

# Current Environmental Issues and Challenges



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## **IMPACT OF CLIMATE CHANGE ON ANIMAL DIVERSITY**

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### **Abstract:**

Climate change is the most serious environmental issue all over the world. From ecosystems to human civilizations - all life on earth is vulnerable to climate change. Anthropogenic activities such as burning of fossil fuels, eutrophication, and altered land use are the main causes of emission of greenhouse gases leading to global warming. Changes in temperature, changes in precipitation patterns, changes in rainfall, floods, wildfires higher sea levels, Ocean acidification, reduction in ice, snow cover and permafrost, have severe impact on various organisms ranging from marine photosynthetic organisms to higher vertebrates such as reptiles, birds and mammals. These changes have forced various species to either adapt, migrate, or die. Species that adapt or migrate have to undergo ecological, physiological, behavioral, genetical and phenotypic modifications, for survival. Species that have become extinct, were either unable to increase their tolerance towards increasing temperature of land, water and air, sea water pH, or, due to loss of habitat, loss of food, and invasion by new species.

**Key words:** Climate change, anthropogenic activity, Ocean acidification, greenhouse gases, global warming.

### **Introduction:**

Biodiversity in nature is a self-sustaining engine. It contains all the components to function properly. However, climate change is a friction that impedes the smooth functioning of this engine. It is the most serious and widespread environmental threat faced today by mankind. It has influenced the existence of wildlife all over the planet. Warmer temperatures over a long time are changing the weather patterns and disrupting the usual balance of nature. Changes in temperatures cause changes in rainfall resulting in more severe and frequent storms leading to floods and landslides thereby destroying many habitats. Draughts, rising sea level due to melting of ice, loss of species, more health risks etc. are some of the other effects of climate change. Though earth's climate is influenced and changed by some natural causes such as volcanic eruptions, Ocean currents, the earth's orbital changes, solar variations and internal variability, many anthropogenic activities are also responsible for climate change. Burning of fossil fuels such as coal, oil and gas, for electricity, heat and transportation, release carbon dioxide in the air and is the primary source of human generated emissions, causing the planet to warm. Greenhouse gases like carbon dioxide, methane, and nitrous oxide occur naturally in the atmosphere, while chlorofluorocarbons (CFC'S) and excess carbon dioxide are produced by man. These greenhouse gases absorb some of the infrared radiations released from the sun and cause the planet to heat up. Second major cause is deforestation, which releases sequestered (or stored) carbon in the air.

Logging, clear-cutting and forest fires release on an average 8.1 billion metric tons of carbon dioxide in the atmosphere accounting for more than 20% of all global carbon emission. Other anthropogenic activities such as use of fertilizers, livestock productions, and excessive agriculture are some of the causes of global warming.

**Effect of extreme weather:**

As the earth’s temperature rises, it changes weather patterns making wet areas wetter and dry areas drier. Higher temperatures worsen and increase the frequency of many types of disasters such as storms, floods, droughts, uncontrollable forest fires, air pollution leading to destruction of habitats and in turn loss of life. More than 85 percent of the threatened species in Amazon could have lost their habitats due to forest fires since 2001. (Feng et.al, 2021.)

**Effect of rising sea levels:**

A rise in sea levels is one of the most well-known consequences of global warming. It may occur in two ways:

1. Melting ice sheets and glaciers and
2. Thermal expansion of seawater.

The amount of sea level rise depends in larger part on the amount of warming.

According to the Fifth Assessment Report of Intergovernmental Panel on Climate Change (IPCC), from 1880 to 2012, the average global temperature has risen from about 13.7 ° C a century ago to about 14.3 ° C. i.e. by 0.85°C (Warren et al., 2018). The direct impact of rising temperature is on the sea level. Due to rise in global temperature, the ice sheets have begun to melt and the melted water is flowing into the ocean, gradually raising sea level. The average sea level in the world has risen 10 to 20 cm over the same period. As melted water gets added to the ocean, its salinity gets altered. Changes in salinity alter sea water density, which in turn can change major ocean currents that transport heat through the ocean driven by the currents, stimulating more climate change.

The Arctic is warming up twice as fast as any other parts of the world. As its ice sheets melt into seas, the oceans rise, there by threating costal ecosystem and low-lying areas. According to the National Wildlife Federation, the amount of Arctic Sea ice observed in 2012 was 49 percent less than in the 1980s and 1990s. Reduction in Arctic ice has reduced the habitat of Polar bears. Polar bears live on Arctic ice and hunt there for seals. There is evidence that Arctic Sea ice has receded by up to 40% in recent decades. Alpine continental glaciers are also receding. Due to reduction in Arctic ice their habitat is reducing and they may strive of hunger if they fail to hunt for their food. According to the U. S. Geological Survey two-thirds of the world’s polar bear sub-populations will be extinct by 2050.

Rising level of sea has not only affected the survival of Polar bears but also some of the migratory birds. More than two-thirds of all goose species, and almost all sandpipers, breed in the Arctic. Therefore, this area is very important for waterfowl.

Weather conditions directly affect the breeding success of these birds. Indirectly, long-term changes also change breeding success through changes in vegetation and habitat structure. Climate change is expected to lead to changes in major habitats in the Arctic, creating an environment unsuitable for waterfowl breeding. A rise in global mean temperature of about 1 ° C has serious and often unexpected effects on species, affecting their abundance, genetic composition, behavior and survival.

In the southern hemisphere, the Antarctic Peninsula is also experiencing rapid warming, about five times faster than the global average. Glaciers and ice sheets in Antarctica and Greenland are also melting.

Effect of warmer and more acidic Oceans: Since industrial revolution global average temperature has been linearly correlated with atmospheric carbon dioxide concentration (IPCC, 2013a). Earth’s oceans are changing due to rising levels of carbon dioxide in the atmosphere. Burning of Fossil fuel, tropical deforestation, and altered use of land have caused the atmospheric CO<sub>2</sub> concentration to rise from 280 ppmv before the Industrial Revolution to 409 ppmv in 2018. These anthropogenic activities has led to an increases in atmospheric CO<sub>2</sub> of about 0.5% per year, resulting in global warming and, after dissolving in surface seawater, also cause ocean acidification (OA) (Gao *et al.*, 2019). Carbon dioxide released in the atmosphere due to burning of fossil fuels, gets dissolved in the ocean water, thereby increasing its dissolved CO<sub>2</sub> and lowering its pH, in turn making it acidic. Ocean’s acidification is a change in pH of sea water, which is normally neutral. Earth’s oceans have become 30% more acidic than they were during the pre-industrial era. Ocean acidification has caused a serious threat to aquatic creatures particularly those with calcified shells or skeleton like oysters, clams, and corals (Kroeker, 2013) Acidification has a negative impact on these creatures (Kroeker, 2010). This in turn can also affect shellfisheries as well as fishes, birds and mammals that depend on these creatures for food.

Greenhouse warming of ocean surface has resulted in stratification and shoaling of upper mixed layers, thereby exposing the photosynthetic organisms dwelling there, to increased visible and UV radiations as well as decreasing the nutrient supply. Ocean warming and anthropogenic eutrophication also reduces the dissolved oxygen in sea water leading to hypoxic zones. All of these global changes interact to affect marine primary producers, such as diatoms, calcifying algae, nitrogen fixing diazotrophs etc. (Gao *et al.*, 2019).

Acidification can also occur due to deforestation. The more trees that are felled, more the carbon- dioxide is released in the atmosphere. Plants turn carbon dioxide into organic tissue such as wood and leaves. When trees are felled, this carbon is turned into

carbon dioxide when these trees get decayed or are burnt. Rising ocean temperature are also altering the range and population of underwater species and contributing to coral bleaching events that are capable of destroying the entire reefs- ecosystems that support 25 percent of all marine life.

**Effect of rising temperature leading to changes in the species:** Rising temperatures, changing precipitation patterns, and increasingly unpredictable and extreme weather patterns have shown that climate change has already significantly disrupted land and sea organisms and ecosystems. Animals not only change range and timing of important life stages, but also differ in sex ratio, heat resistance, and body. Some of these changes can help the species adapt, while others can lead to its death. Animals can respond to climate change in only three ways: they can move, adapt, or die.

Climate change has not only destroyed the habitats but has also lead to changes in the species themselves, threatening their survival. Changes occurring within the species due to climate change may be ecological, physiological, behavioral, and genetical. Ecological changes include migration of Chinook salmon (*Oncorhynchus tshawytscha*) to the Arctic, and species behavioral changes include the early breeding season of the North American swallow (*Tachycineta bicolor*). Another example of behavioral changes seen in wildlife include signs of auto-cannibalism where they feed on their own eggs which reduce their hatching rate. Climate change also cause significant physiological changes. In the endangered green turtle (*Chelonia mydas*), the rise in temperature during egg hatching causes an imbalance between male and female sex ratios, with 99% of newly hatched sea turtles becoming female on some breeding beaches. Among the genetic changes resulting from climate change are hybridizations (crossing when species habitats change) that affect species such as the European toad (*Bufo bufo*) and the green toad (*Bufo balearicus*) in southern Italy. The Quino checkerspot butterfly (*Euphydryas editha quino*), once common in Mexico and Southern California, was thought to be at risk of extinction because of climate change and habitat loss. To the surprise of scientists, it adapted by shifting its range to higher altitude and choosing a completely new host plant for depositing its eggs (Parmesan, 2015). Another most obvious impact of climate change is the rapid evolution of wild species, leading to the loss of mutations and genetic variation. Genetic variation is essential for survival because it is associated with adaptation. These behavioral, physiological, and genetic changes, in turn, affect the normal life of the animal and thus the entire ecosystem. Some sudden changes have a big impact on other species. A typical example of a change in balance is when a decrease in the number of tigers leads to an increase in the number of deer. This results in less grass coverage and ultimately less rainfall, destroying the entire biome.

**Effect of climate change on ecosystems:** Rise in temperature is also the cause of shifting ecosystems, either expanding towards poles or contracting towards equator. This may result in either expansion or decrease of the geographical range of specific types of habitats, or changing the timing of seasons. Example, studies have shown that populations of European butterflies have shifted north by 114 km between 1990-2008 due to increasing temperatures and expansion of suitable habitat. Sometimes expansion of geographical range may bring new invasion species, which may cause native species to decline or go extinct, which alters the ecosystem. Slight changes in temperature may cause spring thaw to happen earlier and fall frost to come sooner. This may change the timing of the growing season for the plants and trees. This may further change the availability of food, which can affect the size and health of the populations within the ecosystem. As temperature is rising, many species are no longer able to thrive in places where they once lived. Near the equator where earth's biodiversity is highest, many species are not able to adapt to rising temperatures. Reef fish are already living in the warmest water cannot tolerate and survive in ore warmer waters.

