदेशासमोर तिचा नाईलाज आहे. तिला आपल्या पतीविषयी ओढ आहे. पतीवियोग ती सहन करू शकत नाही. आपल्या पतीने आपल्याला भेटायला यावे असे तिला वाटते. परंतु पतीच्या मानमर्यादेचा विचार करून त्यांना आदर सत्काराच्याऐवजी घृणा आणि तिरस्कार मिळेल म्हणून ती आपल्या भावनांचा गळा दाबते.

स्त्रीजीवनाच्या आंतरिक मनाचा वेध या कादंबरीतून घेतला आहे. विभाची आपल्या पतीविषयी असणारी आत्मीयता प्रकट होताना दिसते. पतीबद्दल वाटणारी ओढ, बंधुप्रेमासाठीची कर्तव्यदक्षता,

सर्वांकडून होणारी अवहेलना आणि शेवटी भौतिक जीवनाचा केलेला त्याग ही एकप्रकारे विभेच्या जीवनाची शोकांतिकाच टागोरांनी *बौ-ठाकुरनीर हाट* मधून चित्रित केली आहे.

नौकाडुबी या अनुवादित कादंबरीतील *कमला* ही प्रधान नायिका. ती रूपसंपन्न, गुणसंपन्न, सुशील व सुंदर अशी कष्टाळू मुलगी आहे. स्त्री जीवनाच्या मनाचा वेध घेण्याचा अंत्यत मार्मिकपणे प्रयत्न टागोरांनी कमलेकरवी केलेला आहे. पतीप्रेमाविषयी आतुरलेली ही कमला आहे. आपला खरा पती कोण आहे हे समजताच ती त्याचा शोध घ्यायला लागते. त्यासाठी वाटेल त्या संकटाला ती सामोरी जाते. परपुरुषासोबत इतके दिवस राहिल्याची तिला खंत आहे. स्टीमरच्या प्रवासात नवऱ्याची काळजी घेणारी ही स्त्री आहे. या प्रवासात तिच्यातील संसारी स्त्री दिसून येते. संसाराचा गाढा व्यवस्थितपणे चालवण्याचे हे प्रतीक म्हणून ती याटिकाणी दिसते. चक्रवर्तीसोबतचे मुलीचे, अन्नपूर्णेशी बहिणीचे, उमेशसोबत आईचे नाते ती नेमकेपणाने पार पाडते. कमला ही या कादंबरीची मुख्य नायिका आहे. तिचा स्वभाव शांत वृत्तीचा आहे. तिच्या आयुष्यात घडणाऱ्या गोष्टी या दैवीयोग आहेत. या प्रत्येक घटनेला ती खंबीरपणे सामोरी जाते. पुरुषी वर्चस्वाखाली दडपली गेलेल्या स्त्रीच्या धडपडीची ही कहाणी आहे. पारंपरिकतेबरोबरच आधुनिकबदलाचे अनेक संदर्भात या कादंबरीत आहेत. शरीरापेक्षा मनाला, मनाच्या पावित्र्याला या कादंबरीत स्थान आहे. जुन्या भ्रामक विचारांचा नाश करून नव्या विचारांचे आगमन यात आहे. धर्म, जात, रूढी, परंपरा, संस्कृती यांचा विचार न करता मानवतावादी दृष्टीकोण या कादंबरीत दिसतो आहे.

चोखेरबाली या अनुवादित कादंबरीतील *विनोदिनी* ही महत्त्वाची स्त्री व्यक्तिरेखा आहे. हरिमती या गावी राहणारी ही विनोदिनी आहे. तिच्या वडिलांची आर्थिक परिस्थिती नसतानाही तिला शिक्षण दिले आहे. त्यांच्याजवळ हुंडा देण्यासाठी पैसे नाहीत. हुंड्याशिवाय विनोदिनीशी उदारमनाने लग्न करण्यासाठी कुणीही तयार नाही. विनोदिनीला कुमारी राहण्याचा कलंक आयुष्यभर लागू नये म्हणून तिचे लग्न एका आजारी व्यक्तीशी करतात. लग्नानंतर दोन वर्षातच तिच्या नवऱ्याचा मृत्यू होतो. ऐन तारुण्यातच तिच्या वाट्याला वैधव्य येते. टागोरांनी एक अंत्यत महत्त्वाची अशी ही व्यक्तिरेखा चितारली आहे. विधवेच्या वाट्याला आलेले जगणे, तिच्या मनातील घालमेल अंत्यत मार्मिकपणे त्यांनी मांडली आहे. विनोदिनी ही या कादंबरीची नायिका आहे. आधुनिक भारतीय कादंबरीच्या प्रस्थापित नितीनियमाविरुद्ध बंड पुकारणारी ही स्त्री आहे. विधवा म्हणून आयुष्य जगणे तिला मान्य नाही. प्रेमाने सुख मिळविण्याचा आपणास हक्क आहे असे ती आग्रहाने सांगते. तसा प्रेम मिळविण्याचा प्रयत्नही करते. परंतु परंपरावादी शक्तीपुढे तिचा टिकाव लागत नाही. तिला पराभव स्वीकारावा लागतो. ही कादंबरी पारंपरिकतेचे अनेक बंध झुगारून देते. नव्या विचारांचे बीजारोपन करते. स्त्री ही स्वतंत्र असावी. तिला जगण्याचा पूर्ण व स्वतंत्र अधिकार असावा याची मांडणी करते. टागोर हे आधुनिक विचारधारेचा स्वीकार करणारे आहेत. चाकोरीबद्ध संकेत त्यांना मान्य नाहीत. म्हणूनच या कादंबरीतून ते एक बंडखोर लेखक म्हणून उदयास आल्याचे दिसते.

कुमुदिनी ही *योगायोग* या अनुवादित कादंबरीतील महत्त्वाची व्यक्तिरेखा. या कादंबरीतील संपूर्ण कथानक हे या व्यक्तिरेखेभोवती फिरते. कुमुदिनी ही चतर्जी घराण्याची कन्या. कुमुदिनी ही अठराऐक वर्षाची तरुणी आहे. ती नाजूक, हुशार आणि सुंदर अशी आहे. साधारणतः २६० पृष्ठांच्या या कादंबरीतून टागोरांनी कुमुदिनीचे भावविश्व साकारले आहे. यात स्त्री जीवनाचा वेध आणि तिच्या मनाची होणारी घालमेल आहे. मधुसूदन हा आपल्या तरुण, सुंदर पत्नीकडे एका आर्थिक वस्तूसारखी बळजबरीने मिळविण्याची व ताब्यात ठेवण्याची वस्तू समजतो. तिच्यावर जबरदस्ती आपला अधिकार गाजविण्याचा प्रयत्न करतो. कुमुदिनी या सर्व गोष्टी सहन करून त्याच्याशी आज्ञाधारक हिंदू पत्नीसारखी वागते. ती त्याचे लाड वगैरे सर्व निमूटपणे पूर्ण करते. स्वतःचा अपमान सहन करते. पण एक वेळ अशी येते की मग त्यागोष्टी अधिक प्रमाणात स्वीकारू शकत नाही. शेवटी ती बंड करून उठते. स्वतःचे व्यक्तिस्वातंत्र्य टिकवण्याची कुमुदिनीची निष्फळ धडपड टागोरांनी या कादंबरीतून दाखवून दिली आहे.

बिमला ही *घरे बॅरे* या अनुवादित कादंबरीची नायिका आहे. ती पारंपरिक समजुतीची आणि जुन्या विचारधारेची जोडली गेलेली आहे. पडदा संस्कृतीतून तिची घडण झालेली आहे. तिच्या या व्यक्तिमत्त्वात बदल व्हावा म्हणून तिचा नवरा निखिलेश हा तिला विवाहानंतरही शिक्षण घ्यायला प्रवृत्त करतो. पारंपरिक

संस्कृतीतून बाहेर पडून आपली पत्नी आधुनिक व्हायला हवी अशी निखिलेशची इच्छा आहे. म्हणून तिच्या शिक्षणावर, तिच्या विकासावर आणि तिने घराच्या मानसिकतेतून बाहेर पडण्यावर त्याचा कटाक्ष आहे. कादंबरीच्या कथानकाची वीण टागोरांनी अतिशय गुंतागुंतीची केली आहे. टागोर बिमलाच्या माध्यमातून पितृसत्ताक आणि पारंपरिक राष्ट्रवादाच्या प्रभावातून एका दुभंगलेल्या स्त्रीच्या नव्हे, तर दुभंगलेल्या काळाच्याच मानसिकतेबरोबरच झटपट करताना दिसतात. आधुनिकतावाद आणि त्यातून व्यक्तीव्यक्तींच्या मनांना आलेले दुभंगलेपणाचा वेध ही कादंबरी घेते.

बिमलेच्या माध्यमातून स्त्री-पुरुष संबंध आणि आधुनिकता या सूत्रांना या कादंबरीत एक मध्यवर्ती स्थान आहे. स्त्रीपुरुष संबंध ही एक रणभूमी आणि त्यांची चिकित्सा ही एक रणनीती ठरते. एकीकडे सनातन हिंदूसंस्कृती आणि हिंदूमुल्ये यांचा उद्घोष तर दुसरीकडे नव्या राष्ट्रीयत्वाची घोषणा, आधुनिकीकरणाचा स्वीकार आहे. या दोन्ही घटनांना बळी पडलेल्या बिमलेची ही दुर्देवी करुण कहाणी आहे.

प्राचीन भारतीय संस्कृतीचा मार्ग आणि छेद देणाऱ्या आधुनिक संस्कृतीचा मार्ग यांच्या वळणावर उभे राहून टागोरांनी बिमलेचे पात्र रेखाटले आहे. बिमला आणि निखिलेश यांच्या वैवाहिक संबंधाची कळ आधुनिकता, व्यक्तिवाद आणि स्वातंत्र्य यांची जाणीव यात आहे. स्त्री प्रश्नांभोवती निर्माण झालेले हे विचारविश्व आहे. स्त्रीमध्ये होणाऱ्या मानसिक बदलाबरोबरच ही कादंबरी खरा पुरुष कसा असावा याबद्दल काही महत्त्वपूर्ण प्रश्नही संदीप व निखिलेशच्या रूपाने उपस्थित करते.

शर्मिला ही *दुई बोन* या अनुवादित कादंबरीतील मुख्य नायिका. तिचे पतीवर अपार प्रेम आहे. पतीला परमेश्वर मानणारी पत्नीशी एकनिष्ठ स्त्री. शंशाकची पत्नी. शांत डोळे. गंभीर नजर. सावळा रंग. पतीच्या आयुष्यात शर्मिलाचे अस्तित्व सर्वत्र आहे. पतीची सतत काळजी करणारी. त्याला कोणत्याही गोष्टीची कमतरता पडणार नाही याची क्षणोक्षणी काळजी घेणारी आहे. फाऊंटन पेन सहज जरी टेबलावरच्या एखाद्या आडबाजूच्या कोपऱ्यात क्षणभराकरता नजरेआड झाला तरी ते शोधून काढण्याची जबाबदारी शर्मिला पटकन पार पाडते. शंशाकच्या तोंडून शब्द बाहेर पडण्याआधी ती वस्तू त्याच्यासमोर हजर असते. पतीची भक्ती करण्यातच आयुष्य अर्पण करणारी ही पत्नी आहे. पतीप्रेमाने उल्हासित झालेली ही शर्मिला पतीलाच सर्वस्व मानणारी आहे. या पात्राचे चित्रण अधिक उठावदारपणे या कादंबरीत आले आहे. शर्मिलाचे अंत्यत भावदर्शन असे चित्रण या कादंबरीत आहे. स्त्री ने कसे वागावे, पतीसोबत कसे वागावे. पतीबद्दल निष्ठा कशी असावी, त्याच्या सुखदुःखात आपले सुख कसे मानावे यासारखे अनेक पारंपरिक आणि संस्कृतीशील स्त्रीचे दर्शन या पात्राकरवी टागोरांनी घडवून आणले आहे.

चारू ही *नष्टनीड* या अनुवादित कादंबरीतील नायिका, संपूर्ण कादंबरीतून या नायिकेचे भावविश्व साकारले आहे. चारू ही भूपती नावाच्या व्यक्तीची पत्नी. सत्यजित राय यांनी या कादंबरीवर आधारित *चारूलता* हा चित्रपट तयार केला आहे. त्यामुळे या कादंबरीस अधिक प्रसिद्धी मिळाल्याचे दिसते. पतीवर अफाट प्रेम करणारी नीरजाला आपल्या पतीवर स्वतःशिवाय इतरांनी हक्क दाखविलेला आवडत नाही. आपल्या आयुष्याचा अंत माहित असताना ती सरलाला आपले स्थान देण्याचा ठाम निश्चय करते. परंतु तिच्या खोलवर मनात चरत जाणारी मूकवेदना शेवटच्या क्षणी उफाळून येते. तत्कालीन काळातील पतीशी एकनिष्ठ असणाऱ्या स्त्रीजीवनाविषयीची ही कहाणी टागोर आपल्या कादंबरीतून चित्रित करतात.

