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Impact of Watershed Development Programme on Number of House holders in Satara District	Dr. Tembare U.S.	Geography	International Journal of Adyance an APPLIED Research - Kolhapur (IJAAR)	2018-19	2347-7075	www.acscollegemayani.in		Yes
Githa's Hariharan 'The Remains of the Feast : Deconstruction of Subal`tern Voice'	Dr. Jathar L. G.	English	Research Direction UGC Sr. NO. 45489	2018-19	2321-5488	www.researchdirection.org		Yes
Githa Harihran's Short Stories 'Revati' and 'Untitled Poem' : The Protagonists As an Embodiment of Martriarchal Set up	Dr. Jathar L.G.	English	Journal of Current Science & Humanities	2018-19	P2347-7784 E-2347-7792	www.jcsonline.in		Yes



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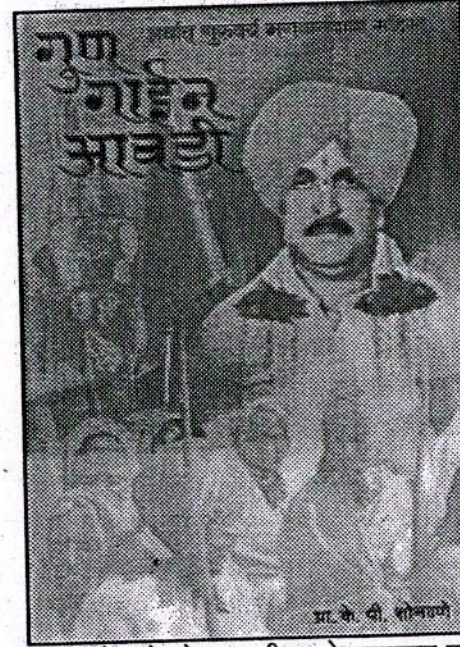
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गुण गाईन आवडीच्या निमित्ताने...

- नागनाथ कोत्तापल्ले

कुलगुरुपदासह विविध शासकीय उच्च पदांवर काम करूनही अत्यंत सत्शील राहिलेले व्यक्तिमत्त्व म्हणजे प्रा. के. पी. सोनवणे हे होत. त्यांच्याएवढे सत्शील, विनम्र व अभ्यासू व्यक्तिमत्त्व मी दुसरे पाहिले नाही. जेव्हा जेव्हा त्यांची भेट होते, तेव्हा तेव्हा त्यांचे हे व्यक्तिमत्त्व अधिकच तीव्रतेने जाणवून जाते आणि भोवतीच्या चंगळवादी काळातही प्रा. के. पी. सोनवणे कसे बदलले नाहीत, असा प्रश्न माझ्या मनात उभा राहतो. त्याचे उत्तर 'गुण गाईन आवडी-अर्थात गुरुवर्य भगवानबाबा महिमा' हे पुस्तक वाचल्यानंतरच मिळते. प्रा. के. पी. सोनवणे संत भगवानबाबा यांच्या सहवासात बालपणापासूनच आले आणि आमूलाग्र बदलून गेले. त्यांच्यामध्ये कर्मकांडांच्या पलीकडे जाण्याची एक आगळीवेगळी आध्यात्मिक वृत्ती रुजली. जीवनातील श्रेष्ठ मूल्यांचे ते उपासक बनले. ते खरेखुरे वारकरी झाले. म्हणूनच एका वारीच्या प्रसंगी भगवान बाबांनी त्यांना प्रवचनासाठी बोलाविले आणि त्यांचे 'सोनूमामा खांबेकर' असे नामकरणही केले. प्रा. के. पी. सोनवणे हे बीड जिल्ह्यातील खांब्याचे, म्हणून खांबेकर, सोनोपंत दांडेकरांच्या नावाशी साम्य असणारे हे नामकरण म्हणजे प्रा. के. पी. सोनवणे यांचा आध्यात्मिक क्षेत्रातील अधिकार भगवानबाबांनी ओळखला होता असे म्हणावे लागते. भगवानबाबांनी दिलेले हे वेगळे नाव आजही प्रा. सोनवणे यांनी आपल्या मनामध्ये आदराने जपून ठेवले आहे. त्याचे कारणच मुळी भगवानबाबांमुळे त्यांचे समग्र जीवन आणि जाणिवे



घेऊनच ती वावरते. 'क्रांतिकारी कविते' या कवितेत आपल्या कवितेला उद्देशून कवी म्हणतो -

हे क्रांतिकारी कविते
तुला युगवात पेटवायची आहे
ही भारत भूमी समतेच्या
मंत्राने नटवायची आहे!
विषमतेची अभद्र रेषा
नकाशावरून मिटवायची आहे!

आणि हाच या कवीचा संदेश व जाहीरनामा आहे. त्याच्या कवितेने दिलेले हे अभिवचन आहे. माणसाने माणसाशी माणसासारखे वागावे, हेच त्या जाहीरनाम्यातले एक महत्त्वाचे कलम आहे.

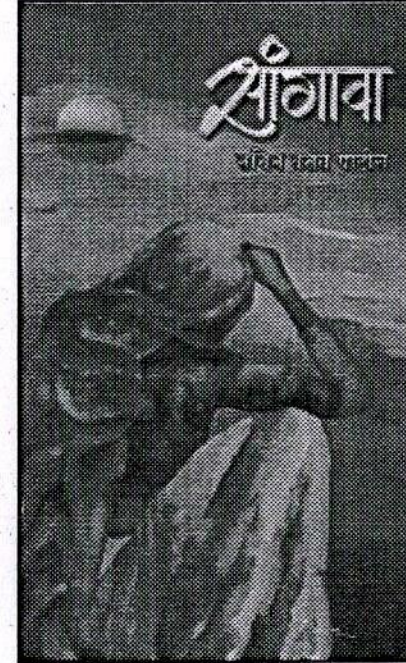
(साभार : दै. पुण्यनगरी)



नव्या कथेचा 'सांगावा'

- प्राचार्य डॉ. सयाजीराजे मोकाशी

भारतातील बहुसंख्य लोक खेड्यांत राहतात, 'निसर्गाकडे चला' या महात्मा गांधीच्या आवाहनास प्रतिसाद देऊन अनेक शहरवासी लोक निसर्गाकडे वळाले. खेड्यांतील खूप मोठे जग अजूनही साहित्याचा विषय झाले नव्हते. तेथील शेती, निसर्ग, जीवन पद्धती आकारास आलेली समाजरचना आणि त्यात पिढ्यानपिढ्या जीवन जगणारा माणूस साहित्याच्या केंद्रस्थानी आला आणि ग्रामीण साहित्य उदयास आले.



स्वातंत्र्य प्राप्तीसाठी सुरु असलेली देशव्यापी चळवळ आणि ग्रामीण भागातील शिक्षण प्रसार यामुळे देशभर समाज जागृती होऊ लागली. स्वातंत्र्यानंतर व्यक्ती स्वातंत्र्याला महत्त्व आले. राज्यघटनेने जन सामान्यांना मोठेपणा, सन्मान बहाल केला. यांतूनच ग्रामीण साहित्याच्या निर्मितीला मोठा आधार प्राप्त झाला. हरिभाऊ आपटे, वि. स. सुखटणकर, लक्ष्मणराव सरदेसाई, ग.ल.ठोकळ, ग.ह.पाटील, बहिणाबाई चौधरी,

व्यंकटेश माडगूळकर, शंकर पाटील, आनंद यादव, रा.रं. बोराडे, द.ता. भोसले, चारुता सागर, भास्कर चंदनशिव आदी लेखकांचे ग्रामीण साहित्य सुप्रतिष्ठित झाले. निसर्ग, कृषिनिष्ठा, गावगावाडा, ग्रामीण बोली, ग्रामीण कुटुंब व्यवस्था, ग्रामसंस्कृती, आदिमतेकडे झुकणारा कल आणि प्रादेशिक बोली ही ग्रामीण साहित्याची वैशिष्ट्ये सांगितली जातात.