Rise in temperature also increases the frequency of hot, dry conditions leading to wild fires, thereby reducing the changes of existence of many species. Example, a bushfire in Australia that started due to alighting strike following an especially hot, dry spell, killed about one billion animals. Many of the animals that died in these fires are found only in Australia. In another example, an extreme heat wave that hit Cairns, Australia, caused the death of one – third of the flying foxes, who had adapted to the typical Australian heat, in just two days as temperature raised to 42<sup>0</sup> c.

**Effect on climate change on migration of animals:** Migration is another phenomenon that is important for the survival of wild animals, especially birds. They are the seasonal guests with positive impact. Birds migrate to find better nesting places for breeding and sufficient food for successful broods. one of the major effect of climate change is loss of habitat. Rise in temperature, floods, desertification are some of the causes of loss of habitats. Coastal wetlands that the migratory birds use for nesting and foraging are one of the examples. During migration birds rely on these areas for food and resting places. Due to loss of these areas, birds do not get sufficient reserves to continue their long journey and find difficulty in completing their journey. It also influences the routes of many migratory birds and their annual migration rhythm. Climate change is rapidly changing the vegetation structure. Increasing temperature is making permafrost soil thaw, enabling forest to expand. Rise in temperature is also causing the migratory birds to migrate earlier than their normal season. The Siberian cranes used to migrate to Keoladeo National Park but due to the inhabitable condition of Bharatpur Lake, their number has decreased.

The earth’s climate has been changing through ages. Some species on Earth were able to adapt to the changing climates, but some species failed and have become extinct. However, due to the rapid acceleration of anthropogenic global warming today, many birds and other animal species are unable to adapt to the rapidly changing environment and threaten their survival. One piece of evidence of anatomical changes was found in birds in Australia and North America. In California, drier conditions have meant less food for desert bighorn sheep. The drying up of ponds in Yellowstone National Park has led to the decline of four amphibian species. And in the Sonoran Desert in the southwest, some bird species stop breeding altogether during extreme drought conditions. Species that adapt, evolve through natural selection over many generations. Some individual species, can change their features (developmental, behavioral, and physical) during their lifetime in response to environment through phenotypic plasticity. Plasticity enables organisms with identical genes to exhibit different traits in reaction to climate conditions through altering gene expression. Species with genes that allow plasticity, adapt to climate change more quickly than those without these genes. Organisms that do not have phenotypic plasticity or genetic variation that enable them to adapt to changing conditions, may become extinct. For example, the endangered red-cockaded woodpecker, which depends on the longleaf pine forests in the southeast U.S., has not shifted its range north at all. As its habitat changes, scientists do not know if the bird will survive. Phenotypic plasticity, however, in some species may limit adaptive evolution. Example butterfly from Malawi, when born at a warm, wet time of a year, speeds up its growth and reproduction and lives a short life but, if born in a cool dry season, it leads an inactive long life with delayed reproduction. While the butterfly has a lot of variety in gene expression, scientists have found very little actual gene variation for this plasticity (Oostra, 2018).

Action to be taken: According to IPCC 6<sup>th</sup> Assessment report, limiting earth’s warming to not more than 1.5 degree must be our common goal. Every government at every level—national, state, city, town including every private sector, every individual must be involved in the alignment. Decisive and immediate steps must be taken to reduce greenhouse gas emissions and rising CO<sub>2</sub> level, and to preserve the earth’s natural carbon sinks—its oceans, its forests, its soils, its permafrost. Steps towards energy conservation and use of renewable energy sources like solar and wind, should be adopted urgently. Ecofriendly products should be chosen. ‘4R’s- Reduce, Reuse, Repair and Recycle, should be implemented.

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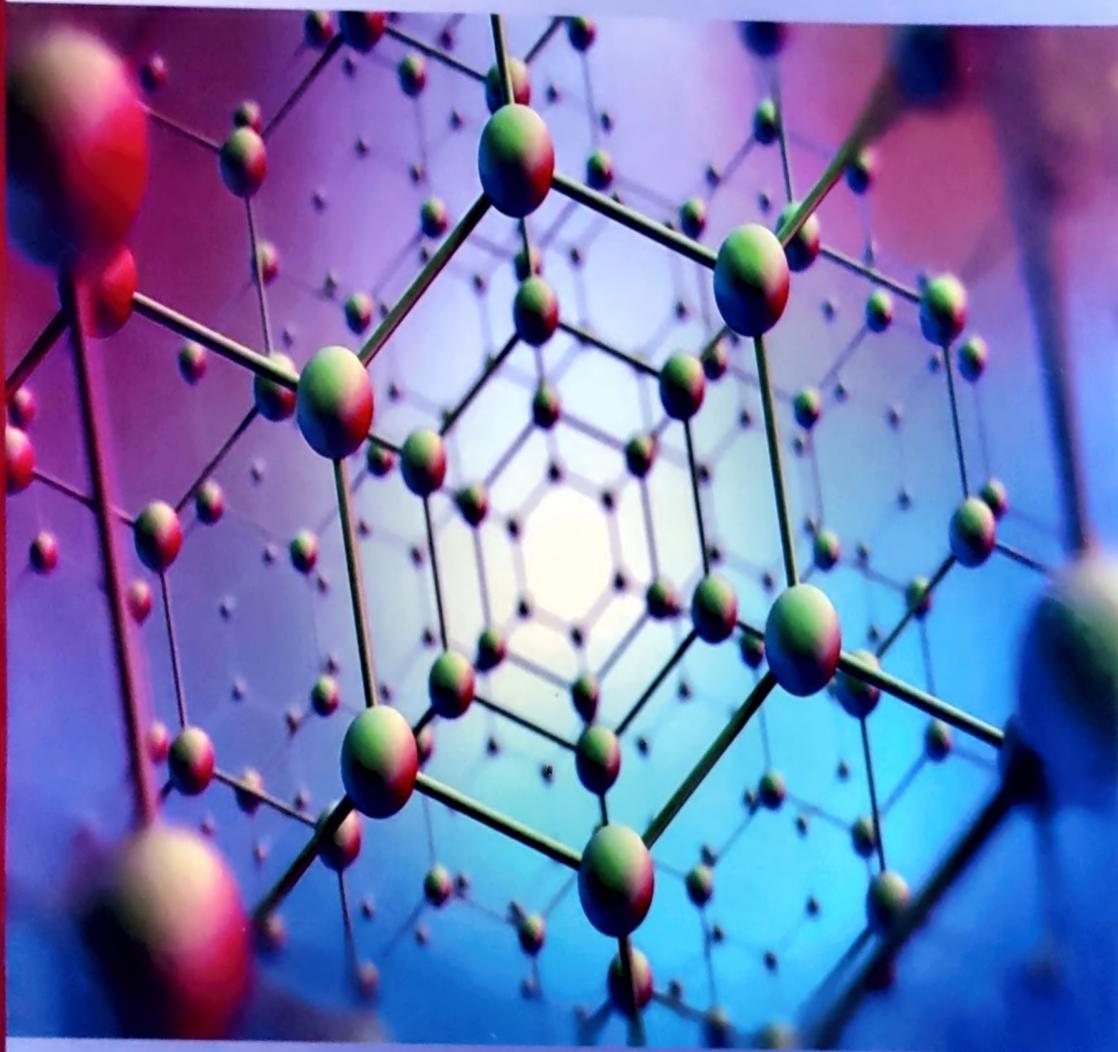


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## CHEMICAL TRENDS TO KEEP AN EYE ON IN 2022-23

### Abstract

Since its inception, the chemical industry has been characterised by its diversity and fragmentation. Basic chemicals, resins/synthetic rubber/fibers, petrochemicals, plastics/polymers, agriculture chemicals, medicines, biochemicals, coatings/adhesives, cleaning /toiletries, instrumentation/lab equipment, and many more are all included. There are products that have reached their full potential and others that still have a lot of room to develop. The clearance process for novel drugs also takes longer and costs more money as a result of tightening regulations. In addition, we currently exist in a time of flux, where numerous factors are impacting the chemistry industry. Sustainability research and development is a growing focus in the chemical industry. The chemical sector can make significant contributions to environmental protection through cutting-edge product development, manufacturing, distribution, consumption, and disposal. The 12 principles of green chemistry have the potential to improve chemical reactions and processes.

**Keywords:** Chemical Trends, Sustainability research, Principles of green chemistry, Global environment.

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## I. INTRODUCTION

We live in an ever-changing and tumultuous global environment. New possibilities are opening up as a result of the profound shifts in technology, science, and society that have occurred in the past few decades. Innovation will be easier to come by as chemistry moves toward greater interdisciplinary. (Bridle et al., 2013)(Bonney et al., 2009)(Lyll & Fletcher, 2013) The first step in mastering a new skill or knowledge, some of the most eminent members of the chemistry community had the following to say... "A broader definition of chemistry is required." There is a limit to how far you can go back in time with chemistry without it becoming like Latin in the scientific world. Chemists will find themselves in high demand in a variety of industries. Chemists will play an important role in the development of personalised medicine, mutational drugs, sequencing, vaccines for global health issues, and treatments related to the ageing population.(Hardy et al., 2020)(GUTTERIDGE & HALLIWELL, 2006)

In the year 2021, one word could sum up the field of chemistry: "growth." After a year of medical challenges and high demand from chemical and pharmaceutical research, 2021 saw big advances in technology and algorithm development to better understand and predict virus and illness effects. This growth pattern will continue in the chemistry industry (2022). Many new chemistry trends are expected to take off in 2022 (Weber et al., 2022) and beyond, from improving chemical production sustainability by using technology to fight the COVID-19 pandemic.(Mishra et al., 2021)

As we look ahead to 2018, we have picked out four things to keep an eye on. To get a better sense of the current state of science and to be inspired by new developments that are expected to improve our well-being in the coming year and beyond.

**1. Production of chemicals in an environmentally friendly manner:** There will be an increased focus on sustainability in the chemistry industry in the coming years, as governments and organisations around the world are being pressed harder than ever to focus their efforts on sustainable living and production.(Middlecamp, 2019)(Wissinger et al., 2021)

Decarbonisation of production processes will be a major focus for many chemical companies in future years. (Rajabloo et al., 2022) They will begin by conducting research into ways to reduce the amount of carbon produced by their business practises and chemical manufacturing. (Oberthür et al., 2021)An increase in investment in recycling technologies, as well as an effort to reduce emissions and plastic waste that occur in the course of business, is expected.