सरली ही *मालचं* या कादंबरीतील पात्र आदित्यच्या लांबच्या नात्यातील बहीण. दरवर्षी नवीन रोप लावण्याच्या कामसाठी ती दार्जिलिंगला येत असे. परंतु नीरजाच्या आजारपणामुळे आदित्य तिला आपल्या बागकामासाठी घरी बोलावून घेतो. सरला ही बागकामात तरबेज आहे. हा वारसा तिला तिच्या वडिलांकडून व काकांकडून मिळालेला आहे. बागकामाचा तिला दीर्घ असा अनुभव आहे. या बागेच्या कामामुळे आदित्य व सरला यांची भेट ही रोजचीच होते आहे. ही गोष्ट नीरजाला खटकणारी आहे. काही काळासाठी तिच्या मनात या दोघांच्या नात्याबद्दल संशय येतो. सरलाच्या मनात नीरजाबद्दल आदरयुक्त भिती आहे. ती आदित्यला या सर्व गोष्टीविषयीची कल्पना देते. व त्याच्याकडून शेवटच्या क्षणापर्यंत नीरजासोबत राहण्याचे वचन देते.

आपल्यानंतर आपल्या पतीची काळजी सरलाने घ्यावी अशी तिची इच्छा आहे. परंतु जेव्हा तुरुंगातून सुटून सरला नीरजाला भेटायला येते. तेव्हा तिला पाहून मृत्युच्या दाराशी असलेला नीरजाचा अहंकार दुखवला जातो. सरला आपल्या नवऱ्याची दुसरी पत्नी होणार ही कल्पना तिला असह्य होते. सरलावर रागवते. बोलता बोलता टेबलावर कोसळते. स्वतःचा प्राण सोडते. प्रेमाचा त्रिकोण पूर्ण करण्यासाठी टागोरांनी या पात्राचे चित्रण टागोरांनी नेमकेपणाने केले आहे.

उर्मिला ही दुई बोन या कादंबरीतील महत्त्वाची स्त्री व्यक्तिरेखा आहे. संपूर्ण कादंबरी या दोन बहिणींच्या भावविश्वातून साकारताना दिसते. उर्मिलेला युरोपला जाऊन डॉक्टरीचे शिक्षण घेऊन इथल्या लोकांच्या रोगराईच दुःख दूर करायचे आहे. आपल्या भावाने हेमंतने ज्या यातना सहन केल्या त्या इतर लोकांना भोगाव्या लागू नयेत म्हणून तिने व तिच्या वडिलांनी घेतलेला हा निर्णय आहे. त्यासाठी ती कलकत्ता विद्यापीठातून शरीरशास्त्रातून एम.एस्सी पदवीसाठीचे शिक्षण घेत आहे.

शरीरशास्त्राचा अभ्यास करणारी उर्मिलेला आपल्या बहिणीच्या या आजाराबद्दलची शास्त्रीय परिभाषा समजायला जास्त वेळ लागत नाही. शर्मिलाच्या सेवेत ती पूर्णपणे गुंतून जाते. शर्मिला तिला आपली शुश्रूषा करू न देता शंशाककडे पूर्ण लक्ष देण्याची जबाबदारी सोपविते. याचदरम्यान नीरद पत्राद्वारे उर्मिलेस लग्नासाठी नकार देतो. नीरदच्या नकारामुळे उर्मिला त्याच्या सर्व बंधनातून मुक्त होते. तिचा स्वभाव पहिल्यासारखा खेळकर वृत्तीचा होतो. सततच्या सहवासामुळे शशांक उर्मिलेकडे आकर्षित होतो. व्यवसायात कजबाजारी होतो. आपला मृत्यू अटळ आहे हे शर्मिलेच्या लक्षात येताच आपल्या मृत्यूनंतर शंशाकची जबाबदारी उर्मिलेने घ्यावी असे ती सांगते. उर्मिला या गोष्टीस नकार देते. सामाजिक गोष्टींची जाणीव करून देते.

याचकाळात दीर्घ आजाराने त्रस्त असलेल्या शर्मिलेच्या प्रकृतीमध्ये सुधारणा व्हायला लागते. ती लोकनिंदेचा विचार न करता सर्वस्वी मान्य करून उर्मिला व शशांकला आपल्यासोबत घेऊन कलकत्ता सोडून जाण्याचा निर्णय घेते. टागोरांनी उर्मिलेचे पात्र हे तितकेच उठावदारपणे चित्रित केले आहे. आधुनिक विचारधारेनी प्रेरित झालेली उर्मिला पारंपरिक विचारांनासुद्धा कशी धरून चालते याचे एक उत्तम उदाहरण म्हणून उर्मिला या पात्राकडे पाहता येते.

एकूणच आपल्या कादंबरी लेखनातून टागोर स्त्रीजीवनाविषयीचे भाष्य करतात. त्यांच्या कादंबरीतील स्त्रीचित्रणे ही आई, बहीण, पत्नी, वहिनी, प्रेयसी या यासारख्या अनेकविध नात्यातून प्रवास करणाऱ्या आहेत. शिवाय विधवेच्या वाट्याला आलेले जगणे, तिच्या मनातील घालमेल आहे. त्यांच्या कादंबऱ्यांच्या कथानकाची वीण ही अतिशय गुंतागुंतीची केली आहे. स्त्री-पुरुष संबंध आणि आधुनिकता या सूत्रांना त्यांच्या कादंबरीत एक मध्यवर्ती स्थान आहे. एकीकडे सनातन हिंदूसंस्कृती आणि हिंदूमूल्ये यांचा उद्घोष तर दुसरीकडे नव्या राष्ट्रीयत्वाची घोषणा, आधुनिकीकरणाचा स्वीकार आहे.

प्राचीन भारतीय संस्कृतीचा मार्ग आणि छेद देणाऱ्या आधुनिक संस्कृतीचा मार्ग यांच्या वळणावर उभे राहून टागोरांनी रेखाटलेली ही पात्रे आहेत. स्त्री ही स्वतंत्र असावी. तिला जगण्याचा पूर्ण व स्वतंत्र अधिकार असावा याची मांडणी करते. टागोर हे आधुनिक विचारधारेचा स्वीकार करणारे आहेत. स्त्रीमध्ये होणाऱ्या मानसिक बदलांची ही चित्रणे आहेत. आधुनिक भारतीय कादंबरीच्या प्रस्थापित नितीनियंमाविरुद्ध बंड पुकारणारी स्त्री आहे. स्त्री प्रश्नाभोवती निर्माण झालेले हे टागोरांचे विचारविश्व आहे. चाकोरीबद्ध संकेत त्यांना मान्य नाहीत. त्याची समीक्षा टागोरांना अभिप्रेत आहे. थोडक्यात टागोरांच्या अनुवादित मराठी कादंबरीतील स्त्रीचित्रण हे नव्या विचारांचे बीजारोपन करते.

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शिक्षणमहर्षी डॉ. बापूजी साळूंखे

महाविद्यालय मिरज.

आज भारताने काळानुरूप उदात्तीकरण, जागतिकीकरण स्वीकारले. याचा परिणाम देशातील प्रत्येक घटकावर झाला, तसा साहित्यासारखा प्रांत सुद्धा वेगळा राहू शकला नाही. जागतिकीकरण, उदात्तीकरण आणि वाढत चालेले नागरीकिकरण या सर्वांचे बदल साहित्याने स्वीकारले. याचे प्रत्ययकारी चित्र कादंबरीमध्ये पहावयास मिळते. मानवी जीवन व सभोवतालचा परिसर याचे प्रत्यकारी चित्रण कादंबरीत येते. या मधूनच कादंबरीकार आपली जीवनदृष्टी व्यक्त करत असतो. समाजाची भाषा, रूढी, परंपरा, व्यक्ती आणि भोवतालचा परिसर या साऱ्याचा परिणाम एकूण मानवी अस्तित्वावर होत असतो. प्रत्येक कादंबरीकार हा आपल्या काळात लेखन करीत असल्यामुळे कादंबरीला काळ-संदर्भ असतो; म्हणूनच कादंबरीतील काळसापेक्षता महत्त्वाची ठरत असते. कन्नड साहित्यिक एस. एल. भैरप्पा यांच्या साहित्याला भारतीय पातळीवर विशेष स्थान प्राप्त झालेले दिसून येते. भैरप्पा यांनी 40-50 वर्षांच्या प्रदीर्घ कालखंडामध्ये विविध प्रकारचे अनुभव देणारे लेखन केले आहे. भैरप्पांच्या मराठी साहित्यामध्ये एकूण बारा कादंबऱ्यांचा अनुवाद झालेला आहे. समाज, नीती, वर्तन, भाषा, साहित्य, संगीत, अर्थकरण, राजकारण, धार्मिकता, ऐतिहासिकता, पौराणिकता, पत्रकारिता, मानवी संबंध, भावना, विचार, विकार, बुद्धी, ज्ञान, समाज, रूढी, मानवी जगण्याचे विविध अर्थ अशा अनेक विषयाची बिजरूपे त्यांच्या साहित्यातून व्यक्त होताना दिसतात.

भैरप्पांच्या कादंबरीमधून भारताचा संक्रमण काळ चित्रित झालेला आहे. त्यातून निर्माण होणाऱ्या समस्या त्यांच्या कादंबरीचा विषय बनल्या आहेत. त्यांच्या कादंबरीमधून चित्रित झालेले विचार हे स्वतंत्र असल्याने त्या अधिक धक्कादायक आणि वादग्रस्त बनल्या आहेत. भैरप्पांच्या कादंबरीमधून विविधांगी स्वरूपाचे जीवनचित्रण व्यक्त झाले आहे. या बरोबरच त्यांच्या कादंबरीमधून व्यक्त होणारी स्त्री ही काळ सापेक्षतेच्या पुढे जाऊन विचार करणारी आहे. स्त्रियांचे भावविषय व्यक्त करत असताना काळानुरूप होणारे बदल स्वीकारले आहेत. भैरप्पा यांनी कादंबरीत स्त्री व्यक्तिरेखांना विशेष स्थान दिले आहे. त्यांच्या बहुतांशी कादंबऱ्या या स्त्रीप्रधान आहेत. स्त्रीजीवनाविषयीचे अनेकविध प्रश्न त्यांनी हाताळलेले दिसतात. स्त्रियांचे अनुभवविश्व आणि त्यांना आपले स्वत्व टिकविण्यासाठी करावा लागणारा संघर्षही या कादंबऱ्यांमध्ये आहे. हा संघर्ष केवळ एका समाजाविषयी अथवा परंपरेविषयी मर्यादित नाही तर तो स्वतःविषयीसुद्धा आहे. स्वतःच्या आत्मपरिक्षणाविषयी आहे. भैरप्पा यांच्या बहुतांशी कादंबरीमधून स्त्री चे झालेले चित्रण हे मानवतावादी दृष्टिकोनातून न होता ते पुरुषप्रधान संस्कृतीच्या पारंपरिक दृष्टिकोनातून झाले आहे. असे असले तरी स्त्रीची मानसिकता हा विचारही भैरप्पांनी केला आहे. याचेच चित्रण सर्व कादंबरीतून होताना दिसून येते.

प्राचीन भारतीय हिंदू संस्कृतीचा मार्ग आणि आधुनिक संस्कृतीचा मार्ग यांच्या वळणावर उभे राहून भैरप्पांनी रेखाटलेली ही पात्रे आहेत. स्त्रीचे स्वतंत्र्य हे स्वतंत्रच असावे; तिला स्वतंत्र अधिकार असावा यासाठी त्यांच्या कादंबरीमधील स्त्री ही प्रयत्नशील असलेली दिसते आहे. भैरप्पांच्या कादंबरीमधून आलेली स्त्री ही समस्त स्त्री वर्गाचे प्रतिनिधीत्व करते आहे. त्यांच्या काही कादंबरीमधून येणारे स्त्रीचित्रण आधुनिक भारतीय कादंबरीच्या प्रस्थापित नितीनियमाविरुद्ध बंड पुकारणारे आहे. स्त्रीच्या जीवनातील असलेले चाकोरीबद्ध संकेत त्यांना मान्य नाहीत. थोडक्यात भैरप्पांच्या कादंबरीतील स्त्री ही जुने ही सोडत नाही, पण नव्या विचारांचे बीजारोपन मात्र ती करते आहे. कादंबरीतील स्त्रीचित्रणे ही आई, मुलगी, बहीण, पत्नी, वहिनी, प्रेयसी या यासारख्या अनेकविध नात्यातून प्रवास करणारी आहे. भैरप्पांच्या बहुतांशी कादंबरीमध्ये येणारी स्त्री ही पारंपरिक मूल्यांशी निगडित आहे. यामुळे ही स्त्री व्यक्तिरेखा साकारताना जी पारंपरिक अनुदारता येते ती या व्यक्तिरेखांमध्ये दिसून येते. काही कादंबरीमधून येणारी स्त्री ही स्वावलंबी स्वविचारांची, आत्मजागृत अशी आहे. पारंपरिक स्त्री बरोबरच शैक्षणिक बदलामुळे जी आत्मजागृती झाली आहे ती कादंबरीच्या प्रवाहाच्या कालखंडात दिसून येते.