स्वराज्यप्राप्तीनंतर लोकशाही जीवनात खूप मोठे बदल घडले. शेतीचे आधुनिकीकरण, शिक्षणाचा वाढता प्रसार, सरकारी योजनांची घोषणा, कर्ज माफी, मानवी मूल्यांची मोडतोड, यंत्रयुगातील मानवाचे क्षुद्रत्व, वाढत गेलेला दुष्काळ, नैसर्गिक आपत्ती, पैसा व गुंडगिरीची मदत घेऊन लढलेल्या निवडणुका आणि बदलत्या मानसिकतेमुळे कर्जबाजारीपण यामुळे पारतंत्र्य आपल्या दाराशी आलेले जाणवते.

ही बदलती ग्रामीण व्यवस्था साहित्यातून जाणवते. गेल्या पन्नास-साठ वर्षांत ग्रामीण कथेत विविध प्रवृत्ती दिसून येतात. असे डॉ. कृष्णा इंगोले म्हणतात.

- १) वास्तव परिस्थितीच्या संदर्भात ग्रामीण जीवनाचे चित्रण करणारी प्रवृत्ती.
- २) ग्रामीण माणसांच्या मनांचा आणि नाते संबंधांचा शोध घेणारी प्रवृत्ती
- ३) दलित, भटक्यांच्या जीवनाभवांचे चित्रण करणारी प्रवृत्ती
- ४) मनोरंजनात्मक विनोदी किस्सा प्रवृत्ती

ग्रामीण जीवनाचे चित्रण करणाऱ्या प्रवृत्तीमध्ये पुढील विशेष जाणवतात. आपल्या प्रदेशाचे, जीवनभवांचे, लोकजीवन परंपरेचे आणि बोलीचे वेगळेपण स्पष्टपणे जाणवते. पारंपारिक खेड्यांत होत गेलेला बदल व्यक्त होतो. व्यक्तीच्या मनोदर्शनाबरोबरच सामाजिक, आर्थिक, राजकीय परिस्थितीच्या चित्रणावर लेखकाचा भर असतो. त्यात दुःख, दैन्य, दारिद्र्य, शोषण आणि विद्रोह प्रगटतो. निवेदनासाठी प्रमाणभाषा आणि संवादात बोलीभाषा व्यक्त होते. यामध्ये प्रामुख्याने व्यंकटेश माडगूळकर, मधु मंगेश कर्णिक, रणजित देसाई, बी. रघुनाथ, बाबा पाटील, चंद्रकुमार नलगे, चारुता सागर, आनंद यादव, द. ता. भोसले, बा. ग. केसकर, भास्कर चंदनशिव, राजन गवस, सोपान हळमकर यांचा समावेश होतो.

या प्रकारातील कथांत व्यक्तिरेखांना उठाव देण्यासाठी प्रदेश आकार धारण करीत नाही. तर समृद्ध जीवनाभवांतून त्या प्रदेशाची रेषन रेष लेखक प्रभावीपणे शब्दांत आणतो. बदलती मानवी प्रवृत्ती, मूल्यांची पायमल्ली आणि नातेसंबंधातील मनोविश्लेषण वास्तवाच्या पातळीवर, बोलीच्या सहज वापरातून साजिवंतपणे हा अनुभव वाचकांच्या अंतःकरणाला भिडतो, याच जात-कुळीतील अस्सल नवकथाकार सचिन पाटील हे एक होत. त्यांच्या 'सांगावा' या कथासंग्रहाचा हा थोडक्यात परामर्श.

सचिन पाटील यांच्या कथा ग्रामजीवनातील वास्तवाचे प्रत्यकारी चित्रण करतात. कथा तंत्राचा फारसा विचार न करता, आपल्या जीवनाभवांशी प्रामाणिक राहून, आशयाला बोलते करीत त्यांची कथा आकारास आली आहे.

कृषी जाणीव व्यक्त करताना त्यांच्या कथेत ग्रामीण जीवनाचे प्रभावी दर्शन

घडते. 'सांगावा' कथेतील सखू म्हतारी येसाबरोबर बोलताना मळेतल्या वाटेने चालते 'काळीज' कथेतील शामूअण्णा काळ्या आईला काळाप्रमाणे जगायचा प्रयत्न करतो. आपल्या अनेक पिढ्यांचे पोट ज्या काळ्या मातीने भरले, तिच्या तोंडाने विक इच्छित नाही. पांडबाचा ऊस कारखान्याला-वेळेत जावा यासाठी त्याचा आदामाचा 'वाट' या कथेत येतो. 'सय' कथेतील रावबा शेतात राबणारा शेतकरी आहे. 'चकवा' कथेतील सर्वच वर्णने मळ्याच्या वाटेची आणि अंधारात दडपलेल्या साजिवंत पिकांची आहेत. 'भूल' कथेतील हणमा कष्टाळू शेतकरी आहे. याशिवाय 'पावना', 'धग' कृषिजीवनाशी संबंधित आहेत.

प्रभावी व्यक्तिरेखांमध्ये सखू म्हतारी, उपवर मुलीसारख्या वयात आलेला ऊस साखर कारखान्याला घालावा म्हणून गाढवांना गोपाळशेत म्हणणारा आगतिक पांडबा, आपल्या मळ्याला नि घराला भूल पडांयला नको म्हणून फळाला आलेला वांग्याचा फड रातारात स्वतः उपटून टाकणारा हरण काळजीचा हणमा आणि कथेत नसणारा पण जिवाला घोर लावणारा रावबाचा सात वर्षाचा निरासग संतू ही पात्रे वाचकांच्या लक्षात राहतात. अत्यंत प्रभावी आणि नेमकेपणाने व्यक्तिरेखांचे सहज सुंदर वर्णन कथेला मोठेपणा देते. पुरुषप्रधान कथा हे या कथांचे आणखी एक वैशिष्ट्य मानावयास हरकत नाही.

या कथांमध्ये प्राणीही येतात. 'पावना' कथेतील सावळ्या बैलाला, गोठ्यात झोपलेला पावना अपरात्री सोडून नेत नाही. कारण तो पण हाडाचाच शेतकरी आहे. 'मांडवझळ' कथेतील लाली कुत्री मध्यमवर्गीय कुटुंबातील आहे. तिचे आजन्म परावलंबी जगणे अल्पाक्षरातून कथाकार रंगवितात 'वाट' कथेत पांडबा दावणीची शेरडी विकतो 'सांगावा' कथेत पयलारू म्हैस विते.

या कथासंग्रहात बदलत्या समाज जीवनाचे दर्शन घडविणाऱ्या समकालीन कथांचे वेगळेपण जाणवते 'काळीज' म्हणजेच आपली जमीन समजणारा शामूअण्णा आणि सेझच्या मोहात अडकत निघालेला निघालेला मुलगा सद्दू यांच्यातील नव्या काळाने निर्माण केलेला जीवघेणा संघर्ष हाडामांसाच्या शेतकरी वाचकाला अस्वस्थ केल्याशिवाय राहत नाही. खता मुतानं पोसलेली, मळीला पाडबानं लावलेली ऐंशी एकरांची ऊस लागण कारखान्याला लवकर जावी म्हणून तो अनेकांची मनघरणी करतो. ऊस तोडकरी, स्लिपबॉय, शेजारचा संधीसाधू मोठा शेतकरी आणि शेतकऱ्यांच्या मालकीचा असणारा साखर कारखानाही या पांडबाच्या शोषणात सहभागी होतो. नव्या युगातील नवे शोषण कथाकार अत्यंत बारकाईने मांडतात. ऊस कारखान्याकडे न्यायला वाट न देणारा

पाटील तर दुसऱ्या बाजूला सैरभैर झालेला, नाईलाजाने उसाला वाट दाखविणारा, मोडून पडलेला पांडबा या नव्या व्यवस्थेचा नवा बळी आहे. राजरोसपणे राजकारण करून बळीराजाला पिढ्यान पिढ्या कण्हत ठेवणे हे धोरण नवे राहिलेले नाही.