This is not the only area where companies will be looking for ways to improve their environmental footprints. As a result, many businesses are examining how they can work together to reduce their combined environmental impact and how they can assist customers in doing the same. This means that you can expect to see more chemical companies and key players in the industry working to reduce their waste and emissions by 2023.(Ng et al., 2021)

- 2. Prediction of virus outbreaks using artificial intelligence:** It is understandable that much of the industry's attention will be focused on improving our understanding of the COVID-19 pandemic and other viruses. Vaccine research and effective treatment for those who are clinically vulnerable or in the hospital requiring treatment will both see a lot of investigation.

Sharing genomes from laboratories at the forefront of viral infection with researchers worldwide was a first step in the scientific community's response to the outbreak of the COVID-19 pathogen.

DeepMind, the company behind Google's impressive AI, announced that AI could solve the protein folding problem in 2020. Can amino acid sequence predict protein structure? They help us understand cellular activities and reactions. DeepMind predicted the structures of two SARS-CoV-2 proteins after studying the Coronavirus. This spurred growth. DeepMind's work, which culminated decades of research into that virus family, led to a therapeutics platform.

The chemistry of the substance will be closely examined. For example, will it be able to predict the locations of drug-binding pockets? Is not it possible to increase the efficiency and effectiveness of drug development? Could protein folding be predicted ahead of time? If it succeeds, what are the ramifications for humanity?

- 3. The efficiency of individualised drug treatments has increased:** Some of the most common pharmaceuticals on the market are made using the "chaining" process. It is through this technique that scientists are creating a wide range of chemical structures that could one day serve as the basis for pharmaceuticals. A wide range of medications, including those used to treat physical and mental health conditions such as chronic pain and leukaemia, are based on this process.

Because each of these illnesses and conditions is so unique, some require a re-calibration of the nervous system's chemical balance, while others must be transported throughout the bloodstream to affect cells all over the body as a whole via the circulatory system. Consequently, each medication that we use to treat and manage these conditions must undergo a unique creation process. As a result, a lengthy and often expensive process of medicinal chemistry is required to make rings with different configurations for different illnesses.

Chemists in the year 2022 will be focused on finding ways to accelerate the development of medications for a wide range of illnesses by simplifying and streamlining the process. New research is already generating hypotheses about how the procedure might be improved.

With the help of oxidation of two carbon-hydrogen bonds, scientists have discovered a way to selectively add, remove, or alter hydrogen molecules in a chain. The process addresses some issues with early-stage drug development, but it is prohibitively expensive and difficult to scale up. Also, research is just getting started, so more work must be done to see if we can streamline the process in the future. As a result, do not be surprised if work in this area continues well into the coming few years.

**4. Weaponized sensors will enhance healthcare surveillance:** This holiday season, smartwatches will be at the top of many people's wish lists, but not for the reasons you might expect. Today's high-tech world makes it all too easy for us to adopt sedentary habits;

- Automated systems that turn on the light bulbs and TVs for us without us having to do anything are a common sight in our homes or classrooms.
- New technologies, on the other hand, are encouraging us to make small improvements in our health and well-being.
- It used to be that companies like Fitbit and Apple focused on fitness enthusiasts, but now they are expanding into the scientific community. Wearable technologies are paving the way for the collection of health-related data that will improve millions of lives. We track heartbeats, glucose levels, and viral infections. Smartwatches are becoming increasingly popular because they allow us to access telemedicine, physical therapy, and even medication reminders, all from the convenience of our wrists.
- To combat pandemics and other viral illnesses, we have already seen how these wearable devices have been programmed with new algorithms in 2021 to detect emerging illnesses, like COVID-19. So we are eager to see how these technologies can be improved even further in 2022 to increase the efficiency of chemists and healthcare.
- Your basic vitals and other information can currently be taken by doctors and shared with wider teams to gain valuable insight into your health so that changes can be made and medications prescribed that could improve your overall well-being. Besides this, smartwatch apps, such as those for diabetes management, can help you improve your overall well-being.
- In 2022, app developers are expected to spend more money creating new resources to help millions of people live better lives. These resources will be developed in collaboration with scientists and other healthcare professionals.

**5. IUPAC's Top Ten Emerging Technologies in Chemistry project:** IUPAC's Top Ten Emerging Technologies in Chemistry project aims to demonstrate the value of chemistry and educate the public on how the chemical sciences contribute to society's well-being and Earth's sustainability. (Gomollón-Bel, 2020) Since 2019, the Jury has chosen emerging technologies based on their potential to open up new opportunities in chemistry and beyond. (<https://iupac.org/>)

Year	2019	2020	2021
IUPACS EMERGING TRENDS	Nanopesticides	Emissions caused by a buildup of waste	Blockchain technology
	Organocatalysis with Enantioselective Control	A chemistry-based application of artificial intelligence	Chemiluminescence for biological use
	Batteries made of solid state	Batteries with dual ion cells	Chemical synthesis of RNA and DNA
	Chemical Flow	Inorganic chemistry under high pressure.	Semi-synthetic life
	Extrusion in Reaction	the use of liquid gating systems	Single cell metabolomics
	Inorganic frameworks made of metal (MFOs)	For improved plastic recycling, use of macromonomers	Sonochemical coatings
	Evolving Enzymes for Specific Purposes	Contaminants in the microbiome that have biological effects	Super wettability
	Creating Monomers from Plastics	Nanosensors	Long-term ammonia production, and
	Reversible. Radical Polymerization Deactivation	For testing, quick diagnostics	selective protein degradation
	3D-Bioprinting	For testing, quick diagnostics	Blockchain technology
	Nanoemulsions	RNA vaccines are currently in development.	Chemiluminescence for biological use

## II. CONCLUSION

In the future of the chemical sciences, technological advancements and the rapid adoption of innovation will have a significant impact. As chemistry research, organisational structures, and career options evolve, so too will the field itself. Increasingly sophisticated computer modelling and metrology will be made possible by technological advancements. This is likely to increase the need for cross-disciplinary work and alter research methods, academic and professional career paths, organisational structures, and industrial structures. As an example, there may be more start-ups, specialists, and niche players. It is expected that experimentation will become much more efficient in the future. This will have an effect on research, as well as on who is able to do it and on the infrastructure required. It is possible to drastically reduce the amount of time it takes to model and "get stuff out of the lab" through advances in computational technology and real-time and high-throughput experimentation. We expect to see some changes in the methods used to conduct organic synthesis research, in addition to more attention being paid to general catalytic chemistry and testing the physical properties of model compounds. It is possible that "molecules on demand" production will follow, but that is a development that is at least ten to twenty years away. It is possible that chemists can create models on-demand for specific clients and develop a product without conducting extensive testing. An increasingly diverse group of people will be able to identify

problems and participate remotely in experiments to develop solutions as a result of new technological developments.

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मनूष्याणाम् वृत्तिरर्थः।

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जे. ई. एस. कॉलेज, जालना



मुख्यसंपादक  
प्रोफेसर दिलीप अर्जुने

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## पंधरावा वित्त आयोग

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### 1.1 प्रस्तावना -

भारतीय राज्य घटनेच्या 280व्या कलमान्वये वित्त आयोगाची स्थापना करण्यात येते. वित्त आयोग ही एक अर्धन्यायिक संस्था आहे. दर पाच वर्षांनी किंवा आवश्यकता असेल तेव्हा राष्ट्रपती वित्त आयोगाची स्थापना करू शकतात. वित्त आयोगामध्ये एक अध्यक्ष व चार अथवा जास्त सदस्य असतात. वित्त आयोगाच्या सदस्यांची अर्हता आणि त्यांच्या निवडीची प्रक्रिया ठरवण्याचे अधिकार राज्यघटनेने संसदेला दिलेले आहेत. त्यानुसार संसदेने अध्यक्ष व सदस्यांची पात्रता अथवा अर्हता वित्त आयोग कायदा 1951 नुसार निश्चित केली आहे. वित्त आयोगाचे मुख्यालय नवी दिल्ली येथे आहे.

भारतीय संघराज्यामध्ये प्रत्येक राज्याची भौगोलिक, सामाजिक, आर्थिक परिस्थिती भिन्न स्वरूपाची आहे. यामुळे उत्पन्नाच्या स्त्रोतात देखील भिन्नता आढळते. प्रत्येक राज्याचे दरडोई उत्पन्न वेगवेगळे आहे. प्रत्येक राज्याचा विकास दर वेगवेगळा आहे. देशाचा एकत्रितरित्या सामूहिकपणे विकास साधायचा असेल तर या भिन्नतेचा विचार करून सर्व राज्यांना आवश्यक ती मदत केंद्र सरकार अनुदान व विविध योजनांच्या माध्यमातून करत असते. अशा अवस्थेत आर्थिक स्रोतांच्या बाबतीत एकवाक्यता निर्माण होणे आवश्यक असते. या दृष्टीने केंद्र सरकार व राज्य सरकारांमध्ये वित्तीय सामंजस्य निर्माण करण्यासाठी, केंद्राला आर्थिक विषयांवर सल्ला देण्यासाठी वित्त आयोगाची निर्माण केला जातो.

केंद्र सरकारने महसुलातील वाटा, अनुदाने राज्यांना किती द्यावेत, राज्या-राज्यांना कशी वितरित करावी हे सुचवण्यासाठी दर पाच वर्षांसाठी वित्त आयोग विविध निकष सुचवत असते.

### 1.2 वित्त आयोगाची निर्मिती -

भारतीय राज्यघटनेच्या कलम 280नुसार दर पाच वर्षांनी किंवा गरज असल्यास या मुदतीपूर्वी भारताचे राष्ट्रपती वित्त आयोगाची नेमणूक करतात. एक अध्यक्ष व इतर चार सदस्य असे एकूण पाच सदस्य यांची यामध्ये नेमणूक केलेली असते. कलम 280 (2)नुसार वित्त आयोगाच्या अध्यक्ष व सदस्यांची नेमणूक करण्याची पद्धत कशी असावी हे ठरवण्याचा अधिकार संसदेला दिलेला आहे. यानुसार संमत करण्यात आलेल्या वित्त आयोग अधिनियम 1951 अंतर्गत अध्यक्ष व सदस्य यांची निवड केली जाते.