भैरप्पांच्या कादंबरीमधील स्त्रीचे स्थान

भैरप्पांच्या कादंबरीमधून आलेली स्त्री भारतीय संस्कृतीचे प्रतिबिंब प्रकट करणारी आहे. कुटुंब, धर्म, समाज, जातीयता, संगीत, नृत्य अशा पातळीवर वैविध्यपूर्ण जीवन जगणाऱ्या स्त्रिया भैरप्पांच्या कादंबरीमध्ये आलेल्या आहेत. दलित, ग्रामीण व शहरी स्त्रियांचे शल्य प्रखरतेने भैरप्पांच्या एकूणच कादंबरीमधून दिसून येते. त्यागी सोशिकपणा, प्रेमळ, खंबीर, बुद्धिमान, पुरुषांइतकीच कर्तबागार अशा विविध गुणांशी जोडली गेली आहे. भारतीय मूल्यश्रद्धांच्या पार्श्वभूमीवर व्यक्त होणारी आधुनिक जीवनजाणीव असणारी स्त्री कादंबरीच्या केंद्रस्थानी आहे. पुरुषप्रधान संस्कृतीमध्ये आडकलेली, लैंगिक विकृती आणि त्यांच्या वासनांना काही अंशी बळी पडलेली तर काही अंशी आर्थिक शोषणाला बळी पडलेली स्त्री येते, याबरोबर स्त्रीमुक्तीच्या विचारांचा प्रभाव असलेली स्त्री कादंबरीमधून दिसून येते. स्वतंत्र आणि समानतेचा उध्दोष करत नवनैतिकतेची जोपासना करणारी स्त्री काही ठिकाणी आपल्याला दिसून येते आहे.

नंजम्मा व्यक्तिरेखेला केंद्रस्थानी ठेऊन ग्रामसंस्कृतीमधील ताणतणाव अत्यंत सुलभतेने 'गृहभंग' कादंबरी व्यक्त होते आहे. कुटुंबाच्या प्रतिष्ठेचे रक्षण करणारी नंजम्मा आणि दुसऱ्या बाजूला संस्कारांचा गंध नसलेली गंगम्मा. नंजम्मा ही धीरोदात्त, संयमी, कुटुंबाची परिस्थिती बदलू पाहणारी, संस्कृत आणि संस्कृतीची जाण असलेली व्यक्तिरेखा भैरप्पांनी 'गृहभंग' या कादंबरीमधून साकारली आहे. गंगम्मा ही पुरुषसत्ताक व्यवस्थेत पूर्णपणे रुजलेली व्यक्तिरेखा आहे. समाज दोन्ही बाजूनी कसा विकसित होत असतो याचे प्रतिबिंब म्हणजे या दोन स्त्री व्यक्तिरेखा. 'धर्मश्री' कादंबरीमध्ये लीली ख्रिश्चन असूही हिंदू मुलावर प्रेम करते आहे. त्याच्याशी विवाह करण्यासाठी ती हिंदू धर्माचा स्वीकार करण्याचा निश्चय करते आहे पण धर्म स्वीकारेल का असा प्रश्न उपस्थित करतो आहे. वास्तवाकडे तटस्थ वृत्तीने पाहण्याचे धाडस करते आहे. नवऱ्यासाठी स्वाभिमान बाजूला ठेऊन पुढे येते; ती तिच्यातील त्यागी

वृत्ती. मूकपणे सर्व गोष्टींचा स्वीकार करते. राचम्मा आणि शकुंतला या स्त्री प्रतिमा धर्मसंस्कृतीकडे परस्पर विरोधातून पाहणाऱ्या आहेत. स्वतःपेक्षा दुसऱ्यांच्या सुखात सुख मानून जगणारी ही व्यक्तिरेखा भैरप्पा रेखाटण्यात यशस्वी झालेले आहेत. 'धर्मश्री'मध्ये आलेली स्त्री ही कोणत्या ना कोणत्या कारणाने सहनशील सोशिक बनली आहे किंवा तशीच चित्रित करण्याचा प्रयत्न भैरप्पानी केला आहे. एकूणच काय तर हिंदू धर्मातून स्त्रीकडे पाहण्याची दृष्टी ज्या पद्धतीने परंपरेनुसार चालत आली आहे त्याच साचात याही व्यक्तिरेखा बसल्या आहेत असे वाटते.

वंशवृक्ष' ही कादंबरी वंश, गोत्र, कुळ, रुढी या हिंदू धर्मात महत्त्वाच्या मानलेल्या घटकाचा विचार करते आहे. या कादंबरीमधून आलेली स्त्री ही सुख आणि दुःखाच्या भोवऱ्यात अडकलेली आहे. पुनर्विवाहावर ही कादंबरी दृष्टीक्षेप टाकते आहे. या विवाहाचे स्वागत करणारा आधुनिक समाज आणि परंपरागत धर्माच्या कचाट्यात सापडलेला एक वर्ग कादंबरीमधून दिसून येतो. पौराणिक काळातील स्त्रीशी संबंधीत असलेल्या नियोग पद्धतीवरही कादंबरी भाष्य करते आहे. कादंबरीमधून स्त्रीशिक्षणाचा पुरस्कार केला आहे. तर केशवपन पद्धतीला विरोध केला आहे. आच्यम्मा, भगीरथी, लक्ष्मी, नागलक्ष्मी, कात्यायनी, करुणा इ. प्रमुख व्यक्तिरेखा कादंबरीमधून आलेल्या आहेत. प्रत्येक व्यक्तिरेखा ही दुःखाच्या पिंजऱ्यात अडकलेली आहे. कादंबरीमध्ये येणारी प्रत्येक स्त्री ही अत्यंत सोशिक, त्यागी, धर्मसंस्कृतीच्या चौकटीत अडकलेली तर काही या चौकटी बाहेर पडल्या पण त्याच चौकटीमध्ये पुन्हा गुरफटत गेल्या आहेत. वंश आणि स्त्री-पुरुष संबंधाभोवती ही कादंबरी फिरत राहते. असे असले तरी स्त्री आपली नैतिकता जपताना दिसून येते. 'जा ओलांडुनी' या कादंबरीमधील स्त्री ही पारंपरिक जातीव्यवस्था, मूल्यव्यवस्थेविरुद्ध झगडते आहे. स्त्रीने धार्मिक विधी करू नयेत, असे हिंदू धर्मशास्त्र सांगते. याला विरोध करत सत्यभामा स्वतःच होम हवन करते आहे. या बरोबर ती सामाजिक वास्तव स्वीकारण्याचाही प्रयत्न करते आहे. जातव्यवस्था झुकारून देत ती समाजाला यातून बाहेर काढण्याचा प्रयत्न करते आहे. आधुनिकीकरणाचा प्रभाव त्यातून समाज बदलू पाहणारी सत्या, जातीव्यवस्थेला बळी पडलेली मिरा या समाजाचे प्रतिनिधीत्व करणाऱ्या स्त्री व्यक्तिरेखा ठरल्या आहेत.

कुंती, माद्री, द्रौपदी, गांधारी, सालकटंकटी, सुभद्रा, उत्तरा, हिरण्यवती या आपल्या जीवनात दुःखच घेऊन आलेल्या व्यक्तिरेखा भैरप्पानी 'पर्व' या कादंबरीमधून चित्रित केल्या आहेत. या स्त्री व्यक्तिरेखांच्या पतिपरायण प्रतिमांवर आघात या कादंबरीमधून केला आहे. तत्कालीन समाजव्यवस्थेचा वेध भैरप्पानी घेतलेला आहे. स्त्रीशी संबंधित असलेल्या कानीन पद्धती, नियोग पद्धती, बहुपत्नीकत्व पद्धती, बहुपतीकत्व पद्धती, पुरुषसत्ताक पद्धती, मातृसत्ताक पद्धती या रुढी परंपरांचा आरसा म्हणजे 'पर्व' कादंबरी होय. कुंती ही सोशिकपणे जगणारी आपल्यासमोर येते. सुखापेक्षा दुःखच वाट्याला आलेल्या कुंतीची प्रतिमा भैरप्पानी कादंबरीमध्ये रेखाटली आहे. द्रौपदी ही आयुष्यभर वनवास, आज्ञातवास, आपमान, विटंबना यामध्ये गुरफटलेली दिसते. सालकटंकटीशी भीम तर उलुपी, चित्रांगदा, सुभद्रा यांच्याशी अर्जुनाने विवाह केलेला आहे. या स्त्रिया आयुष्यभर पतीच्या वियोगाचे दुःख घेऊन जगणाऱ्या प्रतिमा कादंबरीमधून येतात. गांधारी डोळस असूनही आयुष्यभर अंधत्व स्वीकारते आहे. अनेक दुःखांचा सामना ती मुकपणे करते आहे. महाभारतकालीन अस्तित्वात

असणाऱ्या अनेक पद्धतीचा उहापोह ही कादंबरी करते आहे. शेवटी युद्धाने असंख्य स्त्रिया गर्भवती झाल्या आहेत. त्यांचा पिता कोण हा प्रश्न कादंबरीमधून उपस्थित होतो आहे. 'काठ' विवाहबाह्य प्रेमसंबंधातून निर्माण झालेल्या अमृता आणि सोमशेखर यांच्या नात्याचा ही कादंबरी वेध घेते आहे. अमृता ही एक मुडस् स्त्री भैरप्पांनी कादंबरीमधून चित्रित केली आहे. बदलत्या मूल्यव्यवस्थेचा, समाजव्यवस्थेचा स्पर्श अमृताच्या व्यक्तिमत्त्वाला झाला आहे. जयलक्ष्मी ही पारंपारिक पुरुषीसत्ता व्यक्त करणारी व्यक्तिरेखा म्हणून कादंबरीमधून आलेली आहे. जयलक्ष्मी समाजव्यवस्थेचा एक भाग आहे. स्वतःचा स्वार्थ साधणारी विश्वासघातकी प्रतिमाही कुशलतेने आली आहे. 'परिशोध' कादंबरीमधून स्वातंत्र्य आणि समानतेचा उद्घोष करत नवनेतिकतेची जोपासना करणारी स्त्री भैरप्पांनी कादंबरीमध्ये केंद्रित केली आहे. प्रामुख्याने या कादंबरीमधून नरसम्मा, सुनंदा, चन्नव्वा, सरला, मालतीबाई या व्यक्तिरेखा येतात. शारीरिक सुखाबरोबर या कादंबरीध्ये येणारी स्त्री ही त्यागी, संयमी, निश्चयी स्वरूपाची आलेली आहे.

'तंतू' या कादंबरीमध्ये भारतीय स्त्री च्या व्यक्तिमत्त्वावर आधुनिकीकरणाचा प्रभाव आणि त्यामध्ये गुरफटत चालले स्त्री अत्यंत प्रभावीपणे या कादंबरीमध्ये आली आहे. उच्च मध्यमवर्गातील स्त्री ची प्रतिमा ही प्रतिकात्मकपणे आपल्यासमोर येते. स्त्री मुक्तीचा प्रभाव या कादंबरीवर पडलेला आहे. परंपरा आणि वास्तव या कादंबरीमध्ये एकत्र आलेले आहे. शारीरिक भूक कोणत्या आणि कशा पातळीवर भागवली जाते. याचे चित्रण येते आहे. वासनेला चिकटलेले राजकारण हे कादंबरीमधून अगदी सुक्ष्मपणे चित्रित झाले आहे. 'सार्थ' या कादंबरीत आलेली स्त्री ही लैंगिक आकर्षण, स्त्री-पुरुषामधील आकर्षण, त्यांच्या मधील अनुरक्ती आणि विरक्ती, या कामप्रेरणेत आडकलेली आहे. तंत्रविद्येच्या अंतापर्यंत जाण्यासाठी केला जाणारा स्त्रीचा वापर हा प्रसंग विचार करावयास भाग पाडतो आहे. शालिनी, चंद्रिका, चारुमती या वास्तव जीवनाशी आणि आजच्या समाजवास्तवाशी जावळ जाणाऱ्या ठरल्या आहेत. 'मंद्र' कादंबरीमध्ये संगीत कलेला केंद्रस्थानी ठेवत मानवी मनाचा वेध घेतला आहे. मधुमिता, रामाकुमारी, चंपा, मनोहरी दास या व्यक्तिरेखा या कादंबरीमध्ये आलेल्या आहेत. भारतीय संस्कृती आणि त्याच्या जोडीने येणारी पाश्चात्य संस्कृती यामध्ये बसवलेली स्त्री कादंबरीचा केंद्रबिंदू ठरली आहे. स्त्रीवादाच्या साचात बसणाऱ्या अनेक गोष्टी येतात. शारीरिक सुख, त्याग, द्वेष, हक्कासाठी झगडणारी प्रतिमा कादंबरमध्ये आलेली आहे. लैंगिक वासनांनी बरबटलेली अशी टीका केलेली कादंबरी मात्र आजच्या जगातील वास्तवाचे भाग प्रकट करते आहे. संगीत क्षेत्रावर प्रकाश टाकण्यासाठी अत्यंत प्रतिकात्मकपणे कादंबरी साकारली आहे. 'आवरण' या कादंबरीमधून हिंदू - मुस्लीम संबंधावर प्रकाश टाकलेला आहे. लक्ष्मी मुस्लीम मुलाबरोबर लग्न करून रझिया बनते. कर्तबगार स्त्री, संशोधक वृत्ती, सत्य जाणून घेण्याची लालसा अशी व्यक्तिरेखा रेखाटली आहे. हिंदू - मुस्लीम धर्माचा वेध घेत ऐतिहासिक गोष्टींवर प्रकाश टाकणारी आक्रमक ठरलेली कादंबरी म्हणून या कादंबरीकडे पाहता येईल. इतिहासाला जवळ करत भैरप्पांनी स्त्री रेखाटली आहे. 'तडा' मध्ये वैजयंती भारतीय संस्कृतीचे व्यक्त करणारी स्त्री वाटते. तर आजच्या काळातील सुजया, वत्सला संस्कृतीचे महत्त्व जाणून आहेत. मंगळा, माला केरूर, शीलाराणी, इला, चित्रा या आधुनिक विचवारसरणीला जवळ करत स्त्रीवादानुसार आचरण करणाऱ्या व्यक्तिरेखा रेखाटल्या आहेत.