ग्रामीण जीवनाशी संबंधित परंतु वेगळ्या आशयाच्या काही कथा येतात. 'धग' ही कथा संबाच्या मनाची धग मूकपणे व्यक्त करते. त्याला भारीही धगच देते आणि छळतेही तीच धग 'मरणकळा' मधील वाघमारे सर पत्नी सरूच्या आक्रस्ताळेपणाचे मानसिक बळी ठरतात. तर 'ओझं' कथेतील साहेब आपलाच आहे हे समजल्यावर अख्ख्या गावाला त्याचे कौतुक वाटते.

सचिन पाटील यांची कथा निवेदनाची भाषा हे कथेचे एक अंगभूत वैशिष्ट्य ठरते. कथारचना, शब्दसामर्थ्य आणि अचूक प्रतिमा यांचा चांगला मेळ दिसून येतो, निवेदन काही प्रमाणात भाषेत येते तर संवाद बोली भाषेतून व्यक्त होतात. दुपारी उनाची सावली आपसूक पायातळी पडावी तशी त्यांची निवेदनाची शैली कथानकाला बघता-बघता आकार देते. त्यांची नदीकाठची सांगली-कोल्हापूरची जैनी बोली कथेतील वातावरण जिवंत बनविते. परिणाम साधणारी छोटी वाक्ये, क्रियापद नसणारी वाक्ये, वाक्प्रचार, म्हणी, प्रादेशिक वैशिष्ट्यपूर्ण शब्द कथेला उभारी देतात.

प्रादेशिक शब्द हे त्यांच्या कथांचे सर्वात मोठे सामर्थ्य ठरते. घबक्यात, गटळ, शिजन, खरटं, हबक, बाटूक, घटलट, डबान, गटळी, काकाळू, कडपी इत्यादी शब्द येतात.

उघड्या बोडक्या जमिनी धापा टाकत हुत्या..

सुगीचा योट चाललेला..

भाकरीचा पिड्डा घुमविला..

जाळीत अडकलेल्या माशीगत गत झाली..

पाण्यात दगड टाकल्यागत गपगार..

जेवताना बोलणं तोंडी लावू लागली..

इत्यादी वाकसंप्रदाय, प्रतिभा रचनेचे सौष्ठव लेखणीतून स्पष्ट करताना दिसतात. त्यांची कथा निवेदनाप्रमाणेच संवादातून गती घेताना दिसते. त्यामुळे आशयाला संपन्नता येते. भाषेचा मुक्त आविष्कार कथेला लय प्राप्त करून देतो.

असे असले तरी त्यांच्या कथांमध्ये काही मर्यादाही जाणवतात. कथाकार दमदार कथाबीजे शोधतात आणि लिहितात. परंतु हुबेहूब उभा केलेला प्रसंग निर्मितीचा फायदा कथेला होत नाही. कथा सूचकतेने ते मांडत नाहीत. त्यामुळे काही ठिकाणी विसंगत

वाटते.

तरीही प्रभावी प्रसंग निर्मिती, कथांचे प्रसंगानुरूप प्रभावी शब्दचौकट, समकालातील नव्या आशयाच्या दमदार कथा, व्यक्ती, जीवनाचा चपलख वापर, कथा आशयाला अभिव्यक्त करणारी आणि जेनी बोलीचा आशयानुरूप वापर हे कथेला एका उंचीवर नेतात.

जो कथाकार गेली काही वर्षे अंथरूणावर पडून जिद्दीने अनुभव संपन्न कथा लिहितो, आघातातही पुन्हा सावरतो, हातात लेखणी घेतो आणि सशक्त धडधाकट माणूस नावाच्या वाचकाला स्तिमित करतो, यातच त्यांच्या कथांचे मोठेपण सामावलेले आहे. त्यांच्या कथांतील दोष सामान्य आहेत. मुळातच कथाकाराची कथा पाटील कुळातील असून, तिला खानदानी ऐट आहे. शालीनता आहे आणि अनुभवांचा जोरकसपणाही आहे. हा जोरकसपणा भविष्यातील मराठी कथेला संपन्नतेच्या उंचीवर नेईल यात शंका नाही.

त्यांच्या मूळच्याच दमदार वाटचालीला माझ्या हार्दिक शुभेच्छा!

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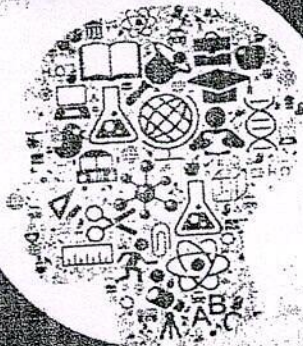
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**IMPACT OF WATERSHED DEVELOPMENT PROGRAMME ON
NUMBER OF HOUSE HOLDERS IN SATARA DISTRICT**

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Abstract

Watershed is a place draining the rainwater right into a stream. The Watershed development programme includes control of land, water, strength and greenery integrating all of the applicable medical methods suitable to socio-economic historical past for a pragmatical improvement of a watershed. It includes conservation, regeneration and sensible use of all of the sources, herbal sources like land, water, plants, animals and human in the watershed area. (Mani, 2005). In Satara district, rainfall has reducing from west to east. This element has each 3-4 years drought disposed condition. Where, continually referred to maximum water issues in summer time season. Present paper is a tried to look at the effect of watershed development programme on adjustments in wide variety of families with inside the Satara District. The records concerning wide variety of families were amassed from the statistical department. Tehsils functional evaluation well-known shows that, the Watershed Development Programme (WDP) is accompanied in the Satara District. Hence, at the tehsils level, wide variety of families. have minimal effect of WDP. Therefore, WDP has left out correctly effect on House holders with inside the tehsils. But a few tehsils have referred to higher effect on socio-financial status. It is concluded that descriptions of families do comprise typically used sides that collectively assemble the idea of family as a collection of human beings sharing sources, prices and activities.

Keywords: - Impact, watershed, house holding, Correlation

Introduction: -

Watershed is Geo-hydrological unit draining at a not unusual place factor via way of means of a device of aqueducts. It's a place draining the rainwater right into a sluice. The water may be controlled efficaciously nearest if an



indicator is taken as a unit. Since soil and factory life also can be with ease and efficaciously controlled on this unit, the milepost is taken into consideration an excellent unit for handling three essential and interdependent means of soil, water and human life.

Watershed development consist of conservation, regeneration and judicious use of all the resources natural resources like land, water, plants, animals and human-within the watershed area. (Mani 2005).

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Watershed development consist of conservation, regeneration and careful use of all the resources natural resources like land, water, plants, animals and human inside the watershed area (Mani 2005). Watershed development attempts to bring about best possible balance in the Environmental Issues and Remedies environment between natural resources on one side and man and grazing animals on the other. It requires people participation because conservation is possible only through the whole hearted involvement of the entire community. (S.D.Shinde, 2014)

"Watershed is a physical, natural, low- priced and social device. It's a land mass bounded vertically via way of means of the position urged via way of means of mortal sports and horizontally via way of means of the water that drains into the factors in a channel (Hazare, 2001)."

Watershed enhancement refers back to the conservation, rejuvenate science and really apt operation of all of the means like land, water, creatures and human inside a named indicator (Govt. of Maharashtra, 2003).

Review of literature: -

1. Ninan and Lakshmikantam (2001), These programmes have been initiated in India to ameliorate and sustain productivity and the product eventuality of the dry and semi-arid regions of the country through the relinquishment of applicable product and conservation ways. WDP is a holistic approach to ameliorate and develop the profitable and natural resource base of dry and semiarid regions.

2. **Vaidyanathan (1999, 2006), Reddy and Dev (2006), Biswas, et al (2005),** and others have bandied several issues in watershed development programmes. They've covered policy affiliated issues, institutional downsides, perpetration issues, community and participation issues, etc. Despite the fact that there are large figures of issues formerly covered, the exploration compass in the issue of watershed operation is tremendous. Over the times, with the attention shifted from further centralized to decentralized system of governance, watershed development programmes have inversely emphasized on decentralized approaches similar as further community and people's participation and involvement of PRIs in planning, executing and covering of the systems, etc. To ensure good governance, mechanisms like social auditing, periodic review and better attestation processes are taken into account as stylish practices in some of the WDP regions. There's a good number of studies available on participatory aspects of watershed operation.