### 1.3 वित्त आयोगाच्या सदस्याची पात्रता पुढीलप्रमाणे -

- 1) आयोगाचा सदस्य हा सर्वोच्च न्यायालय किंवा उच्च न्यायालयाचा न्यायाधीश होण्याची पात्रता धारण करणारा असावा.
- 2) आयोगाचा सदस्य हा सरकारी विभागात वित्तीय घडामोडीं संदर्भात तज्ञ व्यक्ती असावा.
- 3) आयोगाच्या सदस्याला अर्थशास्त्राचे मूलभूत ज्ञान असावे.

### 1.4 कलम 280 (3) नुसार वित्त आयोग पुढील बाबीं संदर्भात राष्ट्रपतींना सल्ला देण्याचे कार्य पार पडतो-

1. निव्वळ कर संकलनाची केंद्र व राज्य मध्ये विभागणी कशी असावी याची तत्वे निर्धारित करण्याचे काम वित्त आयोग करत असतो.

2. भारताच्या संचित निधीतून केंद्राने राज्याला द्यावयाच्या अनुदानाची तत्वे वित्त आयोग ठरवत असतो.

3. केंद्र व राज्यांमधील वित्तीय बाबी संबंधित मार्गदर्शन करणे.
4. राज्यांच्या संचित निधीमध्ये वाढ करण्यासाठी उपाययोजना सुचविणे.
5. राष्ट्रपतींनी सुचविलेल्या इतर कोणत्याही वित्त विषयक बाबीसंबंधी सल्ला देणे.
6. पंचायत राज व्यवस्थे कडे स्रोत उपलब्ध करण्यासाठी राज्यांच्या संचित निधीत वाढ करण्याच्या उपाययोजना सुचवणे.
7. नागरी पंचायत राज व्यवस्थेकडे स्रोत उपलब्ध करण्यासाठी राज्यांच्या संचित निधीत वाढ करण्याच्या उपाययोजना सुचविणे.
8. राज्यांच्या संचित निधीमध्ये वाढ करण्यासाठी आवश्यक असलेल्या उपाययोजना सुचवणे.
9. वित्त प्रणाली बाबत राष्ट्रपतींनी सांगितलेल्या कोणत्याही गोष्टीवर वित्त आयोग काम करण्यास बांधील असतो.

वित्त आयोग हा घटनात्मक दृष्टीकोनातून महत्वाचा आयोग असला तरी वित्त आयोगाने केलेल्या शिफारशी राष्ट्रपतींनी मान्य कराव्याच असे नसते. या शिफारशी केवळ सल्लागार स्वरूपाच्या असतात त्या सरकारवर बंधनकारक नसतात. तरीही वित्त आयोग हा महत्वाचा आहे कारण वित्त आयोग हा घटनात्मक आयोग असून अर्थन्यायिक संस्था आहे.

1.5 वित्त आयोगाचे आजतागायत अध्यक्ष -

अ.नं.	वित्त आयोग	स्थापना वर्ष	अध्यक्ष	शिफारसीचा कालावधी
1	पहिला	1952	के.सी. नियोगी	1952-1957
2	दुसरा	1956	के. संथानाम	1957-1962
3	तिसरा	1960	न्या. ए. के. चंदा	1962-1966
4	चौथा	1964	पी.व्ही. राजमन्नार	1966-1969
5	पाचवा	1968	महावीर त्यागी	1969-1974
6	सहावा	1972	कासू ब्रम्हानंद रेड्डी	1974-1979
7	सातवा	1977	न्या. जे. एम. शेलाट	1979-1984
8	आठवा	1983	यशवंतराव चव्हाण	1984-1989
9	नववा	1987	एन. के. पी. साळवे	1989-1995
10	दहावा	1992	के. सी. पंत	1995-2000
11	अकरावा	1997	एस.एस. खुसरो	2000-2005
12	बारावा	2002	सी. रंगराजन	2005-2010
13	तेरावा	2007	डॉ. विजय केळकर	2010-2015
14	चौदावा	2013	डॉ. वाय.व्ही.रेड्डी	2015-2020
15	पंधरावा	2017	एन.के. सिंग	2020-2026

1.6 पंधरावा वित्त आयोग -

पहिला वित्त आयोग 22 नोव्हेंबर 1951 मध्ये स्थापन करण्यात आला होता. पहिल्या वित्त आयोगाचे अध्यक्ष के.सी. नियोगी हे होते तर या वित्त आयोगाच्या शिफारसीचा कालावधी 1952 ते 1957 इतका होता. भारतीय राज्यघटना अंमलात आल्यापासून आजपर्यंत 15 वित्त आयोग स्थापन झाले आहेत. सध्या स्थितीत पंधरावा वित्त आयोगाच्या शिफारसीचा कालावधी सुरु आहे.

भारत सरकारने पंधराव्या वित्त आयोगाची स्थापना 27नोव्हेंबर 2017मध्ये केली होती. या आयोगाचे अध्यक्ष एन के (नंदकिशोर) सिंग हे होते. अजय नारायण झा, अशोक लाहिरी, अनुप सिंग, रमेश चंद हे चार सदस्य तसेच अरविंद मेहता हे या आयोगाचे सचिव या आयोगामध्ये त्यांच्या बरोबर कार्यरत होते. या वित्त आयोगाच्या सदस्यपदी प्रारंभी एक वर्षासाठी भारतीय रिझर्व बँकेचे 25वे गव्हर्नर शक्तीकांत दास हे सुद्धा होते, परंतु त्यांची गव्हर्नर पदी नेमणूक झाल्यानंतर त्यांना सदर आयोगाचे काम थांबवावे लागले. या वित्त आयोगाच्या शिफारसीचा कालावधी हा 2020ते 2025हा आहे. पंधराव्या वित्त आयोगाने 2020ते 2025या कालावधीसाठी चा आपला अहवाल "फायनान्स कमिशन इन कोविड टाइम्स" या शीर्षकाखाली राष्ट्रपतींना सादर केला.

1.7 पंधराव्या वित्त आयोगाच्या शिफारसी-

भारतीय राज्य घटनेच्या कलम 281नुसार वित्त आयोगाच्या शिफारशी या अहवाला मार्फत राष्ट्रपतींच्या कडे सुपूर्द केल्या जातात. राष्ट्रपति वित्त आयोगाच्या या शिफारशी स्पष्टीकरणासह संसदेत मांडण्याचे कार्य करतात.

1.8 पंधराव्या वित्त आयोगाच्या शिफारशी

1. 14व्या वित्त आयोगाच्या शिफारशीनुसार राज्याच्या वाट्यातील 42टक्के करांमध्ये कपात करून 41टक्के करण्याची शिफारस पंधराव्या वित्त आयोगाने केलेली आहे.
2. नवनिर्मिती केंद्रशासित प्रदेश जम्मू काश्मीर आणि लडाख यांची सुरक्षा व इतर गरजांच्या पूर्तीसाठी केंद्र शासनाच्या हिश्यात एक टक्का वाढ करण्यात आलेली आहे.
3. सार्वजनिक वित्तीय लेखापरीक्षण व्यवस्था निर्माण करण्यासाठी वैधानिक संरचना निर्मिती करण्यासाठी कायद्याची गरज असून असा कायदा तयार करण्यासाठी कार्य गटाची निर्मिती करण्याची शिफारस या आयोगाने केली आहे.
4. कर प्रशासनाची कार्यक्षमता वाढवण्याची शिफारस देखील केलेली आहे.
5. ग्रामीण स्थानिक स्वराज्य संस्थांच्या बळकटीकरणासाठी केंद्र शासनाकडून राज्यांना बेसिक गॅट व टाईड गॅट अशा दोन प्रकारच्या गॅटच्या स्वरूपात 50 - 50टक्के निधी प्राप्त करून द्यावा अशी शिफारस केली आहे.
6. करप्रणाली मध्ये राज्यांचा हिस्सा निर्धारित करण्यासाठी फक्त 2011च्या जनगणने चा आधार घेण्यात आलेला आहे यापूर्वी 14वित्त आयोगाने 1971व 2011च्या जनगणनेच्या आधारे शिफारशी सादर केलेल्या होत्या.

1.9 समारोप -

या वित्त आयोगात कर प्रशासनात कार्यक्षमता अधिकाधिक यावी याकडे लक्ष देण्यात आले आहे. स्थानिक स्वराज संस्थांच्या बळकटीसाठी प्रयत्न करण्यात आलेले आहेत. केंद्रशासित प्रदेश जसे जम्मू काश्मीर आणि लडाख यांच्या सुरक्षेसाठी खास लक्ष देण्यात आलेले आहे.



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Dr. Harish T. Sakhare

# CSR



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**Editor**

**Dr. Harish T. Sakhare**

**M.A. (Soc.),MSW, M.Phil, Ph.D (Social work).**



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■ Dr. Harish T. Sakhare

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प्रस्तावना -आजच्या युगात जगातील सर्वच देशांमध्ये आर्थिक विकास वेगवान पद्धतीने होत आहे याला भारत देखील अपवाद नाही. भारतीय अर्थव्यवस्थेत शेती, उद्योग आणि सेवा क्षेत्रांचा समावेश होतो. औद्योगिक क्षेत्राचा विशेषत्वाने विचार करता अलीकडील कालावधीत या क्षेत्राचे महत्व दिवसेंदिवस मोठ्या प्रमाणावर वाढत आहे. आजच्या युगात उत्पादन आणि नफ्यातील वृद्धी बरोबरच सामाजिक जबाबदारीची जाणीव ठेवणे महत्वाचे आहे. या पार्श्वभूमीवर विविध क्षेत्रांची सामाजिक जबाबदारी मोठ्या प्रमाणावर वाढत आहे. सामाजिक जबाबदारीची जाणीव ठेवून त्याचे पालन करणे महत्वाचे ठरवत आहे. विविध क्षेत्रांतील उद्योग - व्यवसायांनी सामाजिक जबाबदारीचे भान ठेवून मार्गक्रमण केल्यास उद्योगासह देशाच्या सामाजिक व आर्थिक विकासास हातभार लागण्यास मदत होते. उद्योग क्षेत्र अथवा उद्योगांची सामाजिक जबाबदारी हा औद्योगिक व्यवस्थापनाचा एक भाग महत्वाचा आहे.