स्त्रीवादी दृष्टिकानाबरोबर पाश्चात्य पद्धतीच्या कौटुंबिक परिस्थितीवरही प्रकाश टाकलेला आहे. भारतीय संस्कृती आणि पाश्चात्य संस्कृती याचा वेध घेत असताना स्त्रीची भूमिका किती महत्त्वाची आहे हे या कादंबरीमधून भैरप्पांनी व्यक्त केले आहे. बदलत्या जीवनशैलीचा स्त्रीच्या जीवनावर होणारा परिणाम याचा वेधकपणे कादंबरीमध्ये आढावा घेतला आहे.

कादंबरीमधून विधवा स्त्री जीवनाचे चित्रण भैरप्पांनी केलेले आहे. 'वंशवृक्ष' कादंबरीमधून विधवा स्त्रीचे जे चित्रण आले आहे ते केशवपन पद्धतीला अनुसरून झाले आहे. केशवपन पद्धत ज्या काळात अस्तित्वात होती त्या काळात ही कादंबरी घेऊन जाते. केशवपनाचा आग्रह आणि त्या बरोबर येणारे सोवळे-ओवळे याचे चित्रण कादंबरीमधून झालेले दिसते. विधवा स्त्रीने केशवपन केल्याशिवाय तिला संपूर्ण घरामध्ये वावरण्याची परवानगी नव्हती. हे या कादंबरीमधून दिसून येते. विशेषतः स्वयंपाकघर आणि देवघर या ठिकाणी त्यांचा प्रवेश नाकारला गेला आहे. जेवणदेखील वेगळे करून खाण्याचा आग्रह या कादंबरीमधून दिसून येतो. असे असले तरी या पद्धतीला विरोध करणारी एक वर्ग या कादंबरीमधून दिसून येतो आहे.

भैरप्पांनी आपल्या कादंबरीमधून पौराणिक काळात अस्तित्वात असलेल्या विवाह पद्धतीवर प्रकाश टाकला आहे. भैरप्पांनी 'पर्व', 'मंद्र' या कादंबरीमधून गांधर्व विवाहाचे विश्लेषण केले आहे. प्राचीन भारतीय विवाह-संस्था यामध्ये गांधर्व विवाहाला स्थान दिले आहे. शरीर संबंधासाठी या विवाहाला गांधर्व विवाहाची चौकट लावली आहे. यासाठी परस्परांची संमतीने येणाऱ्या संबंधाला मान्यता दिली आहे. 'पर्व' पौराणिक कथानक असलेल्या या कादंबरीमधून गांधर्व विवाहाविषयी भैरप्पांनी वर्णन केले आहे. पौराणिक काळात अशा पद्धतीचे विवाह होत होते याचा प्रत्यय 'पर्व' या महाभारत आधारित कादंबरीतून दिसून येतो. ऋषीमुनींचे जन्म हे गांधर्व पद्धतीनेच झाले आहेत. शीवाय पांडु, धृतराष्ट्र आणि विदूर यांचा जन्म आणि कुंती- माद्री यांनी ज्या नियोगाने पांडवांना जन्माला घातले ते गांधर्व विवाहाच्या आधारेच. याचे चित्रण कादंबरीमधून होते आहे. अनैतिकतेला नैतिकतेच्या चौकटीत बसविण्यासाठी या विवाहाची पद्धत अकाराला आली असावी असे वाटते. 'मंद्र' या कादंबरीमध्ये गांधर्व विवाहावर भैरप्पांनी भाष्य केले आहे. गांधर्व विवाह हे का आणि कशासाठी होत होते. याचा विचार कादंबरीची नायिका मधूमिता करते आहे.

भैरप्पांनी आपल्या कादंबरीमधून पुनर्विवाहाचे चित्रण केले आहे. महाभारत काळापासून ते आजवर ही विवाहपद्धती अस्तित्वात असलेली पहावयास मिळते आहे. 18 व्या शतकात या विवाहाला सामाजिक बंधन घातले गेले. मात्र 19 शतकात पुनर्विवाहास समाजकार्य करणाऱ्या अनेक व्यक्तींनी याचा पुरस्कार करत पुनर्विवाहास मान्यता देत समाजसाठी महत्त्वपूर्ण असलेली ही पद्धत पुन्हा सुरू केली. या विवाहावर भैरप्पांनी आपल्या कादंबरीमधून प्रकाश टाकलेला आहे. 'वंशवृक्ष' या कादंबरीमधून पुनर्विवाहावर भाष्य केले आहे. कात्यायनी पतीच्या निधनानंतर प्रा. राजशी विवाह करते आहे. या कादंबरीमध्ये जो काळ चित्रित झाला आहे. त्या काळामध्ये अशा प्रकारच्या पद्धतीला समाज मान्यता देत नव्हता. याचे वास्तव कात्यायनी व्यक्त करते आहे. ती म्हणते, 'या समाजात स्त्रीच्या जीवनात एखादी वावटळ आली की तिला कुणाचाच आधार राहात नाही. विधुरानं मात्र दहा वेळा लग्न केलं तरी चालतं. स्त्रीच्या मनाची तडफड जाणून घ्यायची या समाजाला गरजच भासत नाही-'

(वंशवृक्ष, 127) पुनर्विवाहाकडे समाजाचा दृष्टिकोन यातून व्यक्त होतो आहे. 'जा ओलांडुनी' या कादंबरीमधून पुनर्विवाहाच्या पद्धतीवर फक्त भाष्य केले आहे. 'तंतू' कादंबरीमधून पुनर्विवाहावर भैरप्पा सहजरित्या मत व्यक्त करतात. शीतलचा घटस्फोट झालेला आहे. तीच्या जीवनातही पुनर्विवाहाचा प्रसंग येतो आहे. घटस्फोट झालेल्या बाईशी कोण विवाह करणार असा सहज प्रश्न भैरप्पा उपस्थित करतात. 'आवरण' या कादंबरीमध्ये धर्म केंद्रस्थानी आहे. हिंदू आणि मुस्लीम समाजातील अनेक गोष्टी भैरप्पांनी अत्यंत सूक्ष्मतेने टिपल्या आहेत. त्यामध्ये दोन्ही समाजात रुढ असणारी पद्धत पुनर्विवाहाच्या पद्धतीवर भैरप्पांनी प्रकाश टाकला आहे. मुस्लीम धर्मांमध्ये एका पेक्षा अनेक विवाह करण्याची पद्धत रुढ आहे. याचे वास्तव भैरप्पांनी या कादंबरीमधून मांडले आहे. 'तडा' या कादंबरीमधूनही भैरप्पांनी पुनर्विवाहासार'या पद्धतीवर प्रकाश टाकला आहे. कादंबरीमधील जयकुमार हा पुनर्विवाह करतो आहे. वैजयंती च्या मृत्यूनंतर मंगळाशी विवाह करतो आहे.

भैरप्पांनी बहुपतिकत्व आणि बहुपत्नीत्व विवाहपद्धती विषयी अगदी स्पष्टपणे चित्रण केले आहे. महाभारत काळापासून ते आजवर या विवाहपद्धती अस्तित्वात असल्याचे दिसून येते. आपल्या कादंबरीमधून आशयाला समृद्ध करण्याच्या दृष्टीने या विवाहपद्धतीवर भैरप्पांनी प्रकाश टाकलेला आहे. 'वंशवृक्ष' कादंबरीमधील सदाशिवराव ही व्यक्तिरेखा बहुपत्नीत्व विवाह करते आहे. 'पर्व' कादंबरीमधून महाभारत काळामध्ये बहुपत्नीत्व आणि बहुपतिकत्व विवाह पद्धती अस्तित्वात होत्या याचा सविस्तर उल्लेख केलेला आहे. आपल्याकडे आजही बहुपत्नीत्व प्रथा पहावयास मिळते. मात्र बहुपतिकत्वाच्या पद्धतीचे चित्रण भैरप्पांच्या कादंबरीचे वेगळेपण सिद्ध करताना दिसते. 'मंद्र' कादंबरीमध्येही या विवाह पद्धतीवर भैरप्पांनी भाष्य केले आहे. कादंबरीतील मोहनदास ही व्यक्तिरेखा बहुपत्नीकत्व विवाह करते आहे. 'आवरण' कादंबरीमध्ये बहुपत्नीकत्व विवाह पद्धतीचे चित्रण येते आहे. 'तडा' कादंबरीमध्ये याचे वर्णन येते आहे. धर्म कोणताही असो प्रत्येक धर्मात या विवाह पद्धती अस्तित्वात असलेल्या दिसून येतात. हेच भैरप्पांनी आपल्या कादंबरीमधून स्पष्ट केले आहे.

या बरोबरच भैरप्पांनी आपल्या कादंबरीमधून समाजातील आणि कुटुंबातील स्त्रियांचे स्थान व्यक्त करत असताना त्यांच्या वाट्याला आलेल्या विविधांगी कसोट्यांचे चित्र अत्यंत सहजतेने केले आहे. याबरोबरच आपत्यप्राप्ती ही स्त्रीच्या जीवनातील अत्यंत महत्त्वपूर्ण मानली जाणारी गोष्ट आहे. यावरही भैरप्पा भाष्य करताना पौराणिक काळापासून अस्तित्वा असलेल्या पद्धतीवर प्रकाश टाकलेला आहे.

पौराणिक काळामध्ये अस्तित्वात असलेल्या नियोग पद्धतीवर भैरप्पांनी भाष्य केले आहे. 'वंशवृक्ष' या कादंबरीमध्ये या पद्धतीचे चित्रण आले आहे. पौराणिक काळात अशा पद्धती अस्तित्वात होत्या हे सत्य मांडत आजही या पद्धतीचा अवलंब केला जातो. वास्तव प्रखरतेने व्यक्त करण्याच्या हेतूने 'वंशवृक्ष' कादंबरीमध्ये हा भाग येतो आहे असे वाटते. "पर्व" या कादंबरीमध्ये महाभारतातील कुरुवंशाची वृद्धी होण्यासाठी नियोग पद्धतीचा अवलंब सुरुवातीपासूनच केलेला दिसून येतो. महाभारत युद्ध घडले ते मुळी या नियोग पद्धतीमुळेच असे म्हटले तरी वावगे ठरणार नाही. नियोगाची परंपरा महाभारत काळाच्या अधिपासून अस्तित्वात होती याचे चित्रण 'पर्व' मध्ये येते आहे. नियोग पद्धती बरोबरच कानीन संततीच्या पद्धतीवरही प्रकाश भैरप्पा टाकताना दिसतात. कानीन संतती विषयी कादंबरीमध्ये अनेक

उदाहरणे पहावयस मिळतात. महाभारत काळामध्ये अस्तित्वात असलेल्या या प्रथावर भैरप्पांनी अगदी स्पष्टपणे भाष्य केले आहे. या प्रथा आजही अस्तित्वात असल्याचे भैरप्पांनी स्पष्ट केले आहे. पौराणिक काळात वंश टिकविणे महत्त्वाचा मानले जात होते. मातृसत्ताक कुटुंब आणि पितृसत्ताक कुटुंब पद्धतीमध्ये या प्रथा रूढ होत्या हे सत्य भैरप्पांनी आपल्या कादंबरीमधून व्यक्त केले आहे.

या बरोबरच नाते संबंधावर प्रकाश टाकत असताना स्त्रियांच्या मनाचे अनेक कांगोरे भैरप्पांनी व्यक्त केले आहेत. मग त्यामध्ये वैवाहिक नाते संबंध असोत वा विवाहबाह्य नाते संबंध असोत वा समलिंगी नाते संबंध असोत यामधून स्त्रीच्या मानाचा वेध घेतलेला आहे.