3. **Wani, et al (2001)** study in Kothapally in Andhra Pradesh is one of similar studies that punctuate the effective community participation in watershed operation. In fact, their study has developed the model for effective participation in watershed operation.

Objectives: -

The main objectives of this research paper are as under:

1. To study the spatial distribution of watershed development programme in the study region.
2. To study the spatial distribution of Agricultural landuse in the study region.
3. To examine the correlation between watershed development programme and Agricultural landuse in the study region
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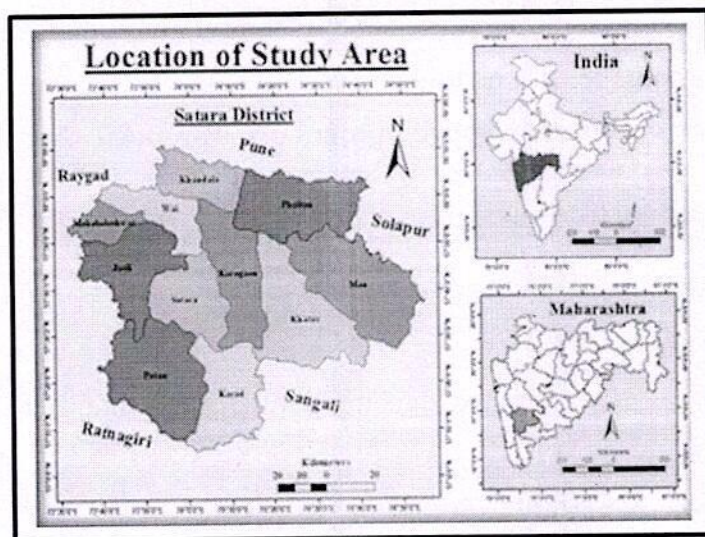
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1. To study the spatial distribution of watershed development programme in the study region.
2. To study the spatial distribution of Agricultural landuse in the study region.
3. To examine the correlation between watershed development programme and Agricultural landuse in the study region

Study Area: -

Satara quarter is located in the western part of Maharashtra. It's bound by Pune quarter to the north, Solapur quarter to the east, Sangli quarter to the south and Ratnagiri quarter to the west. Raigad quarter lies to its north-west. The geographical area of Satara quarter is 10,480 Sq. Km. which is about 3.4 per cent of the state's total geographical area. Satara quarter is deposited in the sluice basins of Bhima and Krishna. Panchgani, Mahabaleshwar, Karad, Wai, Koregaon and, Koyananagar are the top cosmopolises of Satara District. Historically Satara was the capital of the Maratha area, land of great dog faces,



Map No.1

Satara District lies between 17.5° to 18.11° North latitude and 73.33° to 74.54° Eastern longitude. The quarter comprises of 11 tehsils videlicet Satara, Koregaon, Khatav, Karad, Patan, Wai, Jaoli, Mahabaleshwar, Khandala,

saints and great personalities videlicet Rani Laxmibai, Krantisinha Nana Patil, Savitribai Phule and Karmaveer Bhaurao Patil. This land has rich heritage. Mahabaleshwar, one of the most beautiful hill stations of India, is located in this truly quarter.

Phaltan and Man. Under the Satara Zilla Parishad governance, 1739 villages are covered through 11 panchayat Samities and 1509 Gram Panchayats. The variation in relief ranges from the pinnacles and high tablelands of main Sahyadri range having height over 4500 bases above mean ocean position to the subdued container of the Nira River in Phaltan tehsil. The climate ranges from truly heavy downfall in Mahabaleshwar region, which has an average periodic all of over 6000 mm to the driest in Man tehsils where the average periodic downfall is about 500 mm. (Map No.1)

DATA BASE AND METHODOLOGY: -

The paper is substantially grounded on the secondary data sources. To complete the objects data regarding watershed development programme and Number of house holders of Satara District is taken from Socio-economic (2001 and 2012). statistical height of Satara quarter. The collected data are reused to dissect the work of watershed development programme and number of house holders in Satara District. The Spearman's Rank Order system is used for analyzes the correlation between watershed development programme work and Number of house holders.

DATABASE AND METHODOLOGY

The paper is mainly based on the secondary data sources. To complete the objectives data regarding watershed development programme and agricultural landuse area of Satara District is taken from Socio-economic abstract (2014-15), statistical abstract of Satara district. The collected data are processed to analyze the work of watershed development programme and agricultural landuse in Satara District. Arc GIS 9.3 software used for preparing the map and to show the spatial distribution of watershed development programme work and agricultural landuse area in Satara District. The tehsilss of Satara District are grouped into three categories i.e. high, moderate and low level on the basis of simple statistical method. To analyze spatial pattern of agricultural landuse area, the same technique is applied for calculation. The Spearman's Rank Order method is used for analyzes the correlation between watershed development programme work and Agricultural landuse.

Database And Methodology

Dr. Tembore Uttam Sadashiv



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$$= 1 - \sigma \Sigma d^2 / n^2 - N$$

Formula: -

Rank Order Spearman's Method

$$r = 1 - 6 (\Sigma d^2) / N (N^2 - 1)$$

WATERSHED DEVELOPMENT PROGRAMME IN SATARA DISTRICT: -

WATERSHED DEVELOPMENT PROGRAMME (WDP) SCHEME

Satara district is western part of Maharashtra state, where eastern part- Man, Khatav, Phaltan, Koregaon etc. comes under severe drought prone climate. There is observed highly shortage of water for drinking as well as agriculture in every summer season. Hence, compare to other tehsils, watershed development programme is effectively done in these drought prone regions.

Dr. Tembare Uttam Sadashiv

About 48466 number of water conservation work completed under the watershed development programme in the district. Big Project, Medium Project, Small Irrigation Project, Percolation Tank, Kolhapur Type Bunds, Underground Bunds, Lift Irrigation, Storage Irrigation Scheme, etc, several water onservation works are done under the WDP scheme in the district. Satara district is western part of Maharashtra state, where eastern part- Man, Khatav, Phaltan, Koregaon etc. comes under severe drought prone climate. There is observed highly shortage of water for drinking as well as agriculture in every summer season. Hence, compare to other tehsils, watershed development programme is effectively done in these drought prone regions.

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Dr. Tembare Uttam Sadashiv

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Table No. 1
Total Growth of Watershed Development Programme: Satara District
(Area in Hectare, 2001 and 2011)

Sr. No.	Tehsils	Total area WDP		Total Growth
		2001	2011	
1.	Mahabaleshwar	70,735	65,434	-5,301
2.	Karad	1,05,602	98,334	-7,268
3.	Wai	55,095	43,555	-11,540
4.	Khandala	53,857	43,112	-10,745
5.	Jawali	58,336	51,478	-6,858
6.	Patan	50,397	41,266	-9,131
7.	Koregaon	86,704	76,445	-10,259
8.	Khatav	1,16,262	1,06,625	-9,637
9.	Phaltan	91,241	85,446	-5,795



10.	Man	1,37,749	1,14,776	-22,973
11.	Satara	8,54,88	7,83,36	-7,152
	Total Area	9,11,466	8,04,807	

(Source: District Census Handbook, Satara District, 2001 and 2011)