सामाजिक जबाबदारी म्हणजे समाजाप्रती असलेली जबाबदारी. आपण समाजाला काहीतरी देणं लागतो आणि त्यासाठी समाजाला फायदा होईल असे कार्य केले पाहिजे. या कार्यामध्ये विविध गोष्टी केल्या जाऊ शकतात, जसे गरीब मुला-मुलींसाठी शिक्षण उपलब्ध करणे, पाणी, रस्ते, कपडे, अथवा कोणत्याही घटकाला असणाऱ्या समस्या सोडवण्यासाठी प्रयत्न करणे, महिलांच्या विकासासाठी कार्यक्रम राबविणे, रोजगार वृद्धीसाठी प्रयत्न करणे, व्यवसाय प्रशिक्षण कार्यक्रम राबविणे, विविध दृष्टीकोनातून प्रगती साध्य न केलेल्या घटकांच्या विकासासाठी प्रयत्न करणे, कोणत्याही प्रकारच्या अल्पसंख्यांक घटकांच्या विकासासाठी सर्वतोपरी प्रयत्न करणे, वृक्षारोपण, अंधश्रद्धा निर्मूलन, प्रदूषण नियंत्रण, प्रदूषणमुक्त वातावरण ठेवण्यासाठी कार्यक्रम राबविणे, आणि अन्य बाबी.

व्याख्या -

"कंपन्यांची सामाजिक जबाबदारी ही व्यवस्थापनाची संज्ञा आहे, जिथे कंपन्या त्यांच्या व्यावसायिक कामकाजात सामाजिक व पर्यावरणीय समस्यांवाबत एकरूप असतात आणि त्यांच्या भागधारकांच्या बरोबर संवाद साधतात."  
- संयुक्त राष्ट्रांची औद्योगिक विकास संघटना

"सामाजिक जबाबदारीमध्ये व्यावसाय अथवा उद्योग संस्थेद्वारे केवळ आर्थिक आणि वैधानिक कर्तव्याचाच समावेश नसतो, तर वरील जबाबदाऱ्यांशिवाय इतर महत्वपूर्ण जबाबदाऱ्या आहेत त्याही जपण्याचा प्रयत्न केला जातो."  
- मेकगायर

"कॉर्पोरेट सोशल रिस्पॉन्सिबिलिटी हा आंतरराष्ट्रीय खाजगी व्यवसाय स्व-नियमनाचा एक प्रकार आहे ज्याचा उद्देश स्वयंसेवा किंवा नैतिकदृष्ट्या उन्मुख पद्धतीमध्ये गुंतून किंवा समर्थन देऊन परोपकारी, कार्यकर्ता किंवा धर्मादाय स्वरूपाच्या सामाजिक उद्दिष्टांमध्ये योगदान देणे आहे." - विकिपीडिया

उद्योग क्षेत्रात सामाजिक जबाबदारीचे पालन करून ती जोपासण्यासाठी प्रयत्न केले जातात. नफ्यातील वृद्धीबरोबरच सामाजिक विकास साधतांना इतर समस्या निर्माण होणार नाहीत याची खबरदारी घेणे महत्वाचे आहे. या घटकाचा प्रत्यक्ष - अप्रत्यक्ष रीतीने उद्योगाच्या विकासास मदत होते. औद्योगिक क्षेत्राचे वातावरण हे सामान्यतः औद्योगिक उत्पादनाला असणारे ग्राहक आणि उद्योगातील कर्मचारी आणि त्यांच्या सभोवतालचे वातावरण यालाच समाज आणि व्यावसायिक अथवा औद्योगिक पर्यावरण असे म्हटले आहे. कॉर्पोरेट म्हणजेच व्यावसायिक सामाजिक जबाबदारी आजच्या कालावधीत मोठ्या प्रमाणावर वाढत आहे.

व्यावसायिक सामाजिक जबाबदारी यामध्ये विविध उद्योगांनी नैसर्गिक साधन संपत्तीचा आणि भांडवली वस्तूंचा वापर करून नफा मिळवला जातो किंवा नफा मिळवणे हा एकच उद्देश न ठेवता त्यांच्या बदल्यात सामाजिक जबाबदारीचे भान ठेवून आपण समाजाचे काहीतरी देणे लागतो या पार्श्वभूमीवर त्या बदल्यात समाजाची परतफेड करण्याची काही तरी भावना असावी त्या संदर्भात विशेष जबाबदारी असावी म्हणूनच सीएसआर निधीची तरतूद करण्यात आलेली आहे. खाजगी क्षेत्रातील विविध कंपन्या नफ्याचा काही हिस्सा बाजूला काढून ठेवतात आणि ह्या निधीच्या माध्यमातून आपली एक सामाजिक जबाबदारी म्हणून या निधीतून सामाजिक कार्य कंपन्या अथवा उद्योग विविध पद्धतीने करत असतात. कंपनी कायदा 2013मध्ये यासंदर्भात तरतूद केलेली आहे आणि खाजगी कंपनीला असा निधी तयार करणे बंधनकारक केले आहे.

विविध कंपन्या विविध वस्तूंचे उत्पादन करीत असताना त्यांचा विविध प्रकारे परिणाम हा समाजावर तसेच नैसर्गिक साधन संपत्तीवर होत असतो. विविध भांडवली आणि नैसर्गिक साधन संपत्तीचा वापर करून अशा वस्तूंचे उत्पादन केले जाते परंतु हे उत्पादन होत असताना कंपनीच्या माध्यमातून विविध प्रकारचे प्रदूषण होण्याची शक्यता असते जसे वायू प्रदूषण, जल प्रदूषण, ध्वनी प्रदूषण, मृदा प्रदूषण अशा प्रकारच्या प्रदूषणाच्या माध्यमातून पर्यावरणाची हानी होते. पर्यावरणाची हानी झाल्यास याचा मानवी जीवनावर देखील विपरीत परिणाम होतो त्यामुळे आपल्या कंपनीच्या माध्यमातून उत्पादन होत असताना पर्यावरणाला हानी पोहोचते तसेच मानवी जीवनाचे नुकसान होते या पार्श्वभूमीवर आपण समाजाला तसेच पर्यावरणाला काहीतरी देणे लागतो यासाठी कॉर्पोरेट जबाबदारी ही महत्त्वाची ठरते. त्यामुळे आपण समाजाला आणि निसर्गाला काही गोष्टी परत देण्याचा प्रयत्न केला पाहिजे असे यामध्ये अपेक्षित आहे.

खाजगी कंपन्यांना सीएसआर निधी तयार करून या निधीच्या माध्यमातून सामाजिक कार्ये करणे हे महत्त्वाचे ठरते यामध्ये आपल्या उद्योगांमध्ये काम करणाऱ्या कामगारांची विविध पद्धतीने काळजी घेतली जाते तसेच आपल्या उत्पादनाची गुणवत्ता वाढण्यासाठी आणि उत्पादक उत्पादनाच्या खरेदीदारांना समाधानी ठेवण्यासाठी विविध प्रकारे प्रयत्न केले जातात. या बरोबरच समाजातील नागरिकांच्या विविध समस्या सोडवण्यासाठी प्रयत्न केले जातात.

कंपनी कायदा 2013कलम 135नुसार कंपन्यांना सीएसआर निधी तयार करणे बंधनकारक करण्यात आले आहे. यामध्ये विविध प्रकारच्या अटी, कंपनीचे भांडवल, कंपन्यांची उलाढाल या विविध प्रकारच्या निकषांच्या आधारे कोणत्या कंपन्यांना सीएसआर निधी तयार करणे आवश्यक आहे याची तरतूद केलेली आहे.

1. कंपनीची उलाढाल 500कोटी किंवा त्याहून अधिक रक्कम,
  2. कंपनीची उलाढाल 1000 कोटी किंवा त्याहून अधिक असेल,
  3. कंपनीचा निव्वळ नफा 5 कोटी किंवा त्यापेक्षा अधिक असेल, अशा कंपन्यांना व्यावसायिक-सामाजिक निधी उभारणे अनिवार्य करण्यात आलेले आहे.
- 'व्यावसायिक-सामाजिक उत्तरदायित्व' नियमानुसार हा घटक अनिवार्य आहे. 'व्यावसायिक-सामाजिक उत्तरदायित्व'च्या तरतुदी केवळ भारतीय कंपन्यांनाच लागू नाहीत, तर भारतातील परदेशी कंपनीच्या शाखा व प्रकल्प कार्यालयांनाही लागू आहेत.

कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून अनेक कंपन्या चांगल्या प्रकारे सामाजिक विकासाच्या माध्यमातून राष्ट्रीय विकासात योगदान देतात. उदाहरणार्थ अनेक उद्योग अथवा कंपन्या काही सामान्य समस्या उद्भवल्यास त्यांची

सोडवणूक करण्याचा प्रयत्न करतात. उदा. विद्यार्थ्यांच्या बालपणात शाळा शिकण्याच्या समस्या निर्माण झाल्यास त्या टाळण्यासाठी मुलांमध्ये विविध क्रमता विकसित करण्याचा प्रयत्न केला जातो. अशाप्रकारेअसे उद्योग गरजू घटकांना मदत करतात अथवा या उद्देशाने आर्थिक लाभ प्रदान करून समाज सुधारण्यासाठी योगदान देत आहेत.

भारतात विविध उद्योग समूह कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून सामाजिक विकासातून राष्ट्रीय विकासास हातभार लावतात.

1. टाटा उद्योग समूह हा विविध सामाजिक अथवा राष्ट्रीय समस्या निर्माण झाल्यास अशा समस्या सोडवण्यासाठी सर्वतोपरी प्रयत्न करतात, यासाठी कोट्यावधी रुपयांचा प्रचंड आर्थिक निधी राष्ट्रास अर्पण करतात आणि समस्या सोडवण्यात आपले योगदान देतात. उदा. या उद्योग समूहाच्या वतीने कोरोनाच्या कालावधीत कोट्यावधी रुपयांचा निधी या समस्येच्या निराकरणासाठी राष्ट्रास प्रदान केला.

2. महिंद्रा उद्योग समूह हा देखील विविध सामाजिक प्रकल्पांमध्ये योगदान देण्यात आघाडीवर असतो. या उद्योग समूहाने शैक्षणिक विकासात मोठे योगदान दिलेले आहे. महिंद्रा फाउंडेशन च्या माध्यमातून आर्थिक आणि सामाजिक दृष्ट्या दुर्बल घटकांच्या शैक्षणिक विकासासाठी हा उद्योग समूह प्रयत्न करतो. उदा. शैक्षणिक सुविधा पुरविणे, त्यासाठी आर्थिक मदत करणे, अनुदान, शिष्यवृत्ती इत्यादीच्या माध्यमातून तसेच जलसंवर्धन, वृक्षारोपण यातून आपले सामाजिक उत्तरदायित्व पूर्ण करण्याचा प्रयत्न करतात.