भैरप्पांनी धर्म, संस्कृती, जातीव्यवस्था, रूढी, परंपरा या सर्वांचा विचार तत्कालीन समाजव्यवस्थेच्या पातळीवर करत स्त्री भूमिका साहित्यात साकारली आहे. भैरप्पांच्या बहुतांशी कादंबरीमधून येणारी स्त्री ही पारंपरिक मूल्यांशी निगडित आहे. यामुळे हे स्त्रीचित्रण साकारताना जी पारंपरिक अनुदारता येते. ती या व्यक्तिरेखांमध्ये दिसून येते. काही कादंबरीमधून येणारी स्त्री ही स्वावलंबी, स्वविचारी, आत्मजागृत अशी आहे. पारंपरिक स्त्रीबरोबरच शैक्षणिक बदलामुळे जी आत्मजागृती झाली आहे ती कादंबरीमधील स्त्री व्यक्तिरेखांमध्ये दिसून येते.

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गीतांजलि श्री के उपन्यासों में चित्रित स्त्री

शोधछात्रा

वैशाली शिवाजीराव श्रीमंडळे

महाराष्ट्र उदयगिरी महाविद्यालय, उदगीर जि. लातूर

समकालीन कथा लेखिकाओं में गीतांजलि श्री अपना महत्त्वपूर्ण स्थान रखती है क्योंकि उनके साहित्य की विशेषता यह है कि वह ऑब्जेक्टिव और सब्जेक्टिव यथार्थ के बीच में तालमेल बिठाती है। उन्होंने अपने साहित्य में परिवेशगत अध्ययन के साथ स्त्री की विविध समस्याओं को स्पष्ट किया है। उनके उपन्यासों में स्त्री की छटपटाहट, नये पुराने रिश्तों के संबंध सामाजिक, आर्थिक विषमता, जीवनमूल्यों का विघटन, दाम्पत्य संबंधों, दाम्पत्येतर संबंधों, रीति-रिवाजों के भँवर में फँसी स्त्री का चित्रण प्रमुख रूप से किया है।

गीतांजलि श्री के उपन्यासों में कई स्त्री पात्रों का चित्रण हमें मिलता है। उनका 'माई' उपन्यास इस उपन्यास में माई का चित्रण उसकी नेरेटर पात्र सुनैना (माई की बेटी) के माध्यम से किया है। 'माई' उपन्यास की माई स्त्री पात्र जो सबके सुख-दुःख की संचालिका है। माई उपन्यास में तीन पीढी की स्त्री पात्र का चित्रण मिलता है। एक जो दादी है वही दादी अपने (माई) बहु को एक मनुष्य कम नौकरानी ज्यादा मानती है, जो अपने बेटे के लिए शादी करके आई है तो वह घर की बहु कम एक नौकरानी ज्यादा है। दूसरी स्त्री पात्र जो खुद माई है जो घर के सारे काम करती है और माई के काम करने से झुककर रहने से उसके रीढ़ की हड्डी कमजोर हो चुकी है। तीसरी पात्र है सुनैना जो माई की बेटी है और स्वतंत्र विचारवाली और घर की इस रुढी परम्परा से अपनी माँ माई को मुक्त कराना चाहती है। इस उपन्यास में तीन पीढी के अंतर को दिखाया गया है। तीन पीढी का अंतर स्त्री विचार दृष्टिकोण से लिया गया है। दादी एक स्त्री होकर भी माई को उसके काम रूप और अन्य मामलों पर कोसती रहती है। उसके शब्दों में—“दादी की भी, जो ऐसे बात करती जैसे रूप, तमीज, ज्ञान, हुनर यहाँ तक की माँ की ममता भी उनकी पीढी तक रहे कि कभी नहीं लौटे।”¹

माई सिर्फ घर के काम करती सबके देखभाल करने की एक मशीन बनकर रह जाती है। उसके पति ने कभी इज्जत नहीं की, कभी उसका आदर नहीं किया, कभी उसे महत्त्व नहीं दिया। लेकिन माई की लगन की वजह से ही उनका परिवार एक धागे में बँधा रहा। लो अपनी साँस को एक मनुष्य के रूप में जानती भी है और मानती (आदर) भी है। एक माँ होते हुए वह अपने बेटे सुबोध और बेटी सुनैना दोनों में स्त्री-पुरुष का भेद नहीं करती और दोनों को बाहर पढाने को भेजने के लिए तैयार रहती है और परिवार में सुनैना को भी बाहर भेजा जाये यह कहती है।

उपन्यास की नेरेटर पात्र सुनैना जो माई की बेटी है। उपन्यास के अंतर्गत आनेवाली तीसरी पीढी की स्त्री जो स्वतंत्र विचारवाली है जो दादी को विरोध करती है और अपनी माँ को परिवार के ड्योढी से बाहर निकालना चाहती है। जो माई समस्त अधिकारों से वंचित है अपनी अस्मिता की पहचान उसे नहीं है उसे कराना चाहती है। सुनैना हमेशा माई को इंसान बनाने की कोशिश करती रही क्योंकि वह परिवार के लिए एक मशीन ही थी। माई के अंदर के इंसान को वह समझ ही नहीं पाई। वह यह नहीं देख पायी कि खोई रज्जो को तलाशा जाए।

सुनैना अपने परिवार और समाज की बेरुखी बेबुनियादी मान्यताओं का प्रतिकार करने और उनसे मुक्त होने के लिए। इसी के चलते वह सोचती है—“मैं माई नहीं बन पाऊँगी। वह सिर्फ ही इस सदी से लोप होती जा रही है। मैं माई बन भी सकती तो भी नहीं बनना चाहूँगी। मुझे माई नहीं बनना। जी जान से लड़ूँगी कि माई नहीं बनूँ। जोर से झकझोर कर अपने अंदर से माई को झटका देना चाहती हूँ। हर तरह के 'सहने' को निकाल फेंकना है।”²

माई को परंपरागत दृष्टि की भूमिकाओं से परिभाषित करने नई नैतिकता के माध्यम से व्यक्तित्व के विस्तार को समझने न समझने के द्वन्द्व का उपन्यास है। यह शाश्वत स्त्री को पहचानने के क्रम में

स्वयं को पहचानने की परंपरा में शामिल होने न होने की कश्मकश का आख्यान है और पितृसत्ता के मध्य स्त्री की अपनी जगह की तलाश भी है।

गीतांजलि श्री के 'तिरोहित' उपन्यास की चर्चों और ललना इन स्त्री पात्रों का चित्रण मिलता है। 'तिरोहित' उपन्यास मूल कथा में स्त्री चेतना के नए आयाम को उठाता है। स्त्री में अनुराग की अकुंठित अभिव्यक्ति को उन कुंठित सामाजिकता के दायरों में उठता है जो मनुष्य और उसमें भी स्त्री जीवन की मुक्त अभिव्यक्ति को तिरोहित (जो दिखाई नहीं देता) अदृश्य करने में ही सशक्त पहचान बना पाते हैं। इस उपन्यास की पूरी कहानी दो स्त्रियों ललना और चर्चों के अंतरंग संबंधों की है।

इस उपन्यास में चर्चों को चाचा हमेशा पुरुषीय मानसिकता के बंधनों में जकड़ने का प्रयास करता है। चर्चों और ललना दोनों सहेलियाँ थीं। चर्चों फिर भी चाहती थी जिंदगी के अपने अंतिम क्षणों में ललना को देखने की आखिरी खाहिश थी। उसी के साथ चर्चों ने अपनी जिंदगी की अंतिम साँस ली। सख्त चाचा के चले जाने के बाद चर्चों टूट गई थी। चर्चों के व्यक्तित्व को स्पष्ट करनेवाली कुछ पंक्तियाँ दृष्टव्य हैं— "चर्चों ने उमर के साथ अपना पूरा बदन ढकना शुरू कर दिया। कुर्तीनुमा ब्लाऊज नेफे को ढकता। लम्बी ढीली बाँह उँगलियों तक ढकलती, सिर पर माथे तक पल्लू, चेहरा आँचल में कस के बँधा—सा। पाँव जूतियों में फिर साडी के नीचे लापता रहते ऐसे रहती थी चर्चों।"³

उपन्यास की दूसरी पात्र ललना एक ऐसा नाम जिसके बारे में सबकुछ अधूरा था। धुंधलासा। उसका असली नाम तक पता नहीं था। एक ऐसा पात्र जो समाज एवं पुरुष वर्ग से पीड़ित है। ओमबाबु जिसने इसका इस्तेमाल किया और समाज के धक्के खाने के लिए छोड़ दिया पर ललना हमेशा जिंदगी में आनेवाली समस्याओं से जूझती रही। चर्चों हमेशा उसका सहारा बनकर उसके साथ रही ललना खुद के बेटे ने उसे कभी माँ का दर्जा नहीं दिया। लेकिन फिर भी वह इन सब समस्याओं का सामना करती रही। जिंदगी में सिर्फ अपने पैरों पर खड़े होना था फिर कुछ ना कुछ कार्य करना ही आत्मनिर्भर नहीं है बल्कि अपने जीवन में आनेवाली समस्याओं का सामना करना भी आत्मनिर्भर होने से कम नहीं। स्त्री चेतना की उस गहरी अनुभूति को अभिव्यक्त करते हुए कहती है— "कौन जाने सच हो जो औरत अलग मन जीवन जीने लगती है, औरताना आकर्षण खो देती है। कोई आकार, जो औरत है, उससे बाहर फट पडती है। उसे देखकर आदमी की पिपासा जगती है, न वासना। न मन में वात्सल्य उठता है, न तन में मांसल इच्छा जो औरत पकड़ नहीं आती वह औरत नहीं।"⁴

इस प्रकार से यह उपन्यास ललना और चर्चों के अनकहे दर्द को बयाँ करता है जो समाज द्वारा उन्हें साथ-साथ देखे जाने के बावजूद देखा नहीं गया। इसमें स्त्री-पुरुष और स्त्री-स्त्री के बीच के अंतरंग और अंतर्विरोधी मानसिकता में निहित संवेदनशीलता और संवेदनहीनता है।

गीतांजलि श्री के तीसरे उपन्यास हमारा शहर उस बरस की स्त्री पात्र श्रुति और अन्य एक स्त्री पात्र का चित्रण हुआ है। हमारा शहर उस बरस उपन्यास स्त्री अस्मिता और उसकी चेतना के साथ-साथ सांप्रदायिकता के गंभीर मसले को भी केंद्र में रखकर लिखा गया है। इसमें स्त्री के चेतना पक्ष को समझकर स्त्री के आत्मकथन के माध्यम से उकेरने की रचनात्मक कोशिश है। श्रुति किसी पर निर्भर रहना पसंद नहीं करती। वह एक कहानीकार उपन्यासकार है। वह कहानियाँ लिखती है। हनीफ जो उसका पति है। वहाँ जहाँ कथा को बयाँ करने के माध्यम के रूप में गढी गई स्त्री पात्र अनुभवों के अपने मध्यमवर्गीय ढाँचे के बाद भी काफी परिपक्व और प्रतिबद्ध दिखाई देती है वही श्रुति में है। हनीफ के लिखने को कहने पर वह जबाब देती है— "मैं अपने लेखन को मुटाने के चक्कर में यह सब नहीं लिखना चाहती कि लिख लूँ और साफ हो जाऊ ताजी हो जाऊँ।"⁵

इस तरह इस उपन्यास में एक औरत जो आत्मनिर्भर बनना चाहती है, अपने पसंदीदा क्षेत्र में आगे बढ़ना चाहती है लेकिन लोग कैसे हँसी-मजाक में उसके पैरों में जंजीरे डालने का प्रयास करते हैं यह यहाँ बताया गया है।

श्रुति से भी जो इतर प्रमुख स्त्री पात्र हैं वह स्त्री अस्मिता के संदर्भीय को सामाजिक विकास में एक विडम्बना के रूप में देखती है। वह इस विडम्बना के रूप में अपनी राय व्यक्त करते हुए कहती है—“मैं औरत की बात करके मिसाल देना चाहती हूँ। अभी औरत बहुत से क्षेत्रों में आदमी से बेहतर नहीं है। तुमने सुना न ही कि यह उसकी अपनी सीमा है? यानी ऐसी है, तभी यह हुआ।”⁶

सामाजिक और सांप्रदायिक संदर्भों को व्याख्यायित करने का यह उपन्यास एक स्त्री पात्र के माध्यम से स्त्री चित्रण के साथ नए परिप्रेक्ष्यों की पडताल करता दिखाई देता है जो सामाजिक, सांस्कृतिक, राजनैतिक और बौद्धिक प्रोपेगेंडा को समझने और स्त्री अस्मिता को समानान्तर समकालीन सोच से जुड़कर परिभाषित करने का प्रयास उपन्यासकार का रहा है।