Households In Satara District: -

Satara district is western part of Maharashtra state, where eastern part- Man, Khatav, Phaltan, Koregaon etc. comes under severe drought prone climate. There is observed highly shortage of water for drinking as well as agriculture in every summer season. Hence, compare to other tahsil, watershed development programme is effectively done in these drought prone regions. About 48466 number of water conservation work completed under the watershed development programme in the district. Big Project, Medium Project, Small Irrigation Project, Percolation Tank, Kolhapur Type Bunds, Underground Bunds, Lift Irrigation, Storage Irrigation Scheme, etc, several water conservation works are done under the WDP scheme in the district. Satara district is western part of Maharashtra state, where eastern part- Man, Khatav, Phaltan, Koregaon etc. comes under severe drought prone climate. There is observed highly shortage of water for drinking as well as agriculture in every summer season. Hence, compare to other tahsil, watershed development programme is effectively done in these drought prone regions. About 48466 number of water conservation work completed under the watershed development programme in the district. Big Project, Medium Project, Small Irrigation Project, Percolation Tank, Kolhapur Type Bunds, Underground Bunds, Lift Irrigation, Storage Irrigation Scheme, etc, several water conservation works are done under the WDP scheme in the district. Satara district is western part of Maharashtra state, where eastern part- Man, Khatav, Phaltan, Koregaon etc. comes under severe drought prone climate. There is observed highly shortage of water for drinking as well as agriculture in every summer season. Hence, compare to other tahsil, watershed development programme is effectively done in these drought prone regions. About 48466 number of water conservation work completed under the watershed development programme in the district. Big Project, Medium Project, Small Irrigation Project, Percolation Tank, Kolhapur Type Bunds, Underground Bunds, Lift Irrigation, Storage Irrigation Scheme, etc, several water conservation works are

Dr. Tembore Uttam Sadashiv

done under the WDP scheme in the district. The householder refers to the person (or one of the people) in whose name the housing unit is owned or rented (maintained) or, if there is no such person, any adult member, excluding roomers, boarders, or paid employees. If the house is owned or rented jointly by a married couple, the householder may be either the husband or the wife.

The concept of household is based on the arrangements made by persons, individually or in groups, for providing themselves with food or other essentials for living. A household may be either (a) a one-person household, that is to say, a person who makes provision for his or her own food or other essentials for living without combining with any other person to form part of a multi-person household or (b) a multi-person household, that is to say, a group of two or more persons living together who make common provision for food or other essentials for living. The persons in the group may pool their incomes and may, to a greater or lesser extent, have a common budget; they may be related or unrelated persons or constitute a combination of persons both related and unrelated.

Any generalizations about the Indian family suffer from oversimplification, given the pluralistic nature of the Indian culture. However, in most sociological studies, Asian and Indian families are considered classically as large, patriarchal, collectivistic, joint families, harboring three or more generations vertically and kith and kin horizontally. Such traditional families form the oldest social institution that has survived through ages and functions as a dominant influence in the life of its individual members. Indian joint families are considered to be strong, stable, close, resilient and enduring with focus on family integrity, family loyalty, and family unity at expense of individuality, freedom of choice, privacy and personal space. (Mullatti L., 1995)

Table No. 2

**Total Growth Number of House Holders: Satara
(2001 and 2011)**

Sr. No.	Tehsils	No. of Household		Total Growth
		2001	2011	
1.	Mahabaleshwar	9,623	9,836	213
2.	Karad	1,09,237	1,16,405	7,168

3.	Wai	39,372	41,933	2,561
4.	Khandala	24,615	30,230	5,615
5.	Jawali	25,288	27,729	2,441
6.	Patan	63,051	67,517	4,466
7.	Koregaon	51,622	54,919	3,297
8.	Khatav	52,622	60,121	7,499
9.	Phaltan	61,275	62,947	1,672
10.	Man	39,533	42,929	3,396
11.	Satara	94,368	1,01,634	7,266

(Source: District Census Handbook, Satara District, 2001 and 2011)

Correlation Between Watershed Development Programme And Agricultural Landuse:

The Spearman's Rank Order method is used for the calculation of the correlation of watershed development programme and number of house holders in Satara District. The formula is: -

$$r = 1 - 6 (\sum d^2) / N (N^2 - 1)$$

Table No. 3

Watershed Development Programme and Number of House holders: Satara District

Sr. No.	Tehsils	No. of House Holders	Rank	Total area WDP	Rank
1.	Mahabaleshwar	213	1	-5,301	11
2.	Karad	7,168	9	-7,268	7
3.	Wai	2,561	4	-11,540	2
4.	Khandala	5,615	8	-10,745	3
5.	Jawali	2,441	3	-6,858	9
6.	Patan	4,466	7	-9,131	6
7.	Koregaon	3,297	5	-10,259	4
8.	Khatav	7,499	11	-9,637	5
9.	Phaltan	1,672	2	-5,795	10
10.	Man	3,396	6	-22,973	1
11.	Satara	7,266	10	-7,152	8
N	11				$\sum d^2 =$

(Source: District Census Handbook, Satara District, 2001 and 2011.)

Analysis of Spearman's Rank Order and Correlation

Sr. No.	Tehsils	No. of House Holders	Rank	Total area WDP	Rank	Σd	d^2
1.	Mahabaleshwar	213	1	-5,301	11	-10	100
2.	Karad	7,168	9	-7,268	7	2	4
3.	Wai	2,561	4	-11,540	2	2	4
4.	Khandala	5,615	8	-10,745	3	5	25
5.	Jawali	2,441	3	-6,858	9	-6	36
6.	Patan	4,466	7	-9,131	6	1	1
7.	Koregaon	3,297	5	-10,259	4	1	1
8.	Khatav	7,499	11	-9,637	5	6	36
9.	Phaltan	1,672	2	-5,795	10	-8	64
10.	Man	3,396	6	-22,973	1	5	25
11.	Satara	7,266	10	-7,152	8	2	4
N=	11					$\Sigma d^2=$	300

$$r = 1 - 6 (\Sigma d^2) / N (N^2 - 1)$$

Here,

r = Correlation, N = Number of observations, D = deviation

$$r = 1 - 5 \times 300 / 11 (300 - 1)$$

$$r = 0.36$$

It is observed that there is weak positive correlation i.e. $p = 0.44$ between the watershed development programme and the agricultural land use in Satara district. There are some reasons for weak positive correlation in Satara district like political disturbances in watershed development programme, rainfall uneven pattern, highly mountainous region, drought prone region, river basin area etc.

It is observed that there is weak positive correlation i.e. $P = 0.36$ between the watershed development programme and number of house holders in Satara district. There are the same reasons for weak positive correlation in Satara district like economical and political disturbances in watershed development programme, rainfall uneven pattern, highly mountainous region, drought prone region, river basin area etc.



The watershed development programme and number of house holders is widely or unevenly distributed in Satara District. The maximum rainfall is recorded in Karad, tehsils and lowest in Man tehsils. number of house holders is highly observed in Karad, Khatav tehsils while minimum in Phaltan and Mahabaleshwar tehsils of Satara district, Then the correlation between the watershed development programme and number of house holders found weak positive correlation i.e., $P=0.36$. It means high watershed development programme, medium number of house holders. It was observed lower the watershed development programme higher the number of house holders. It is human resources development indicate to high growth of house holder than water development Programme in the study region. he watershed development programme and the agricultural landuse is widely or unevenly distributed in Satara Disrict. The maximum rainfall is recorded in Mahabaleshwar tehsils and lowest in Man tehsils. The gricultural landuse is highly observed in Karad tehsils while minimum in Mahabaleshwar tehsils of Satara district. But the correlation between the watershed development programme and the agricultural landuse found weak positive correlation i.e. $p = 0.44$. It means high watershed development programme, medium agricultural landuse. It was observed higher the watershed development programme higher the agricultural landuse i.e. Phaltan and Khatav tehsils.