3. अल्ट्राटेक सिमेंट उद्योग समूह हा देखील सामाजिक जबाबदारीचे भान ठेवून आपले उत्तरदायित्व पूर्ण करण्याचा प्रयत्न करतो. उदा. या उद्योग समूहाने ग्रामीण विकासासाठी सुमारे 400 पेक्षा अधिक खेड्यांमध्ये चिरंतन विकासासाठी विविध उपक्रम राबविले आहेत. यांतर्गत शैक्षणिक विकास, कुटुंब कल्याण, पर्यावरणीय समस्यांचे निराकरण, अस्वच्छता निर्मुलन, यासारख्या महत्वाच्या सामाजिक उपक्रमासाठी मदत केली जाते. या माध्यमातून सामाजिक जबाबदारीचे उत्तरदायित्व पूर्ण करण्याचा प्रयत्न केला जातो.

वरील उद्योग समूह हे केवळ उदाहरणादाखल घेतले आहेत परंतु याव्यातिरीक्त देखील अनेक उद्योग समूह आपल्या कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून अनेक सामाजिक उपक्रमांवर कोट्यावधी रुपयांचा निधी खर्च करतात.

**व्यावसायिक (कॉर्पोरेट) सामाजिक जबाबदारीचे महत्व**

व्यावसायिक (कॉर्पोरेट) सामाजिक जबाबदारी हा आजच्या युगात व्यावसायिक प्रगतीसाठी एक महत्वाचा घटक समजला जातो. उद्योगाच्या प्रगती

बरोबरच समाजाप्रती आपले काही कर्तव्य आहे या महत्वाच्या विचारातून अलीकडील कालावधीत या घटकाला महत्व प्राप्त होत आहे याची विविध कारणे आहेत यातील काही घटक पुढील प्रमाणे आहेत.

1. सामाजिक बांधिलकी-आपण आणि आपल्या आजू बाजूचा परिसर म्हणजेच समाज होय. या समाजाचे आपण काहीतरी देणे लागतो. केवळ आर्थिक प्रगती करत असतांना समाजाला काहीतरी सेवा देखील देणे महत्वाचे आहे. यासाठी सामाजिक हित जोपासणे महत्वाचे आहे. सामाजिक हित साध्य करणे हे नफा प्राप्त करण्याबरोबरच अत्यंत महत्वाचे आहे.

2. नैतिकता -केवळ आर्थिक प्राप्ती बरोबरच समाजाप्रती आपली बांधिलकी जाणणे आणि जोपासणे ही झाली नैतिकता. नैतिकतेच्या दृष्टीकोनातून पहता सामाजिक जबाबदारीचे भान पाळणे महत्वाचे आहे. या सामाजिक जबाबदारीचे पालन या माध्यमातून होते.

3. व्यावसायिक वातावरणात सुधारणा - उत्पादन वाढी बरोबरच सामाजिक जबाबदारीचे भान ठेवून वाटचाल केल्यास उत्पादनाच्या ठिकाणी असणाऱ्या वातावरणात चांगला बदल होण्यास अथवा अनुकूल वातावरण होण्यास मदत होते. उत्पादनास अनुकूल वातावरण नसल्यास उत्पादन प्रक्रियेत अनेक अडथळे येतात, हे टाळण्यासाठी हा घटक महत्वाचा आहे.

कॉर्पोरेट (व्यावसायिक)सामाजिक जबाबदारीचे फायदे

1. ग्राहकांचे समाधान -विविध उद्योगांनी सामाजिक जबाबदारीचे भान ठेवून त्यांचे योग्य त्या रीतीने पालन केले तर उत्पादित झालेली वस्तू ही गुणवत्तायुक्त उत्पादित होण्यास मदत होते. गुणवत्तायुक्त उत्पादन खरेदी करून त्याचा उपभोग घेतल्यास ग्राहकांच्या समाधानात वाढ घडून येते. समाधानी ग्राहक सदर उत्पादनाच्या खरेदीची पुनरावृत्ती करू शकतात. या प्रकारामुळे उद्योगांकडून उत्पादित केलेल्या वस्तूवर नागरिकांचा असणारा विश्वास वाढतो. हाच विश्वास उद्योगांच्या मोठ्या आर्थिक फायद्यात रुपांतरीत होतो.

2. उत्पादकतेत सुधारणा - व्यावसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे पालन करीत असताना आणि ग्राहकांचे समाधान साध्य करीत असताना विविध उद्योगांना उत्पादकतेत सुधारणा करण्याची संधी मिळते. ज्याप्रमाणे ग्राहकांचे समाधान मोठ्या प्रमाणावर वाढत जाते त्या मागे उत्पादनात झालेली सुधारणा हे कारण कारणीभूत असते. वस्तूंच्या उत्पादनात सुधारणा झाल्यानंतर ग्राहकांच्या समाधानात वाढ होते आणि ग्राहकांच्या समाधानात आणखी वाढ करण्यासाठी उद्योजक आपल्या उत्पादकतेत आणि गुणवत्तेत उत्तरोत्तर मोठ्या प्रमाणावर सुधारणा करण्याचा प्रयत्न करतात. ग्राहकांचे समाधान करण्यासाठी गुणवत्ता युक्त

वस्तूचे उत्पादन करावे लागते, यासाठी उत्पादनामध्ये चांगल्या प्रकारे सुधारणा करण्याकडे लक्ष केंद्रित केले जाते.

3. उद्योगाची प्रतिष्ठा वाढते -व्यावसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे भान ठेवून वस्तू व सेवा यांचे उत्पादन केल्यानंतर त्या उद्योगा विषयी नागरिकांच्या मनामध्ये एक प्रकारचा विश्वास निर्माण होतो. सदर उद्योग केवळ नफा मिळवणे याच उद्देशाने स्थापन झालेला नसून समाजातील नागरिकांची काळजी घेणे या संदर्भात हा उद्योग वचनबद्ध असल्याचे नागरिकांच्या लक्षात येते. या पार्श्वभूमीवर नागरिकांच्या मनामध्ये उद्योगाविषयी आदराचे स्थान निर्माण होते, अर्थातच या उद्योगाची प्रतिमा सर्वसामान्य माणसांच्या मनात उंचावते. या वाढलेल्या प्रतिष्ठेचा आणि प्रतिमेचा उपयोग सदर उद्योगाच्या उत्पादन आणि विक्री वृद्धीमध्ये झालेला दिसून येतो. उत्पादित वस्तूची विक्री झाल्यानंतर या उद्योगाचा आर्थिक फायदा मोठ्या प्रमाणावर होण्यास मदत होते.

4. दारिद्र्यात घट -व्यवसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारी चे पालन चांगल्या प्रकारे केल्यास विविध प्रकारे उद्योगांना फायदा होतो, उद्योगांच्या उत्पादनात वाढ होते विक्रीमध्ये वाढ होते, त्याचबरोबर नफ्यामध्ये उत्तरोत्तर वाढ होत जाते, उद्योगाच्या नफ्यात वाढ झाल्यानंतर या नफ्यातील वाढीचा काही हिस्सा कामगारांमध्ये वितरित केला जातो. कामगारांच्या पगारात वाढ होण्यास त्यामुळे मदत होते. कामगारांना दिल्या जाणाऱ्या बोनस मध्ये देखील वाढ होते. या व्यतिरिक्त कामगारांना दिल्या जाणाऱ्या अनेक सुविधा देखील मोठ्या प्रमाणात वाढण्याची शक्यता असते. यामुळे कामगारांच्या दारिद्र्यात घट होते किंवा त्यांच्या आर्थिक फायद्यामध्ये वाढ होते. याशिवाय विविध सामाजिक समस्या सोडवण्यात योगदान दिल्यास सामाजिक आणि आर्थिक विकासास मदत होते. या पार्श्वभूमीवर कॉर्पोरेट सामाजिक जबाबदारी ही दारिद्र्य कमी करण्यात महत्त्वाची भूमिका पार पाडते.

5. विकासास मदत -व्यवसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे भान ठेवून समाजाप्रती आपली असणारी निष्ठा आणि या निष्ठेच्या आधारे समाजाचे कल्याण करण्याचा प्रयत्न केल्यास समाजाला गुणवत्तायुक्त वस्तू ह्या कमीत कमी किमतीला प्रदान केल्या जातील. अशाप्रकारे कमीत कमी किमतीला समाजाला गुणवत्तायुक्त वस्तू प्रदान केल्यानंतर या उद्योगाच्या उत्पादित वस्तूला अमणाऱ्या मागणीमध्ये वाढ होते. अशा प्रकारे वस्तूच्या मागणीत वाढ झाल्यानंतर उद्योगाच्या उत्पादनात देखील वाढ होण्यास मदत होते. उत्पादनात वाढ झाल्यानंतर अधिकाधिक मागणी वाढल्यानंतर, नागरिकांनी या वस्तूचे अधिकाधिक सेवन केल्यानंतर अथवा या वस्तूचा अधिकाधिक उपभोग घेतल्यानंतर नागरिकांच्या समाधानात वाढ होते, तसेच उद्योगाकडून उत्पादित झालेल्या वस्तूला मागणी

वाढल्यामुळे या उद्योगाला मिळणाऱ्या प्राप्ती मध्ये वाढ होते आणि प्राप्ती मध्ये वाढ झाल्यानंतर या उद्योगाच्या नफ्यामध्ये वाढ होते. थोडक्यात उद्योगाला मोठ्या प्रमाणावर नफा मिळतो तसेच नागरिकांना गुणवत्तायुक्त वस्तू मिळाल्यामुळे त्यांच्या समाधानात वाढ होते, त्यामुळे नागरिक आणि उद्योजक तसेच उद्योगाचे कर्मचारी यांच्या आर्थिक विकासास मदत होते आणि एकूणच या सर्व गोष्टीमुळे देशाच्या आर्थिक विकासाला हातभार लागतो.