गीतांजलि श्री के चौथे उपन्यास ‘खाली जगह’ में एक ऐसी स्त्री का चित्रण है जो माँ है। इस उपन्यास में गीतांजलि श्री ने एक माँ के रूप में एक स्त्री का चित्रण किया है। इस उपन्यास में उसकी माँ की मानसिकता को जिस रूप में वर्णित किया गया है उसमें माँ के रूप में स्त्री संवेदना का पक्ष बिलकुल भिन्न संदर्भों में निर्मित हुआ है। इस उपन्यास में उसकी माँ जो उसकी सगी माँ नहीं है और मनोवैज्ञानिक स्तर पर वह और उसकी माँ उस आत्मीयता को नहीं जी पाते जो खुन के रिश्ते में होती है। इस संबंध भावना में अपने पराए की गड्ढ-मड्ड पहचान को वह पूरे उपन्यास में जीता है। वह जीवन में माँ की अहमियत को पहचानता है। बम धमाके में शिक्षित और जवान बेटे को खोया है जिसका मतलब भारतीय परिवार की संस्कृति में आनेवाले बुढ़ापे के सहारे को खो देना है। वंशपरंपरा को खो देना है। उस उम्मीद को खो देना है जो एक माँ या बाप के अधूरे सपने को पूरा करती है।

बम धमाके में बचे हुए बच्चे की अखबारों में तस्वीर छपने पर उसकी माँ की पहचान हो जाती है। उस बेटे को वह घर लेकर आती है। माँ-बाप को बड़े बेटे का इंतजार रहता, घर में जीवित था उसका कोई अस्तित्व नहीं था पर जो मर गया था तो वह हर जगह था। “माँ की जरूरत ज्यादा होती है। राख बाप मुट्टी में उठता है टुकड़े माँ पहचानती है। कौन सा बटन किस कमीज पर सीया था। माँ जानती है बाप नहीं। और नाडा कहाँ तक लटकता है जिसे पेंसिल में लपेटकर उसने पायजामे में डाला, वह जानती है।”⁷

गीतांजलि श्री के उपन्यासों में उपरोक्त स्त्री पात्रों को चित्रित करने के पश्चात उपन्यासों की स्त्री मात्र एक ऐसी स्त्री पात्र है जो एक और रुढ़ी परम्परा प्रथा और पुरुषीय मानसिकता के बंधनों में जकडी है तो कही कही ऐसी स्त्री पात्र है जो इस बंधन को तोड़ना चाहती है। एक तरफ ‘माई’ उपन्यास की स्त्री पात्र में पीढी का अंतर है तो दूसरी तरफ अपने अंदाज में जीनेवाली श्रुति स्त्री पात्र है जो लिखना चाहती है। लेकिन सांप्रदायिकता का भाव उसके मन में डर पैदा करता है। तो ललना और चच्चो जो दो सहेलियाँ है एक घर परिवार में शोषित स्त्री तो दूसरी समाज में शोषित स्त्री है। गीतांजलि श्री ने न बल्कि स्त्री पात्र के आधुनिक रूप बल्कि परंपरागत रूप के साथ-साथ वात्सल्य रूप में माँ का चित्रण भी किया है। जो ‘माई’ और ‘खाली जगह’ उपन्यास में मिलता है। अतः गीतांजलि श्री के उपन्यासों में स्त्री के हर एक रूप का चित्रण हुआ है। अपनी स्वतंत्रता के लिए छटपटाती स्त्री स्वयं के आत्मविश्वास पर जीवन में आगे बढ़ती स्त्री अपने पैरों पर खड़ी होकर सामाजिक समस्याओं का सामना करती स्त्री आदि का चित्रण गीतांजलि श्री के उपन्यासों में हुआ है।

संदर्भ

- 1) माई – गीतांजलि श्री, पृ.22
- 2) वही, पृ.64
- 3) तिरोहित– गीतांजलि श्री, पृ.19
- 4) वही, पृ.13
- 5) हमारा शहर उस बरस– गीतांजलि श्री, पृ.34
- 6) वही, पृ.104
- 7) खाली जगह – गीतांजलि श्री, पृ.24

प्राचीन भारतीय कालखंडातील स्त्रीयांचा दर्जा

डॉ. जयपाल चंद्रकांत सावंत

शिवाजी विद्यापिठ संलग्नीत

शंकरराव जगताप आर्टस् अँड कॉमर्स कॉलेज

वाघोली ता.कोरेगाव जि.सातारा

प्राचीन भारतात स्त्रीला देवता मानून तिचे पुजन करण्यात येत होते परंतु काळाच्या ओघात तिला दासीचे स्थान मिळालेले दिसते. स्त्रीवर लादलेले अतिशय हीन दर्जाचे जीवन हे भारतीय समाजाच्या निकृष्टतेचे आणि त्याच्या दुरावस्थेचे एक अत्यंत महत्वपूर्ण कारण असल्याचे दिसून येते. आज दररोज अनेक स्त्रीयांचे वेगवेगळ्या प्रकारे शोषण होत असलेले दिसते. रोज दोन चार बलात्काराच्या, गर्भलिंगचाचणीच्या, किंवा हुंडाबळीच्या बातम्यांनी वर्तमानपत्र भरलेलेच असते. काही ठिकाणी तर सतीप्रथेचे अत्यांत उघडपणे समर्थन केले जात असल्यामुळे या घटना स्त्रीयांच्याच नाही तर एकुण भारतीय समाजाच्या भविष्याविषयी चिंता निर्माण करणाऱ्या आहेत. प्राचीन काळापासून स्त्रीला हीन लेखण्याची प्रवृत्ती पुरुषांच्या मनात कशा प्रकारे रुजलेली आहे आणि या वृत्ती मागे अनेक धार्मिक अंधश्रद्धा आहेत हे जाणून घेणे आवश्यक ठरते. समानता स्वातंत्र्य लोकशाही या तिनही संकल्पना या मानवाला सर्जनशिल मानव म्हणून जगण्यासाठी अत्यावश्यक आहेत. अशावेळी जुनी मुल्यव्यवस्था नाकरताना अतिशय डोळसपणे त्या व्यवस्थेतील अन्यायी चुकीच्या परंपरांना बाजुला करणे आज गरजेचे आहे.

ऋग्वेद काळात समाज हा स्त्रियांच्या बाबतीत उदार होता असे म्हटले जाते. या कालखंडातील स्त्रीयांच्या परिस्थितीविषयी माहीती देताना प्रसिध्द इतिहासकार आर.एस.शर्मा हे आपल्या एन्शंट इंडीया या ग्रंथात म्हणतात, "स्त्रीया सभांना हजर राहू शकत. त्या आपल्या नवयाबरोबर यज्ञात आहुती अर्पण करू शकत होत्या. पाच स्त्रीयांनी ऋचा (सुक्ते) रचल्याची घटना आढळते; पण नंतरच्या संहितेत सूक्त रचणाऱ्या स्त्रीयांची संख्या 20 दिलेली आढळते. अर्थात या ऋचांची रचना मौखिकच होती; कारण त्या काळात कोणतीच गोष्ट लिखित स्वरूपात नव्हती. विवाहसंस्था स्थापन झाली तरी आदिम प्रथेच्या खुणा तग धरून राहतात. यमाची जुळी बहिण यमी हिने यमाशी विवाह करण्याचा प्रस्ताव मांडला; परंतु यमाने तो अमान्य केला. बहुपत्नीकत्वाची चाल असल्यामुळे मरुतांनी (मरुत अनेक होते) रोदसीचा उपभोग घेतल्याचे व अश्विन कुमारंबरोबर सूर्यासुर्यदेवाची मुलगी राहत होती या उल्लेखावरून सूचित केले जाते; परंतु असे उल्लेख फारसे नाहीत. कदाचित असे उल्लेख मातृवंशाचे असावेत. ममयतेच्या उदाहरणासारखी आईच्या नावावरून मुलाला नाव देण्याची फारच थोडी उदाहरणे आहेत. संशोधकांना विधवापुर्नविवाह आणि देवराशी म्हणजे धाकट्या दिराशी विवाह करण्याची प्रथा असल्याचे ऋग्वेदावरून आढळते. बालविवाहाची उदाहरणे ऋग्वेदात नाहीत व 16 ते 17 हे विवाहयोग्य वय असल्याचे दिसून येते."¹ याचप्रमाणे प्रसिध्द विव्दान तांबे व काटदरे आपल्या प्राचीन भारत या ग्रंथात म्हणतात की, "विवाहापूर्वी स्त्री पित्याच्या किंवा तो नसल्यास जेष्ठ बंधुच्या ताब्यात असे. विवाह झाल्यावर तिच्यावर फक्त पतीचाच हक्क असे. विवाहीत स्त्रीला गृहस्वामीनीचा मान मिळे. यज्ञप्रसंगी पतीबरोबर तिचा अधिकार चालत असे. पतीचे मातापिता धाकटी भावंडे नोकरचाकर हे तिच्या अधिकारक्षेत्रात येत. स्त्रिया सुशिक्षित होत्या ऋग्वेदातील काही सूक्तांच्या कर्त्या स्त्रिया आहेत यावरून त्यांचे श्रेष्ठत्व सिध्द होते. लोपशा, घोषा, इंद्राणी व विश्ववारा इत्यादी मंत्ररचना करणाऱ्या स्त्रियांची नावे ऋग्वेदात आढळतात त्या युध्दातही सहभागी होत सारथ्य करीत व प्रसंगी प्रत्यक्ष युध्दही करीत. घोषाची पध्दत नव्हती. समारंभप्रसंगी त्या पुरुषाच्या बरोबरीने समाजात वावरत. वेश्याव्यवसाय प्रचलित होता पण त्याचे प्रमाण फारच अल्प होते. सतीची चाल अस्तित्वात नव्हती. विधवा स्त्रियांना पुर्नविवाहाची परवानगी होती. स्त्रीला आपला पती निवडण्याचे स्वातंत्र्य होते. प्रौढ वयातच मुलामुलीचे विवाह होत. लग्न करण्याची सक्ती नव्हती. विवाह न करता आपले जीवन आध्यात्मिक विचारांत घालवावयाचे एखाद्या स्त्रीने मनात आणले तर तिला तशी परवानगी मिळत असे.

मुलींनाही गुरुगृही शिक्षण मिळत असे. मुलांप्रमाणे मुलींची मुंज करून त्यांनाही शिक्षणासाठी गुरुगृही पाठवल्याचे उल्लेख प्राचीन ग्रंथात आहेत.² या ठिकाणी ऋग्वेदाच्या अनेक ऋचांचा सुक्तांचा आधार घेऊन अनेक विचारवंत स्त्रीयांच्या उत्तम परिस्थितीचे वर्णन करताना दिसतात परंतु याच ऋचांच्या आधारे डॉ.शिवराज शास्त्री जसे म्हणतात तसे ऋग्वेदातील या उदार ऋषींनी आपल्याला मुलगी व्हावी अशी इच्छा एकदाही व्यक्त केलेली नाही. उलट मुलगा व्हावा अशी इच्छा मात्र अत्यंत उत्कटतेने आणि वारंवार व्यक्त केल्याचे आढळते.³ 'अष्टपुत्र सौभाग्यवती भव' हा अतिप्रसिध्द आर्शिवाद याच स्वरूपाचा आहे. इतकेच काय तर मुलगा व्हावा यासाठी वेगवेगळ्या ग्रंथातुन वेगवेगळे उपाय योजण्यात आलेले आहेत. जसे चरकसंहितेमध्ये समागमापुर्वी शुभ्र यवाचे चुर्ण मध व तुप यामध्ये मिसळून ते मिश्रण शुभ्र वासरू असलेल्या शुभ्र गाईच्या दुधात मिसळून सात दिवसापर्यंत घ्यावे असा मार्ग दर्शवलेला आहे.⁴ अशाच प्रकारे पुत्रीय विधान विधी, सम रात्री समागम, सोळा संस्कारांपैकी गर्भाधान विधी संस्कार, पुसंवन विधी संस्कार, पुत्रकामेष्टी यज्ञ इतके विविध विधी करण्यात येत असत ज्यायोगे पुत्रप्राप्ती होईल. इतके विधी करूनही जर स्त्रीगर्भ तयार झालाच तर त्याचे पुरुषगर्भात रूपांतर करण्याकरीता अथर्ववेदात काही मंत्र सांगितले आहेत.⁵ त्याचप्रमाणे पुरुषगर्भाला स्त्रीगर्भात रूपांतरीत करणाऱ्या राक्षसांना पळवून लावण्यासाठी अथर्ववेदाने आणखी काही मंत्र सांगितले आहेत.(पिड्ग,रक्ष जायमानं, मा पुमांस स्त्रियं क्रन् बाधस्व इतः किमीदिनः ।। अथर्ववेद 8.6.25)⁶

उपनयन हा सोळा संस्कारांपैकी अत्यंत महत्त्वपूर्ण संस्कार म्हणून गणला जातो. या संस्कारानंतरच कोणासही विद्यार्जनाचा आरंभ करता येऊ शकत असे त्यामुळे ज्याचे उपनयन होते त्यांनाच शिक्षण घेण्याचा अधिकार असे व ज्यांचा उपनयनाचा अधिकार नाकरला जाई त्याला काहीही झाले तरी शिक्षण घेता येत नसे. आता आपण स्त्रीयांच्या या अधिकाराबाबत चर्चा करूयात.