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Githa Hariharan's The Remains of the Feast: Deconstruction of Subaltern Voice

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Abstract -

The present paper intends to examine deconstruction of subaltern voice in Githa Hariharan's story *The Remains of the Feast*. 'Deconstruction' is a critical theory, skeptical approach to the possibility of coherent meaning in language. The term 'Subaltern Voice' refers to the voice of marginalized or minority groups who are prey of the hegemony of the ruling classes. The present story is deconstruction of author's protagonist Rukmini's subaltern voice. The author has highlighted the problem of widowhood in her present story. In it, she reconstructs the new image of Indian woman as strong minded, free vocal, decisive, etc. Her protagonist, Rukmini dares to fulfill all her unfulfilled wishes in respect to food and clothes those she had suppressed in her past life. Through the character of Rukmini, Githa Hariharan destabilizes the power of patriarchy, and empowers her protagonist by throwing away socio-cultural restrictions imposed on her on the grounds of gender, caste and religion. Further, the language used by the protagonist breaks the centre of authority of patriarchy. The writer shows that a woman has also a limit to control her desires and passions but a time comes when even she cannot avoid them: Author believes that there is need to upraise the subaltern voice of women and should not lay down a different tradition for them:

•Key words: deconstruction, subaltern, patriarchy, widowhood, subversion

Introduction--

'Deconstruction' is a critical theory inaugurated by French philosopher Jacques Derrida. It is a skeptical approach to the possibility of coherent meaning in language. It is a revolt against 'Structuralism'. In other words, it is a theory and practice applied to the mode of reading of a literary text. He follows it as a powerful tool for the analysis of political and cultural ideologies. In it, he thinks of the relationship between language and reality and discloses that all the language systems are cultural constructs. It influenced minority discourses. It is a branch of philosophy. It displays thoughtful approach towards language and reality. He himself accepts this reality in his letter to Japanese friend. Deconstruction is precisely the delimiting of ontology. In fact, the word 'deconstruction' acquires certain value and he uses it within a certain context. The centre governs a structure. Deconstruction subverts Western philosophy and dissolves conceptual hierarchies. The writers and critics question the basic assumptions of Western philosophy. In respect of centre and structure, Derrida says:

"Thus it has always been thought that the center, which is by definition unique, constituted that very thing within a structure which while governing the structure, escapes structurality. This is why classical thought concerning structure could say that the center is, paradoxically, within the structure and outside it. The center is at the center of totality, and yet, since the center does not belong to totality, the totality has its center elsewhere. The center is not the center."

In it, Derrida argues that in Western science and philosophy, the forms of knowledge are structured around a centre that allows knowledge to be organized around a certain truth. Hence, he tries to analyze the hidden meaning in the text. In his view, our lives and experiences are governed by certain ideologies which are built into our language so he feels the need to rid of these ideologies. He believes that language is not a reliable mode of communication because it is fluid and slippery. He



claims that language doesn't consist of union of signifiers and signified but continually changing play of signifiers. Though, they seem to be stable, they are not stable in reality. Hence, he follows the term 'difference' to suggest the differential nature of meaning in language. In his view, the meaning is seen as differential, contingent and purely arbitrary. Further, he claims that language is an endless chain or play of difference. In fact, he is against the 'closure' of meaning of the text. He claims that the interpretation of the text can never be fixed or absolute but it will always go on expanding the hidden layers of the text. Further, the truth is really a kind of friction. Hence, the supporters of this movement don't accept the realism in the text. They believe in relativity of contemporary culture.

Further, Derrida claims that there is no reality that lies beyond language because no concept can lie outside the language. The systems of thought are built on the ground of language. It is also part of the structure hence, there cannot be any centre that controls or organizes our thinking. He de-centers Western philosophy that holds its faith on the centre. In his views, the language is neither the product of our experience nor a medium of conveying our thoughts but a framework that produces our experience. He believes that human beings are a part of the system of language. It is always unstable so the stable image is illusion produced by the culture and also culture is not stable because it is inscribed in language. In his view, through language, we internalize the conflicts and contradictions of our culture. It is because language is unstable, slippery, dynamic and always spreading likely meaning. In his view, our existence on this earth is not controlled by any centering agency and it has no any stable meaning. It is because we choose and invent our own identity. Hence, the literature composed in language is unstable and dynamic. He claims that the meaning does not lie in the text for us but created by the reader by the play and interplay of language in the very process of reading. He believes in the multiplicity of endless possibilities of meaning. In his view, all readings are the result of the culture and system of beliefs we possess. When anybody constructs a text, he presents the cultural milieu he is familiar with and reader also interprets as per his familiarity of cultural milieu. Thus, his deconstruction helps us to get to know the un-stability of the text. It encourages us to read actively and thus liberates the past texts for present uses.

Further, the term 'subaltern' voice refers to the voice of marginalized or minority groups. In fact, the word 'subaltern' means the secondary position of somebody. Further, the word 'subaltern' is a British word that is often employed to indicate the inferior or secondary military rank to the captain. In fact, Antonio Gramsci adopted this term refers to the working class people in Soviet Union. These working class people were prey of the hegemony of the ruling classes. These people include the workers, peasants and many other groups. Hence, here, 'sub' means other or next to someone. Hence, Julian Wolfreys defines the term 'subaltern' as:

'Subaltern' is employed in post-colonial studies after Gayatri Spivak to address dominated and marginalized groups.

It shows that the term is associated with an ordinary people or the people of the secondary importance. They belong to the working class. Further, it addresses to the marginalized groups or minority groups. It is a fact that the marginalized or minority groups have been dominated by groups of majority. These groups of majority rule over weak and minority groups as well as struggle to marginalize and keep them in their own control. But, now a day, these marginalized groups often struggle and protest to deconstruct their power and their own identity. For instance, the feminist writers attempt in their writings to deconstruct the hegemony of the dominant class to give justice to the subalterns. In their works, they empower women, upraise their voice, subverting socio-cultural, religious, and patriarchal domination in deconstructionist ways.



Githa Hariharan is the Commonwealth Writers' Prize winner contemporary postmodern novelist and short story writer in Indian writing in English. There are five novels and a short story collection to her credit. Her short story *The Remains of the Feast* is from her short story collection entitled *The Art of Dying and Other Stories*. It is written in a feminist vein. It focuses on an old widow's revolt against patriarchal tradition, and cultural discourses. In fact, it is a story of an old widow named Rukmini. She is a village bred widow who is near about ninety years old. Ratna, the narrator, is her grand daughter-in-law. Rukmini is a cancer patient but a typical old woman. Though she is an old widow, she behaves surprisingly who giggles like a little girl and desires to live and enjoy her life fully. She is a fearless woman without any worry of her old age and her illness of cancer. In her life, she courageously faced the death of her husband and her own son. She never falls ill and lives life cheerfully. Unlike a traditional orthodox woman, she is co-operative, helpful, supportive and enthusiastic old woman. There is a close and affectionate relationship between the narrator Ratna and her grandmother Rukmini. She wishes that her grand daughter-in-law Ratna should become a doctor and Ratna also fulfills all her wishes. Like a childish girl, she expresses her desires before Ratna that she wants to eat pastries, Coca-Cola, fried items and all kind of bakery items. As an affectionate grand daughter-in-law, Ratna also serves her cakes mixed with eggs from Christian shop which she had never touched before. In her old age also, she enjoys cakes, ice creams, samosas made by non Brahmin hands. In addition to this, she enjoys all types of foods forbidden by doctor. When she is thirsty, she demands to Ratna Coca-Cola to drink instead of water. Further, she tastes lemon tarts, garlic, aerated drinks, fruit cake laced with brandy, bhelpuri, etc. In addition to this, she demands from Ratna, bazaar items such as raw onions, fried bread, chicken etc. During her critical condition of her illness in nursing home, she expresses her desire to wear red coloured sari with big border of gold and Ratna also provides her Diwali silk sari from her cupboard to cover her naked body. Further, this old woman wishes to eat peanuts with chili powder, onion and green chilies fried in oil, etc. She wants to die as a young and beautiful woman and not as an ugly woman. The author describes Rukmini's humorous behaviour in the following manner:

'Bring me your eyebrow tweezers' I heard her say. 'Bring me that hair-removing cream. I have a moustache and I don't want to be an ugly old woman.'

Therefore, she asks Ratna to bring eyebrow tweezers, the hair removing cream to remove her moustache. As a devoted grand daughter-in-law, Ratna fulfills all the wishes of the old woman. The old woman blesses Ratna as she fulfills all the desires. She dies peacefully and with great contentment. Then Ratna continues her study of medical science with the memories and blessings of her grandmother.