6. वस्तूंच्या किमती कमी -कार्पोरेट अथवा व्यावसायिक सामाजिक जबाबदारीचे भान ठेवत असताना उद्योजकांनी नागरिकांना गुणवत्तायुक्त वस्तू कमी किमतीवर उपलब्ध करून द्याव्या लागतात वस्तूंच्या किमती कमी करायच्या म्हटल्या नंतर गुणवत्तायुक्त वस्तू नागरिकांना प्रदान करायच्या असतात, इतर स्पर्धकांच्या मानाने आपण या वस्तू कमी किमतीला देणे महत्त्वाचे असते त्यामुळे वस्तूंच्या किमती कमी होण्यास मदत होते आणि नागरिकांना उच्च दर्जाच्या वस्तू या कमी किमतीवर मिळणे शक्य होते. या पार्श्वभूमीवर ग्राहकांचा मोठ्या प्रमाणात फायदा होतो.

समारोप -आजच्या अणु युगात विविध देशांसमोरील नानाविध समस्या मोठ्या प्रमाणावर वाढत आहेत. यामध्ये प्रामुख्याने दारिद्र्य, गरिबी, कुपोषण, वाहतुकीच्या समस्या, पिण्यासाठी स्वच्छ पाण्याची टंचाई अथवा पाणी प्रश्न, पुरेसे अन्नधान्य उपलब्ध होण्याचा प्रश्न असे नानाविध प्रश्न प्रत्येक देशा समोर आहेत. कार्पोरेट अथवा व्यवसायिक सामाजिक जबाबदारी च्या मार्फत अशा प्रकारचे अथवा यासारखे इतर अनेक प्रश्नही सोडवले जाऊ शकतात अर्थात सामाजिक जबाबदारीचे भान ठेवून उद्योगांकडून केले जाणारे यासाठीचे प्रयत्न हे सर्वच्या सर्व समस्या पूर्णतः सोडवू शकत तर नाही परंतु या समस्या सोडवण्यासाठी त्यांचा हातभार मात्र निश्चितच लागू शकतो भारतामध्ये विविध उद्योग अथवा अशा प्रकारे सामाजिक भान ठेवून समाजाच्या प्रति आपण काहीतरी देणे लागतो यासाठी सामाजिक कार्य करण्याचा प्रयत्न करतात.



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Dr. Harish Sakhare has served as the District President of the Buldana District Advisory Board (Women and Child Development, Government of Maharashtra). He was a member of Nalsa Committee. He also worked as a resource person for the RGPA YASHDA, Pune. Agwell Foundation, which is linked with the Ministry of Social Justice and Empowerment, Government of India has chosen him as a Zila Aadhar Member for the one year.

Dr. Harish Sakhare evaluated numerous projects, including the Buldana District Complete Literacy Concurrent Assessment, Buldana City Encroachment Survey conducted by the Municipal Council. NABARD through NGO Model Village project PRA, in selected villages in Buldana district. The Annual Status of Education Report-ASER Buldana District Survey, etc. Numerous international, National and State level conferences, Workshops, Seminars and other events have formed a part of his profile. He has been recognised for his contributions to the publication of many themes of linked research papers, articles and subjects in various types of publications or edited books.



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# Impact of pandemic on Indian Economy : A Case of Unorganized (Informal) Sector

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## Abstract:

A strong economy which has considerable government controls over the means of production and wealth and economic activities. The economic growth is a key factor in the enlargement of the country growth and development. But due to the Pandemic, the whole economy was disrupted to a great extent. All the stakeholders consistently fought against the Virus and its ill effects on the life. Businesses are rapidly modifying to the changing needs of their customers, their people and suppliers, while negotiating the financial and proactive challenges. The pandemic situation badly affected on economically weaker section of the society and people engaged in an informal sector. Still many migrants working in unorganized sector are still waiting for livelihood. Rest, who are fortunate enough to have a roof to live under, have been taken away of their jobs that give them their daily bread. India's GDP growth is swiftly increasing yearly as in 2015 it was 7.6% compared to China which was 7.1%, making India a fastest growing economy<sup>2</sup>. But due to this pandemic the country was suffering a lot and now slowly recovering from it. This paper has an attempt to discuss the impact of the pandemic situation on informal sector of the economy. This research paper attempts to assess the damage done and discuss the remedial measures.

**Key Words :** Pandemic, Unorganized sector, Informal sector, GDP, Economic growth & development etc.

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## Introduction:

COVID-19 has taken the world by storm. The virus, along with the lockdown, had a disastrous effect on the economy. The Indian economy is heading towards a double-digit plunge while the cases skyrocket. Although the impact on the economy is widespread, the unorganized sector has suffered and continues to suffer the most. Before Covid-19, the informal sector was suffering from the impact of demonetization and poorly implemented GST (Goods and Services Tax). The unorganized sector or the informal sector consists of two parts. They are informal employment and informal sector enterprises. Informal employment consists of daily wage labourers, self-employed individuals, street vendors, etc. The absence of regular pay and social security is the norm. Informal sector enterprises consist of small shops, stalls, restaurants. The entire business revolves around the owners. They may or may not have an organizational structure, lack proper inventory, and skilled workers, minimum wage rules are often not followed, as the employers themselves earn very little profit. Another striking feature of the unorganized sector is the strong presence of employed women. Most of the world's poorest and most vulnerable people live and work in the informal economy and more than half the workforce in developing countries is employed in it. According to the ILO report, in India, more than 40 crore informal workers may

get pushed into deeper poverty due to COVID-19 outbreak and sectors such as hospitality and accommodation, retail and wholesale, business services, construction and industry have suffered drastic consequences with a decrease in production and loss of hours and employment figures.

### Objectives:

1. To study unorganized/ informal sector in Indian economy
2. To know about the impact of pandemic on informal sector of Indian economy
3. To discuss the remedies to remove the negative impact of Pandemic on unorganized sector of Indian economy

### Research Methodology:

This research paper is based on secondary data available through various articles, news, books, news papers and websites.

#### Unorganized (Informal) Sector in India

The Indian economy is categorized into wide majority of unorganized labour employment and limited access of organized employment. The unorganized sector consists of unincorporated enterprises owned by individuals and households in the production and sale of goods and services with less than 10 employees. As per a survey report of National Sample Survey Organization in 2009–10, the overall employment in the country was of 46.5 crore containing over 2.8 crore in the organized and the remaining 43.7 crore workers in the informal sector. Out of these workers in the unorganized sector, there are 24.5 crore workforce working in agricultural sector, almost 4.43 crore in construction work and others in service and manufacturing. According to the Economic Survey of 2019, ninety percent of the overall workforce of the nation is from the employed in the unorganized sector. Moreover, as per the NITI Aayog (report in 2018), 85 percent of the total workforce was a fragment of the unorganized sector. The recurring Work Force Survey of 2017-18 evident that seventy one percent of the regular employees in the informal sector do not have a written work contract. 49.66 percent of them do not consistently appertain for social security schemes and 54.22 percent do not get paid leave.

### Impact of Pandemic on Informal/ Unorganized Sector of Indian Economy:

- **Migrant workers and the labour force:** The hierarchical order of labourers based on their incomes and social security are, Regular formal employed, Regular informal employed, Self-employed, Casual workers. The less-educated casual workers who engage in low paying work are the most affected. They work in unstable conditions and are susceptible to layoffs. Physical distancing, safety measures, along with the fear of contracting the disease itself, the casual workers are left to face the brunt of the pandemic. The pandemic caused severe hardships to the migrants. The ILO predict that the pandemic would push 400 million workers to poverty.
- **Food and agriculture:** India is an agrarian economy. Food and agriculture contribute 16.5% in the GDP, the highest by any industry. 43 % of the total workforce of the country is employed in agriculture. The non-availability of labour has resulted in longer harvesting time, which resulted in a spike of the daily wage for harvesting crops. Fields and farms with modernized equipment escaped the pandemic unscathed. Restrictions on the interstate and intrastate transport also

deepened the issue. The inability to supply the harvested goods, along with failure to repay existing loans, further increased the losses.

- **Fishing:** The fishing industry employs around 14 million people and contributes 1.1% in the GDP. 80% of the employed are small scale fishermen. The lockdown imposed restrictions on fishing, which reduced the supply to the markets. The non-availability of proper storing options worsened the situation. Reduced exports have severely impacted the fishing and other allied industries.
- **Security guards:** The PSI (Private Security Industry) employs around 9 million people. Shopping malls, movie theatres, and offices are the primary recruiters of security guards. The pandemic and the lockdown resulted in closing these structures. The closed malls, theatres, and offices meant that the services of the guards were no longer required.
- **Restaurants services:** India has around 500,000 restaurants, excluding the numerous roadside stalls selling food. The organized restaurant industry churns out an estimated 4.2 lakh crores, employs 7.3 million people, and accounts for 3% of the GDP. Physical distancing, restrictions on business timings, and limited seating capacity contribute to the absence of people dining in restaurants.
- **Handicraft:** Handicraft industry severely affected by the pandemic. The already dull industry was made worse by the pandemic. The absence of exhibitions, banning the sale of nonessential items, and lowered demand contribute to their decline. The export of the industry fell by 40% to \$2.1 billion from \$3.53 billion.
- **Micro, Small and Medium Enterprises:** The MSME sector is one of the worst-hit sectors. It employs 120 million people, produces 45% of the exports, and contributes 37% of the GDP. In a situation filled with fear, lowered demand, and a ban on the sale of non-essential commodities, the MSME sector is the most vulnerable. Businesses like garments, logistics, and consumer goods face a sharp decline.
- **Poverty and Distribution:** Absolute Poverty has been increased and inequality created vulnerability in the distribution pattern
- **Employment and Labour:** The quality, quantity and effectiveness of workers is affected harshly. The rate of unemployment has increased drastically also with an increase rate in underemployment.
- **Workers from Construction and other sectors:** The workers from these sectors are highly affected and suffer most in the form of lost employment and no job security. They are so severely affected that situation makes them migrants and compels them to suffer from starvation. Other workers include casual workers, handloom and power loom workers, beedi and cigar workers, sweepers and scavengers, and workers employed in shops and commercial establishments.
- **Economic fallout hits women hard:** *Women are being hit hard by the fallout of the pandemic. Because they typically earn less, have fewer savings and hold less secure jobs to begin with, women are particularly susceptible to economic shocks in general. The pandemic has devastated feminized sectors like hospitality, tourism and retail, depriving many women of their livelihoods. The majority of employed women (58%) work in the informal sector, with few to no worker protections like paid sick leave and unemployment.*

#### Measures announced by government:

- The government introduced changes in E-NAM (National Agriculture Market).

- The object was to decongest the markets and to strengthen agricultural marketing.
- The finance minister announced several measures for the migrants. Proper implementation of MGNREGA (Mahatma Gandhi National Rural Employment Guarantee Act) by the states will benefit the returned migrants in rural areas to find employment.
- The government announced the use of the TReDS platform, through which NBFCs (Non-Banking Financial Corporations) can lend money to MSMEs. Use of FinTech for enhancing transaction-based lending.