वैदिक कालखंडात स्त्रीयांचे उपनयन केले जात असे. त्यांना पुरुषांच्या बरोबरीने स्थान दिले जाई. परंतु पुढे काळाच्या ओघात हे स्थान ढासळले गेले असे मत अनेक विचारवंतांनी मांडलेले आहे. या मतावर चर्चा करताना डॉ.ए.एस.आळतेकर असे म्हणतात कि, "इंडो-इराणी काळात मुलींचे उपनयन मुलांइतक्याच नियमितपणाने आणि योग्य वेळीच होत होते. भारतात इसवी सनाच्या प्रारंभापर्यंत मुलींचे उपनयन नियमितपणे होत होते. ब्रम्हचर्य आणि शिक्षण मुलांइतकेच मुलींना आवश्यक आहे.असे वैदिक काळामध्ये मानले जात होते. आर्यांची सांस्कृतीक परंपरा टिकवण्यासाठी स्त्रियांचे उपनयन अत्यंत अपरिहार्य आहे असे तत्कालिन लोकांना वाटत होते. कारण मुलींचे उपनयन झाले नाही तर त्या आपोआपच शुद्र ठरतील आणि मग शुद्र स्त्रीच्या ठिकाणी ब्रम्हण, क्षत्रिय व वैश्य हे व्दिज निर्माण होऊ शकणार नाहीत, अशी भीती त्यांना वाटत होती. उपनयनानंतर मुली मुलांप्रमाणेच व्रतपालन करीत जटाधारण वगैरे काही बाबतीत त्यांना सवलत दिली जात होती. वयाच्या सोळव्या सतराव्या वर्षी लग्न ठरल्यानंतर अध्ययन थांबवण्याची त्यांना परवानगी होती.⁷

या विवेचनावरून आपणास स्पष्टपणे जाणवते की जर स्त्रीयांना उपनयनाचा अधिकार नाकारला आणि शिक्षण दिले नाही तर त्या आपोआप शुद्र ठरतील आणि त्यांची येणारी पिढी ही शुद्र ठरेल.या कारणास्तवच स्त्रीयांना उपनयन संस्कार व शिक्षण दिले जात होते.

विवाहच्या बाबतीतही स्त्रीयांवर कशा प्रकारे बंधने घालण्यात येत होती हे या ठिकाणी पाहणे औसुक्याचे आहे. प्राचीन कालखंडात विवाहाचे आठ प्रकार होते. ते पुढील प्रमाणे ब्रम्ह, प्राजपत्य, दैव, आर्ष, असुर, गांधर्व, राक्षस व पैशाच होय. या विवाहांच्या प्रकारातील पहिले चार वा सहा ब्रम्हणांसाठी, शेवटचे चार क्षत्रियांसाठी अशा प्रकारे विवेचन केलेले आहे.

या विवाहप्रकारातील पहिले दोन म्हणजे ब्रम्ह व प्राजपत्य हे विवाह साधारणपणे एकसारखेच होते. या प्रकाराने विवाह करणाऱ्या पतीपत्नीस सहधर्माचरण करावे लागत असे. दैव या प्रकारामध्ये यज्ञाच्या ऋत्वीजास कन्यादान करण्यात येत असे. आर्ष या प्रकारात वराकडून गोमिथुन म्हणजे गाय व बैल ही जोडी घेऊन त्यास कन्या दिली जात असे तर असुर या विवाहप्रकारामध्ये कन्येचा पिता कन्येच्या मोबदल्यात प्रत्यक्ष धन घेवून कन्या देत असे. गांधर्व या विवाह प्रकारात एकमेकांच्या प्रेमात पडलेल्या स्त्री

पुरुषांनी परस्परांच्या संमतीने विवाह केला जात असे. राक्षस विवाहामध्ये कन्येस जबरदस्तीने पळवून आणले जाई आणि पैशाच विवाह म्हणजे कन्या झोपलेली असताना, मद्याच्या नशेत असताना वा बेसावध असताना तिच्याशी समागम करणे होय.

या आठही विवाहाच्या प्रकारातील पहिल्या चार प्रकारामध्ये कन्येचा विवाह मातापित्याच्या मर्जीने होत असे. यातही आर्ष या विवाह प्रकारात कन्येचा पिता वराकडून गोमिथुन घेऊन कन्या वरास देई याचा अर्थ असाही होऊ शकतो की जो वर जास्त गोमिथुन देईल त्याला वधुपिता आपली कन्या देऊ शकतो. आर्ष विवाहापेक्षा ही शक्यता असुर विवाहात जास्त संभवते कारण या विवाहप्रकारात कन्येचा पिता आपल्या कन्येच्या मोबदल्यात थेट धनाचा स्विकार करतो. म्हणजे जो वर जास्त धन देईल त्याला कन्या दिली जाऊ शकते.

उरलेल्या राक्षस व पैशाच विवाहप्रकारात तर कन्येला जबरदस्तीने पळवून किंवा बेसावध असताना तिच्याशी समागम करूनच विवाह केला जाई त्यामुळे या प्रकारे विवाह करणारी स्त्री ही त्या विवाहास तयार नसणार आहे. या सर्व विवाहांच्या प्रकारांचा धांडोळा घेतला तर पहिले दोन विवाहप्रकार वगळता कन्येच्या संमतीचा आणि तिच्या इच्छेचा कोणीही विचार करताना दिसत नाही. किंबहुना पुढे विवाहनंतर पती हाच परमेश्वर असून त्याच्यासाठी आयुष्य व्यतीत करणे हेच स्त्रिचे अंतिम ध्येय असल्याचे शास्त्रात विविध ठिकाणी मत दिलेले आहे.

पुरुषप्रधान समाजामध्ये पतीच्या मृत्यूनंतर सामान्यतः पत्निला पुर्नविवाहाची परवानगी नव्हती. जो समाज सतत युध्दमग्न आहे अशा समाजात ज्यांच्या पतीचे निधन झालेले आहे अशा स्त्रीयांची संख्या अधिक होती. पतीविरहीत अवस्थेत या स्त्रीयांना आपल्या जीवनाचा बराच कालावधी व्यतित करावा लागत होता. स्वाभाविकच या स्त्रियांचे वर्णन करण्यासाठी प्रत्येक समाजाला एका स्वतंत्र शब्दाची गरज वाटली. विधवा हा शब्द या गरजेतूनच निर्माण झाला. संस्कृतमध्ये 'विधवा', लॅटीनमध्ये 'विडुआ', स्लावमध्ये 'विडोवा', गॉथिकमध्ये 'विडावो', इंग्रजीमध्ये 'विडो' इ.प्रकारे मुळ व्युत्पत्ती एकच असलेले शब्द सर्व इंडोयुरोपिय भाषांमधून आढळतात.⁸ या सर्व भाषांमधून विधवा स्त्रीला संबोधन करण्याचा शब्द प्राचीन काळापासून आढळतो याचा अर्थ या विधवा स्त्रीया या समाजात वास्तव्य करीत होत्या व या समाजात वावरताना अतिशय बंधनात वावरत होत्या. स्त्रीयांना या समाजात पतीनिधनानंतर बंधने होती त्याच समाजातील पुरुषांना मात्र पत्निकाच्या मृत्यूनंतर विनाविलंब विवाहाची परवानगी होती. काही विचारवंत स्त्रियांना पुर्नविवाह, नियोग, कठोर ब्रम्हचर्य आणि सती असे पर्याय उपलब्ध असल्याचे मांडतात परंतु ज्या स्त्रियांना पुर्नविवाह करावयाचा आहे त्यांनी पतीच्या निधनानंतर किती वर्षे वाट पाहवी याबाबत अनेक नियम घालून देण्यात आलेले आहेत ही बाब सोईस्कररित्या बाजूला ठेवतात किंबहुना ऋग्वेदात विधवेच्या पुर्नविवाहाचा निःसंदिग्ध उल्लेख नाही. अथर्ववेदाच्या काळात अशा विवाहाला बंदी नसली तरी प्रतिष्ठा नव्हती.⁹

मृत्यू, असाध्य रोग, क्लिबत्व, निर्बिजत्व इ.कारणांमुळे पतीपासून पुत्र होण्याची शक्यता नसलेल्या निपत्रिक स्त्रीने पुत्रोत्पादनासाठी आपधर्म म्हणून अन्य पुरुषाशी विधीपूर्वक समागम करण्याच्या प्राचीन भारतीय प्रथेला नियोग असे म्हणतात. सधवा स्त्रिस पतीची व विधवा स्त्रिस वडीलधाऱ्या माणसांनी पुत्रोत्पादनाची आज्ञा द्यावी नंतर तिची वा योग्य पुरुषाची पुत्रोत्पादनासाठी तात्कालिक नियुक्ती करावी आणि त्या दोघांनी कर्तव्य भावनेने समागम करावा अशी पध्दत होती. नियोगाला स्त्रिची संमती आवश्यक असे. या प्रथेत सर्वात महत्त्वपूर्ण बाब म्हणजे या संपुर्ण प्रक्रियेत स्त्रिची संमती आवश्यक होती परंतु ज्या योग्य पुरुषाची पुत्रोत्पादनासाठी तात्कालिक नियुक्ती करावयाची होती तो व्यक्ती निवडण्याचा अधिकार मात्र तिला नाही. मात्र स्त्रिने नियोगाच्याद्वारे जिवंत परंतु अपत्य जन्मास घालू न शकणाऱ्या पतीच्या अथवा मृत किंवा बाहेरगावी गेलेल्या व परतण्याची शक्यता नसणाऱ्या पतीकरीता व त्याच्या कुलाकरीता पुत्र निर्माण करून त्याच्या संपत्तीचा वारसदार तयार करणे आवश्यक मानलेले आहे. या प्रक्रियेसाठी जे नियम सांगण्यात आलेले आहेत त्यात स्त्रिका लैंगिक सुखाचा अथवा तिच्या मनाचा विचार न करता कर्तव्य भावनेने तिने नियोग करावा असे सांगण्यात आलेले आहे. या ठिकाणी पुत्रास जन्म देणे हेच तिचे

कर्तव्य आहे. ज्यावेळी स्त्री नियोगास होकार देत असे त्यावेळी आपण हे लक्षात घेतले पाहिजे की स्त्रियांच्या पुर्नविवाहाचा मार्ग कायमचा बंद होतो. पुर्नविवाहामुळे स्त्रिला हक्काचे व स्वाभिमानाचे जीवन मिळू शकत होते परंतू नियोगामुळे तिला पुत्रप्राप्त झाल्यावर तिला पुर्नविवाहाची गरज काय असा प्रश्न निर्माण होतो. या सर्व प्रकारात स्त्रियांच्या मनाचा कितपत विचार होत असेल याचा विचार करता त्याचे बहुतांशी उत्तर नकारार्थीच येत असावे.

समारोप :

प्राचीन कालखंडात स्त्रिया सभांना हजर राहू शकत, चा (सुकते) रचत विधवापुर्नविवाह होत परंतु बालविवाहाची उदाहरणे ऋग्वेदात नाहीत या आजवरच्या स्त्रियांच्या दर्जाच्या माहितीला थोडसा छेद प्रस्तुत लेखामध्ये मी देण्याचा प्रयत्न केलेला आहे. जन्मापुर्वीच पुत्रप्राप्तीसाठी होणारे प्रयत्न, सोळा संस्कारातील काही अत्यावश्यक असणारेच स्त्रियांवर होणारे संस्कार, विवाह प्रसंगीही दुय्यमत्व या सर्व बाबींचा आढावा घेता प्राचीन भारतीय कालखंडातील स्त्रियांचा समाजातील दर्जा दुय्यमच होता. हे स्पष्टपणे पुढे येते. वगळता वास्तविकपणे या शोधनिबंधात सर्वच बाबींचा समावेश करता आलेला नाही परंतू प्राचीन काळातील स्त्रियांना मुक्तपणे वावरण्याचा अधिकार होता ही आजवर होणारी मांडणीच पाश्चात्य वसाहतवादी व साम्राज्यवादी लेखनाला होण्याया विरोधातून करण्यात आलेली आहे. पाश्चात्य इतिहासकारांनी भारत रानटी अवस्थेत होता असे मांडल्यामुळे त्याला विरोध करणारे इतिहासकार प्राचीन भारतात कसे सर्वच सुंदर व सुसंस्कृत होते याची मांडणी करताना दिसतात. परंतु आज वास्तवाच्या जवळ जाऊन ही खरी स्थिती काय होती याची माहिती घेणे आवश्यक आहे व या विषयावर आणखी संशोधनाची आवश्यकता आहे.