The present story is deconstruction of Rukmini's subaltern voice. In fact, in feministic writing, the sorrowful picture of women of enduring sufferings and injustices is generally presented. But Githa Hariharan is a postmodern author who portrays feminine inner world of women in postmodern way. In the present story, she reconstructs the new image of Indian woman. She is of the view that the needs and wishes, aspirations, dreams of men and women are common but in case of women, they are traditionally suppressed. The narrator and the protagonist of this story Ratna, is a postmodern woman who deconstructs the subaltern voice of her grandmother. Hence, instead of putting her grandmother's body under the medical gaze, she interprets her as a woman suppressed by the traditional patriarchal power. Through the behaviour of her grandmother in her old age, she studies her grandmother's suppressed desires and fulfills all of them. She studies her grandmother through her grandmother's inner psychology to know her subaltern voice.



In fact, Githa Hariharan is a feminist writer who bears strong insight about the traditional wretched picture of women. Hence, she focuses on patriarchy and its bad consequences. She brings to notice that a woman is also a human being who has also many wishes, hopes, dreams and aspirations like males. But she is traditionally marginalized, her voice is suppressed and all her wishes are thwarted in the names of religious and cultural discourses and have been controlled by patriarchal constructs. In the present story, author's attempts are to make sincere efforts to raise the suppressed voice of women. Hence, instead of presenting traditional stereotyped picture of her protagonist, she enters in the inner psychology of her protagonist to know why and how this old woman Rukmini behaves whimsically. She has portrayed the protagonist, Ratna with post-feminist ethos who studies the psychology of her grandmother and plays the role of a thoughtful grandson and fulfills all the wishes of her grandmother. Though Rukmini is a cancer patient, she serves her till the end of her life as if she is grandson of her grandmother. For this, she initially breaks the traditional assumption that the son is the true heir or supporter of any mother or father. Thus she plays the role of a son. The author empowers Ratna to deconstruct her traditionally subaltern voice.

Githa Hariharan is a postmodern author. She doesn't like to focus on the traditional marginalized woman but constructs her protagonists Ratna and Rukmini in a postmodern way as bold, free-vocal women who courageously cross the traditional boundaries of restrictions. As a postmodern feminist writer, she deconstructs the inner spaces of Rukmini subverting the traditional icons such as patriarchy, womanhood, widowhood, motherhood, etc. Hence, she empowers the widow Rukmini. In fact, Rukmini, a widow is a cancer patient yet she struggles to reconstruct her existence not as a pitiable widow but as a free independent woman in contemporary India. For this, she throws away all the socio-cultural restrictions imposed on her on the grounds of gender, caste and religion. Hence, in her old age, she desires to enjoy both veg and non-veg food items. She subverts the traditional and cultural norms about foods and clothes. Traditionally, she was not allowed to eat non-vegetarian food. When her condition becomes critical as a cancer patient, she desires to wear red sari with wide golden border because she doesn't want to die in a poor and beggarly appearance. She wants to pass away as a young and beautiful woman. In this respect, Rekha and Anup Beniwal observe:

Her act of wrapping Rukmini's dead body in a red sari is a strong plea for reorienting the patriarchal gaze on the widowhood body. She thus relates to Rukmini's bodily cravings and by fulfilling her demands, converts the female body into a sight of resistance and rebellion.

She subverts the traditional image of a widow as a useless and unimportant woman. As a widow, Rukmini is shown to be a powerful woman. Githa Hariharan tries to deconstruct the subaltern voice of her protagonist Rukmini. According to her, the traditional Indian woman is misinterpreted as a secondary and inferior, weak, less vocal, indecisive, etc. The writer has shown that Rukmini is great as far as her capacity of suffering is concerned. After the death of Rukmini's husband and her beloved son, she learns to laugh at life. She dares to fulfill all her unfulfilled wishes that she had suppressed in her past life. She enjoys cakes, ice creams, samosas, aerated drinks, fruit cakes laced with brandy, bhelpuri, peanuts with chili powder fried in oil, etc. In addition to this, she throws away the traditional restrictions and customs about wearing clothes. In her illness also, she desires to wear red sari with wide golden border. In fact, all her wishes were forbidden by tradition but she breaks those restrictions. It is a fact that the desires of a female cannot be suppressed for too long. If anybody tried to suppress them, they gush out like boiling water. In this respect, Rajul Bhargava opines:

Nor can a woman's desires be curbed too long for there is a limit to suffering repression. This Hariharan very subtly brings out in her "The Remains of the Feast".



In this way, the present story can be interpreted in a deconstructionist way. The centre of patriarchy tries to stave suppression of women but postmodern women struggle to decentralize them. Apparently, the story evokes feminist ethos. But that is not its greatness. Its greatness lies in asking why the protagonist Rukmini behaves whimsically. The writer portrays the character and her behaviour in such a way that she is able to destabilize the power of patriarchy. It appears that the main text portrays the stereotypical picture of a widow but it discloses that below its surface there are the hidden realities. Further, the language used by the protagonist breaks the centre of authority of patriarchy. As a postmodern protagonist, Rukmini is shown to be a different type of widow who dares to eat all types of food items and wears clothes which were forbidden to a widow.

Conclusion:

Rukmini and Ratna are the protagonists in this postmodern short story by Githa Hariharan. The writer has used them to debunk traditional ideas about a widow in Indian setting. The writer has portrayed inner world of women in terms of traditional and postmodern ways. She has referred to food items and items of clothing which are treated as taboos in view of a traditional minded widow. The writer shows that an old woman has also her own dreams, desires, cravings and wishes. There is a limit to control them. A time comes when even woman cannot avoid them. This is the inner reality. The society should understand this and the people should not lay down a different tradition for women. This type of discrimination is unjustified. The writer shows this through the two characters in this story.

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Githa Hariharan's Short Stories *Revati* and *Untitled Poem*: The Protagonists as an Embodiment of Matriarchal Set Up

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Abstract: The present paper intends to examine matriarchal set up in Githa Hariharan's stories *Revati* and *Untitled Poem*. 'Matriarchy' is a social system or thinking that gives power to women. It is a post-feminist configuration that empowers women. This ideology believes that a woman to be no less to man and gives strength to female voice subverting traditional patriarchal domination created by traditional icons. The followers of this ideology have presented women in their works as powerful, independent and self-constructive characters. Githa Hariharan has highlighted the problem of child marriage and child widow in her two stories. Her protagonist *Revati* from first story sets up matriarchal power through her education and job of teacher. She breaks her marginalization and sets up matriarchal domination with boundless hopes and aspirations. Author's next protagonist, *Sarala* from *Untitled Poem* is portrayed as masculine, bold, active and decisive. She subverts the traditional saying that man is bold and defending rock of a woman. Hence, the author paints her protagonist with power of matriarchal set up. Author believes that there is need to reflect the realistic world of women to establish their matriarchal power.

Key Terms: Matriarchy, Patriarchy, Widowhood, Subversion, etc.

'Matriarchy' and 'Patriarchy' are completely contradictory terms to each other. In fact, 'patriarchy' is a traditional weapon, grand narrative, ideology that has been employed by males to rule their power over females. On the contrary, 'matriarchy' is a social system or thinking that gives power to women rather than men. Many postmodern authors have created matriarchal set up in their works instead of projecting a traditional stereotyped picture of women. In fact, it is a post-feminist configuration that empowers women. The followers of this ideology believed in gender equality asserting that a woman is also a human and she is no less to man. Hence, they give strength to female voice subverting traditional patriarchal domination created by traditional icons. So far, *Concise Oxford English Dictionary* defines 'matriarchy' as:

'Matriarchy' is a form of social organization in which descent

and relationship are reckoned through a female line.¹

Hence, in matriarchy, the women are presented by authors in their works as powerful, independent and self-constructive characters. Further, she may be head of the family, sole supporter of the family, high educated character, social activist, etc. She is presented by authors as a strong decision maker, physically strongly built and not a parasite but independent woman. In other words, 'matriarchy' is a social system that gives more space and power to women rather than men. In it, a woman or a mother or a wife may be the ruler of the family. Hence, *Cambridge International Dictionary of English* defines 'matriarchy' as:

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'Matriarchy' is a type of society in which women have the most of the authority and power, or a society in which property belongs to women and is given to children by women rather than men.²

Thus, in matriarchy, a woman is empowered raising her traditionally suppressed voice asserting her equal to man. This power is inherited from one woman to another. Many Indian authors in Indian writing in English like Githa Hariharan have created matriarchal set ups in their works instead of following traditional patriarchy.

Githa Hariharan is the Commonwealth Writers' Prize winner contemporary postmodern novelist and short story writer in Indian writing in English. There are five novels and a short story collection to her credit. Her short stories *Revati* and *Untitled Poem* are from her short story collection entitled *The Art of Dying and Other Stories*. After studying her stories, it makes clear that she doesn't like to portray the traditional stereotyped picture of women including their swallowing injustices and sufferings without any protest. As a postmodern author, she has projected her female protagonists in her all works with post-feminist ethos. She has empowered her female protagonists to break their marginalization and to raise their suppressed voice. She disliked the traditional suppression and marginalization of women through traditional ideologies such as patriarchy, womanhood, motherhood, widowhood, child-widows, etc. Instead of following patriarchy in her writings, she has created space for matriarchal dominance. For instance, her protagonist Revati is a child-widow from her story *Revati*. It is a fine example of creating space for matriarchal dominance rising up the inner voice of her protagonist Revati. Revati, the protagonist of the present story, marries at early age of ten and becomes a widow due to unfortunate death of her husband, before to know the meaning of the word 'widow'. She completes her school education at home due to prohibition of her family to send her to village school. Getting old

enough, she is sent to Madras for a degree course. Then she accepts a job of teacher in a small town school and begins to live an independent life with her monthly salary. She begins to deposit her earning in a bank account for her old age. After working as a teacher for a long period, she gets retired from it. Now, she seems an old woman. In its consequence, she begins to suffer by many diseases such as gas problem. Her family arranges a cousin to live with her but later on he is sent away by her family members. In the last phase of her life, she falls seriously ill but is brought to the normal condition by the narrator and her mother-in-law.

Githa Hariharan is postmodern feminist author in respect to the treatment of themes in Indian socio-cultural burning issues like child-marriage and widowhood. In her present story, she has created space for her female protagonist Revati by empowering her. She has portrayed her protagonist Revati as a postmodern woman. In reality, after death of her husband, Revati doesn't pass days and years weeping and blaming to her fate. Further, she sets up her matriarchal power by finishing her school education at home when her parents forbid her to go to village school. Then she joins degree course at Madras with full concentration and confidence. As a good decision maker and healthy minded widow, she joins to a town school as a teacher and begins to live her life independently. In addition to this, she deposits money in her bank account for future life in her old age. Thus, she reconstructs her own life, her identity, image, and destiny by subverting traditional image of womanhood, chastity, modesty. In this respect, Ellen Dengel-Janic opines:

The concept of the ideal woman, we are confronted with a subversive image of womanhood in "Revati". The female code of chastity, modesty and silence is turned upside down by the bulky widow who, instead of merging with the needs of family, centres her attention and the attention of others around her bodily needs. Consequently, her

characterization dwells on the very physicality of her existence.³

In the present story, Githa Hariharan has made sincere efforts to set up matriarchal dominance by creating the space for her female protagonist, Revati. This matriarchal set up, she creates with the postmodern sense. In its consequence, her protagonist Revati breaks the marginalization of widowhood and steps ahead to crave her own identity subverting traditional grand narratives. She deconstructs the traditional ingrained saying that a widow woman means useless, unwanted thing. In addition to this, she reestablishes her identity as a free independent Indian woman by attaining higher education and job of a teacher. Further, as a postmodern matriarchal woman, she opens her own bank account without anybody's consent and begins to deposit money for her future life. The author describes Revati's independent nature as:

She was independent, she deposited her own earnings in a bank account and she had more than enough for her old age.⁴

In fact, she is a brave widow who breaks the marginalization made by religious and tradition bounded discourses of Indian culture, customs and rituals those imposed on her to lose her own identity. In fact, as a widow, she doesn't get any respect from her family members as well as in the society. Even, they don't care for her desires and her sexuality but interrogate many questions about her character. Yet, she doesn't think that these things to be more considerable. When her family members engross in marginalizing her, silencing her voice, interrogating her sexuality, she concentrates on her study knowing that the education to be sole remedy to reconstruct her life. Hence, she overcomes socio-cultural restrictions regarding her education created by her family. Further reality is that she is not traditional pitiable widow but an independent postmodern Indian widow with boundless hopes and aspirations. Instead of living absurd and hopeless life, she sets up existence of matriarchal dominance in her life.

Her next story, *Untitled Poem* also runs on the same path in respect to creation of matriarchal set up. In it, author has focused on the female

being who is traditionally supposed to be of inferior status and weak. Hence, she has projected her protagonist Sarala from the present story as a postmodern woman to set up matriarchal domination. In fact, the story is rotating around a common thing that is killing a rat in the garden that damages it. One day, the protagonist Sarala suggests her husband, a retired salesman and ulcer patient, to keep watch on a rat and kill it. It is because it used to damage the garden by digging deep holes in it and eating leaves and roots. Henceforth, her husband buys a wooden trap, fills it with sweets from market and waits for the rat to kill him but was no use at all. Then he keeps six packets of poison in the trap but the rat doesn't touch it. Then he packs the poison into fried *vadas*, keeps them into the trap and he himself keeps awake whole night sitting and listening carefully to the movements of the rat for many nights. While keeping watch on rat for whole night, he recalls the lines of poetry and the rat engrosses in eating leaves and roots of trees in the garden. Meanwhile, Sarala sees her husband and the rat to be closer to each other. Sarala takes a large stick and kills the rat with one stroke of it.

In this story, author has strongly tried to set up matriarchal power. She has wiped out the traditional belief that the man is bold, active and defending rock of a woman. Thus, she has subverted the male power and empowered the female power. Further, she has portrayed her protagonist Sarala as masculine, bold and decisive. On the other hand, her husband is portrayed as coward, fearful, overmuch passionate, indecisive, and inactive man. In his personal life also, he is a failed poet. In his dreams also, he fears and wakes up in sweat meanwhile his wife lies snoring fearlessly by his side. He can't kill a rat also. Thus, author projects the higher position to a woman. In fact, Githa Hariharan's intention behind this portrayal is to bring into notice the real world of women. In her view, the traditional picture of women in literature is not the reality but there are several Indian women like her protagonist who are bold, active, masculine and decisive. Hence, instead of portraying traditional stereotyped picture of women, author has



projected her protagonist as bold postmodern woman who breaks the circles of marginalization and sets up her matriarchal power. Even, while describing Sarala's male gardener and Sarala, author raises up the position of Sarala in the following words:

She is the navigator, he the oarsman. Or I could say, she is the poet, he the word.⁵

Further, though her protagonist Sarala is childless, she doesn't care for this problem to be burning one like traditional women. She fills these empty spaces of her childlessness by planting trees in her garden and engrossing in working in it. She is not portrayed by author as weak and coward woman like her husband but active, bold and decisive. Author describes her as:

Sarala is no lotus but a thick skinned yam that grows coarse and pungent under the moist soil.⁶

Through this portrayal, author shows that she doesn't think a woman to be a beautiful object in the market or a flower like lotus. She paints her with stronger and deep rooted confidence in her.

Conclusion:

To sum up, creating the space for women and empower them is the need of an hour. To know the inner world of women and to present it realistically in literary works is the main aim of

Githa Hariharan. Hence, author displays women's realistic inner world to set up her protagonists as an embodiment of matriarchal domination. Both Revati and Sarala are the representatives of embodiment of matriarchal set up in postmodern era.

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