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पंडिता रमाबाई स्त्री स्वातंत्र्याचा अविष्कार

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एकोणिसाव्या शतकाच्या उत्तरार्धात महाराष्ट्रात स्त्रियांच्या विशेषतः परित्यक्त्या, पतिता व विधवांच्या सर्वांगीण उध्दारासाठी कार्यरत राहिलेल्या महाराष्ट्रातील थोर विदुषी म्हणजे पंडिता रमाबाई होय. त्यांनी स्वीकारलेल्या कार्यात अनंत अडचणी आल्या, अनेकांनी कठोर टिका केली. तरीदेखील आपल्या कार्याशी त्या एकनिष्ठ राहिल्या. त्यामुळेच महाराष्ट्रात एक विद्वान व कर्तबगार स्त्री समाजसुधारक म्हणून त्या ओळखल्या जातात. पंडिता रमाबाईंनी ख्रिस्ती धर्म स्वीकारला तरी भारतीयत्वापासून, हिंदू धर्मातील उच्च तत्वज्ञानापासून त्यांनी फारकत घेतली नव्हती. त्यामुळेच त्यांनी जे सामाजिक व शैक्षणिक कार्य केले त्याचा पाया भारतीयत्व हाच राहिला. स्त्री स्वातंत्र्याचा उध्दार व विचार महाराष्ट्रामध्ये रमाबाईंनी त्या काळात समाजात पोहोचविला म्हणूनच प्रस्तुत शोध निबंधात पंडिता रमाबाई स्त्री स्वातंत्र्याचा अविष्कार हा विषय मांडण्याचा प्रयत्न केला आहे.

पंडिता रमाबाई यांचा जन्म विद्वान ब्राह्मण कुटुंबात अनंतशास्त्री व अंबाबाई यांच्या पोटी झाला. संस्कृतवर प्रभूत्व मिळवून त्यांनी पुराणे व व्याख्याने सांगून 'पंडिता' व 'सरस्वती' ही विशेषणे प्राप्त केली. अनेक मानपत्रे त्यांनी मिळवून हिंदुस्थानचे लक्ष वेधून घेतले. 1880 साली बाबू विपीन बिहारीदास या शूद्र समाजातील वकिलाशी विवाह करून आंतरजातीय, आंतरप्रांतीय, प्रतिलोम पध्दतीने व नोंदणी पध्दतीने विवाह केला.¹

स्त्रियांच्या प्रश्नांसंबंधी जाहीरपणे रमाबाई भाषणे करीत असत. आपल्या विचाराला सामाजिक कार्याची तसेच प्रबोधनाची जोड असावी असे त्यांना वाटे. म्हणून इंदुप्रकाश मध्ये त्या लिहतात, "केवळ पुराण-श्रवणाने बायकांस नीतीचा किंवा धर्माचा चांगला बोध होत नाही. त्या केवळ कथारसात निमग्न असतात. त्यांना योग्य बोध होण्यासाठी अनुसयाबाईंनी वक्तृत्व करून धर्मानुसार नीतीने, कोणता मार्ग धरल्यास उन्नती व सुख मिळेल तो मार्ग रूचण्याचा उपदेश करावा म्हणजे स्त्रीयांची दशा सुधारेल असे लिहितात."² ढाक्याच्या सभेपासूनच रमाबाईंनी आपल्या स्त्री स्वातंत्र्याच्या कार्याला सुरुवात केली होती. म्हणूनच त्या सभेत त्या म्हणतात, 'माझ्या शरीरात रक्ताचा एक बिंदूमात्र आहे, तेथपर्यंत स्त्रीजातीचे कल्याण करण्याचा कामात मी पराडःमुख होणार नाही' असा निर्धार त्यांनी केला होता.

रमाबाईंच्या पुराण, इतिहास, साहित्य, विविध भाषातील विचार वाचणामुळे समकालीन सुधारक व विरोधकांच्या घडामोडीतही त्या स्त्रियांच्या बरोबर राहिल्या. ब्रिटीश सरकारलाही खडसावयासही प्रसंगी त्या कचरत नसत. रखमाबाई सावे प्रकरणात जेव्हा ब्रिटिश जज्जने 'नव-याकडे राहण्यास गेले पाहिजे' असे सुनावले, त्यावेळी रमाबाईंनी ब्रिटीश नीतीचा धिक्कार करीत म्हटले, 'आमच्या हिंदी बांधवांपेक्षा हे सरकार जुलमी आहे. एकीकडे ते स्त्रियांना शिक्षण व स्वातंत्र्य द्यायला शिकविते आणि स्वातंत्र्य स्त्री नावडीच्या पतीची गुलामगीरी नाकारू लागली तर तिला बंधनात बांधायला सांगत होते. ब्रिटीश सरकार भारतातील सारे पुरुष आणि स्वर्गातील तेहतीस कोटी देव यांच्याविरुद्ध आवाज उठवणाऱ्या रखमाबाईंचे अभिनंदन रमाबाई करतात.'³ रमाबाई एका पत्रात भारतीय स्त्रीच्या शालीनतेचे वर्णन करून स्त्री डॉक्टर नसतील तर सरकारी डॉक्टर्सनी स्त्रीयांची वैद्यकीय तपासणी करताना त्यांचा योग्य तो आदर ठेवून वागणूक द्यावी अशा त्या म्हणाल्या होत्या.

पंडिता रमाबाईंचा देशाभिमान किती जाज्वल्य होता, हे त्यांच्या अनेक उद्गारावरून दिसून येते. स्वदेशाभिमान कसा असावा व आपल्या हृदयातील धगधगणारा स्वदेशाभिमान दाखविताना त्या म्हणतात, 'विलायतेहून आलेला चहा घेतल्याने, व तिकडील कपडे वापरल्याने माझ्या देशी उद्योगधंद्यास धक्का पोहचत आहे. म्हणून मी तसला चहा मुळीच पिणार नाही व विलायती कपडेही नेसणार नाही. मोठे

छोटे देशी कपडे मिळेल तसेच नेसेन.⁴ तसेच आमची जीवनप्रणाली चुकल्यामुळे आपल्याच पायावर धोंडा पडला आहे याबद्दल त्या चीड व्यक्त करतात. स्वदेशी वस्तूंचा वापर, खादीच्या वस्त्रांचा वापर व स्व-भाषेबद्दलचे रमाबाईंचे हे विचार भारत देशाविषयी त्यांना असलेला अभिमान व देशनिष्ठा सूचित करणारे आहेत. पंडिता रमाबाईंचे कार्य काशीबाई कानीटकर आणि रमाबाई रानडे यांनाही प्रेरणादायी ठरले होते.⁵

रमाबाईंनी महाराष्ट्रभर स्त्री शिक्षणासाठी लोकजागृतीचे काम सुरु केले. त्यांच्याविषयी टिळक चरित्रकार केळकर म्हणतात, 'बाई धीट, दुसऱ्यावर छाप टाकणारी व हजरजबाबी असल्याने कोणी तिच्याशी प्रत्यक्ष भेटून वाद किंवा विरोध केला नाही. स्त्री समाजाच्या उन्नतीसाठी एप्रिल, 1882 मध्ये पुण्यात व नोव्हेंबर, 1882 मध्ये मुंबईत आर्य महिला समाज स्थापन केला. त्याचप्रमाणे अहमदनगर, सोलापूर, पंढरपूर, बार्शी येथे आर्य महिला समाज स्थापनेत त्या यशस्वीही झाल्या, तरीही महाराष्ट्रातील स्त्रियांनी त्यांना म्हणावा तसा पाठिंबा दिला नाही.'⁶

हंटर कमीशनपुढे साक्ष देताना त्यांनी भारतातील किती स्त्रिया साक्षर आहेत याचे प्रमाण दाखवून दिले होते. भारतीय शिक्षण पध्दतीतील दोष दाखवून ते दूर करण्यासाठी सूचना केल्या. मराठी इंग्रजीचे ज्ञान असणाऱ्या शिक्षिका असल्या पाहिजेत. वसतिगृहे उपकरणांनी युक्त असावीत व मुलींच्या शाळा तपासणीचे काम स्त्री अधिकाऱ्यांनी करावे असे त्यांनी सुचविले होते. भारतीय स्त्रीया लाजाळू असल्याने पुरुष डॉक्टरकडे आपल्या रोगाविषयी सांगण्यापेक्षा त्या मरण पत्करतात. यास्तव स्त्रियांना वैद्यकीय शिक्षण देण्यात यावे अशी त्यांनी विनंती केली होती.⁷ हंटर यांच्यावर या साक्षीचा खूपच परिणाम होऊन त्यांनी ती साक्ष इंग्रजीत भाषांतरीत करून घेतली. त्यातील रमाबाईंची स्त्रियांविषयी कळकळ पाहून त्यांनी 'रमाबाई व त्यांची कामगिरी' या विषयावर व्याख्यान दिले. पुढे ते व्याख्यान व्हिक्टोरिया राणीच्या वाचनात आल्याने त्यांनी भारतीय स्त्रियांच्या वैद्यकीय शिक्षणास चालना दिली.⁸ त्यामुळेच भारतीय स्त्रियांच्या शिक्षणाचा प्रारंभ व प्रसार करण्यात पंडिता रमाबाईंचा मोलाचा वाटा आहे हे मान्यच केले पाहिजे.

इंग्लंडमध्ये असतानाच स्त्री शिक्षण, पतित स्त्रियांची समाजाची अनुकंपा याचा त्यांनी बारकाईने अभ्यास केला होता. त्यांच्या स्त्री शिक्षणाच्या कार्याची किर्ती इंग्लंड, अमेरिकेत जाऊन पोहचली होती. 1856 चा विधवा पुनर्विवाहाचा कायदा म्हणजे विधवांच्या उन्नतीचा कळस होता. त्यावेळेपर्यंत विधवा शिक्षणाच्या कार्याकडे कोणाचेही लक्ष गेले नव्हते. म्हणूनच डॉ. के. कर्वेच्या मते विधवा शिक्षणाच्या इमारतीचा पाया घालण्याचे अत्यंत श्रेष्ठ काम हे पंडिता रमाबाईंनी केले आहे.⁹ परदेशात आपल्या कार्यासाठी अलोट पैसा व भक्कम पाठबळ मिळाल्यानंतर बालविधवांच्या उन्नतीसाठी मुंबईत त्यांनी शारदा सदनची (1889) स्थापना केली. परंतु सुरुवातीस ज्यांच्यासाठी हे सदन सुरु केले, त्यासाठी एकही मुलगी पुढे येईना. सदनची पहिली खरीखुरी विधवा विद्यार्थिनी झाली ती म्हणजे आण्णासाहेब कर्वे यांची भावी पत्नी आनंदीबाई कर्वे होय.¹⁰ शारदा सदनाने येणाऱ्या स्त्रिया वेगवेगळे संस्कार, अनुभव व हालअपेष्टातून येत असत. काही छळाला बळी पडून, काही परिस्थितीने वाईट मार्गाला लागलेल्या तर काही पुरुषी अत्याचाराला बळी पडलेल्या बालविधवा व स्त्रिया आश्रमात होत्या. रमाबाईंनी या शोषित व पिडीत बालविधवांना केवळ आश्रयच दिला नाही, तर त्यांचे बौद्धिक, अध्यात्मिक शिक्षण, रक्षण, आजारपणात घ्यावयाची काळजी व नैतिकदृष्ट्या उत्तम स्त्रिया बनवले इ. जबाबदाऱ्या त्यांनी धैर्याने पार पाडल्या. परिस्थितीने पातकी पुरुषांच्या बळजबरीस बळी पडलेल्या स्त्रियांना सन्मार्गावर आणण्यासाठी त्यांनी मिस एडमंड यांच्या साहाय्याने उध्दार गृहाची स्थापना केली.¹¹

पंडिता रमाबाईंच्या स्त्री उध्दाराच्या कार्याचा प्रभाव भारतापुरता मर्यादित न राहता परदेशातही मोठ्या प्रमाणात झाला. रमाबाईंनी केलेल्या कार्यामुळेच 10 वर्षांच्या काळात 14 उच्चवर्णिय स्त्रियांना शिक्षक म्हणून काम मिळाले. 9 जनींना उत्तम नोकऱ्या मिळाल्या. काहींनी स्वतःच्या संस्था काढल्या. 8 परिचारिका झाल्या व 10 जणी सुखाने संसार करतात.¹² रमाबाईंच्या कार्याचा प्रभाव कार्टिनी या इंडोनेशियाच्या राजकन्येवर होवून तिच्या प्रयत्नाने तेथे स्त्री शिक्षणस सुरुवात झाली.

निष्कर्ष :

पंडिता रमाबाईंच्या कार्यापासून प्रेरणा घेवून अनेक लोकांनी स्त्री सुधारणा वादी दृष्टी स्वीकारल्याचे दिसून येते. रमाबाईंच्या कार्यापासून प्रेरणा व स्फूर्ती घेवूनच आपण पुण्याजवळ हिंगणे येथे स्त्रियांसाठी संस्था काढू शकलो असे स्पष्ट मत आनंदीबाई व धों. के. कर्वे यांनी आपल्या चरित्र ग्रंथात म्हटले आहे. त्यांच्या विधवा शिक्षणाच्या कार्याविषयी कर्वे म्हणतात, या कार्याबद्दल हिंदी समाजाने विशेषतः दक्षिणी समाजाने नेहमी कृतज्ञ राहिले पाहिजे. पंडिता रमाबाई खऱ्या अर्थाने एक लोकोत्तर स्त्री होती. स्त्रियांच्या संदर्भातील जाचक रूढी, परंपरावर एका उच्चवर्णिय हिंदू विधवेने केलेले कार्य अनमोल आहे. केवळ ख्रिस्ती धर्म स्वीकारल्यानेच त्यांचे कार्य उपेक्षित राहिले आहे.

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