### Suggestions and remedies

- ❖ Restructuring APMC (Agricultural Produce Market Committee). There is an immediate need to restructure the APMCs and replace it with direct purchase from FPOs (Farmer Producer Organisation) as it is more efficient and effective. Direct purchase exempts the purchaser from the market fee.
- ❖ Strengthening digital infrastructure is the need of time. The pandemic has exposed digital inequality in our country: Jan Dhan and adhaar benefits have not reached everyone. There is a deficiency in the number of banks in rural areas. Stopping the digital divide is necessary for a rebound.
- ❖ Better implementation of the Unorganized Workers Social Security Act, 2008. Supplying Electronic chip-based ID cards after registering with the Unorganized Workers Social Security Act will help the workers in receiving the benefits and protecting their legal rights. The government supported trade union could help unionize the workers and help them with registration and relocation.
- ❖ Lack of poor coordination between the center and the states caused many hardships during the lockdown. They should work together to ensure uniform distribution of food through the PDS (Public Distribution System). The states, through the PDS shops, should distribute the food.
- ❖ Government has to ensure better social and health security. Workers in the unorganized sectors have little to no social and health security. The absence of security not only causes stress and ambiguity but also affects productivity. The government must take measures to improve the livelihood of its citizens. The development of any country depends on the standard of living of its citizens.
- ❖ Government should have to give more financial support to the players of informal sector, so they could restart their economical activities.
- ❖ More attention is needed to women engaged in informal sector for their empowerment.
- ❖ One more green revolution is needed, to boost the agricultural sector.
- ❖ Ignorance of rural development is also responsible for worst conditions of migrant labour. Government authorities should priorities the rural development and rural employment.
- ❖ Last but not the least; government has to pay more attention towards to bring informal sector under formal discipline.

### Conclusion:

Though the pandemic has led to a huge devastating impact on all the sectors of the economy, the impact has been felt more by the informal sector. While the formal sector is now backing to its pre-pandemic level, the informal sector continues to bear the brunt. Analysts said it would take years for companies in the unorganized sector to

recover, though the economy has rebounded and started creating jobs. We have been concerned about the informal economy since the middle of last year and were by far the first to flag that the pandemic would leave the rich much better off than the poor and the larger corporate than the informal sector. For the smaller and regional players in the unorganized sector, the covid-19 lockdown and the resultant impact on business proved fatal.

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# 12

## From Akbar Illahabadi to Ashraf Ali: A Gradual Demonisation of the Muslim Masculinity in Popular Hindi Cinema

—Dr. Shyaonti Talwar



My son and I love playing the guessing game. It is called ‘20 Questions’. I am supposed to think of a person and he has to guess the name of the person I have thought of by asking me yes/no questions. He wins the round if he is able to guess the name of the figure I have thought of within 20 questions. Then it is his turn to guess and my turn to ask questions. The other day, after we had played a few rounds, he said, “Mamma I have guessed a person.” Some of the questions that I asked and his responses to them are given below:

*Is he a man? Yes.*

*Is he a celebrity? Yes.*

*Is he an actor? Yes.*

*Is he Indian? No.*

As I kept asking the questions I started to wonder who this figure was who my son had guessed. He and I watched *Mr Bean* so I thought it might be Rowan Atkinson to which he jubilantly said “no”. I kept racking my head but no other actor who was not of Indian origin came to my mind who my son may have thought of. I mentally ran over what he generally watched: some random Bollywood movies if I or my husband happened to watch them, *Mr Bean* and some cartoon series. Needless to say, my 20 questions were exhausted and I had still not been able to guess the name of the actor. I gave in and he beamed at me: It is Shahrukh Khan. “Oh!” I said in dismay

but immediately recalled: "How is that possible? You said the person you guessed is not Indian. Shahrukh Khan is Indian."

"No Mamma," said my son with an air of finality and infinite wisdom. "He is not Indian. He is Muslim. He is Pakistani. You don't know." And then he added with the same certainty and show of infinite wisdom as he sensed me doubting his statement, "All Muslims are Pakistanis."

I was absolutely taken aback not so much by the response as by the conviction with which it was uttered. I tried to make him understand that all Muslims are not necessarily Pakistanis but his seven-year-old mind was firm in its opinion. Finally, he asked me, "Didn't you see *Kesari*?" to which I kept quiet and started thinking.

My son was referring to the film *Kesari*<sup>2</sup> based on the historic Battle of Saragarhi between soldiers of the thirty-sixth (Sikh) regiment of the Bengal Infantry of the British Indian Army and Pashtun Orakzai tribesmen and Afridi Pathans. This battle has been recorded by historians as one of history's greatest 'laststands' where one side is absurdly outnumbered by another. Notwithstanding this absurdity, the outnumbered side puts up an unbelievably valiant fight till the last man standing.

Objective historical accounts talk about the valiant fight put up by 21 Sikh soldiers to resist almost 10000–12000 Afghan men from different tribes in the North West Frontier Province. Several historical sources indicate that the British had infiltrated into Afghan territory while others give accounts of regular skirmishes and clashes between the British Indian Army and the tribals. The thirty-sixth Sikh regiment was raised in 1887, especially to curb tribal agitation and as put by Captain Jay Singh-Sohal, the author of *Saragarhi: The Forgotten Battle* who talks about the timing of the battle as being 'crucial'.<sup>3</sup>

The filmic retelling of the Saragarhi battle varies from the historical account of the events that took place on one of the bloodiest days in world history.<sup>4</sup> Anyone will argue that retellings and legends are bound to surface around and in

relation to these kinds of epic battles. It is however the legends and the reconstruction that remain etched in the collective consciousness of a people and not actual history. History is brought to life and enters the realm of the social through story-like retellings from a subjective position. For instance, no viewer who watched the film *Kesari* can ever forget or forgive the sadistic and malicious Mullah in the movie who started it all and oversaw the ruthless massacre of the men on both sides. Prior to that no one will ever forget the helpless Afghan woman bound in chains being dragged by the Mullah across the rugged terrain to be punished for having tried to run away from her husband, which sets a very decisive binary of 'oppressor' and 'oppressed' early on in the film. The characterisation imparts a certain subjectivity to a film and determines viewer empathy. This chapter attempts to understand the affective impact the intertwining of the fictive and the historic could have on an audience with the film as an improvised narrative turning into a strong vehicle of cultural nationalism<sup>5</sup>.

The filmic retelling of the historical battle of Saragarhi literalises two phases of the nationalist movement in India which witnessed two reigning sentiments: resistance to and disdain for colonial power or anticolonial nationalism and a sentiment of Hindu-Muslim dualism or religious nationalism which bred on the idea of permanently antagonistic and dichotomous relations between the two religious communities. Interestingly, as has been pointed out by several modern historians/academicians including the likes of Romila Thapar<sup>6</sup>, p. C. Mathur<sup>7</sup> and Tanika Sarkar<sup>8</sup>, the anticolonial sentiment characterised the first wave of nationalism and was indigenous, rising from the Indian middle class. It was also the class in which the Indian independence movement can be located, whereas the sentiment of communal or religious divide was introduced in the Indian collective conscious by the carefully constructed and bigoted theories on British India by political theorists and historians like James Mill<sup>9</sup> who justified the need for British rule over India in order to quell

Hindu-Muslim animosity. This colonial view was gradually internalised by the masses too through dominant discourses and political rhetoric. In other words, the initial sentiments that culminated in the Two-Nation theory and resulted in fault lines along religion across the people of India leading to the Partition, was originally a British construct, a colonial theory injected by the British in the Indian collective consciousness.

This second sentiment gained phenomenal ground in India especially in the first quarter of the twentieth century and in the immediate aftermath of India's independence. It dipped somewhat in the Nehruvian era<sup>10</sup> and then later, with the resurgence of right-wing politics, peaked in the 80s with the "the linguistic chauvinists, cow-protectors, prohibitionists, name-changers of parks and streets"<sup>11</sup> finally coming into power. Over the decades, this sentiment has led to a steady and increasing polarisation of Indian society and a growing hostility among the Hindus and Muslims which found a palpable visibility and space in Bollywood cinema, especially the cinema of the twenty-first century. The Indian cinematic space had largely been a secular space as discussed by many cultural critics and theorists like Ruth Vanita<sup>12</sup> for instance, which played out the narrative of Hindu-Muslim unity, brotherhood, friendship and bonding representing the spirit of secularism espoused by nationalism prevalent in the years after India became independent. The early years of the millennium however saw a spate of movies charged with patriotic fervour that expressed itself as unconditional love for the nation, a surge of Hindu national pride and most importantly the othering of the Muslim male subject, which could range from an ambivalent or suspicious attitude towards him to an utter demonisation of him.

Interesting to take up at this point would be a brief sojourn and retracing of steps into Hindi film's cinematic past to take stock of the shades of Muslim masculinity that populated the onscreen space once, and its transformation over the years. In her book entitled *Dancing with the Nation Courtesans in Bombay Cinema*, Ruth Vanita gives a fascinating

outline of some endearing Muslim masculinities like the Muslim poet and musician or the irresistibly handsome Muslim romantic who lives in the realm of art, music and literature and in the company of courtesans often led on by a creative compatibility with the latter. Contrary to popular assumption, the youth's fixation on the women would not always be sexual as Vanita, borrowing from Khalid Ahmed Siddiqui's lexicon makes a clear distinction between men who are 'auratparast' (worshipping women) and those who are 'auratbaaz' or womanizers (125).

The 60s and the 70s also saw the rise and peak of the genre of films best termed as the 'Muslim Social' which portrayed men as part of the feudal aristocracy with an artistic and romantic bent of mind and of sensitive temperament. Examples would be Guru Dutt in *Chaudhavin ka Chand* (1960), Rajendra Kumar in *Mere Mehboob* (1963) and Raj Kumar in *Pakeeza* (1972), and the like. In many ways the Muslim Social was also an oblique critique of Islamic fundamentalism by foregrounding more liberal and artistic components of Islamic culture like Urdu poetry (shayari), ghazal and qawwali. An interesting hybridisation and a particularly colourful and textured masculinity would be Akbar Ilahabadi of *Amar Akbar Anthony* (1977), replete with art, charm and amour. The book *Amar Akbar Anthony Bollywood, Brotherhood and Nation* offers a very convincing and a most insightful delineation of the character of Akbar played by Bollywood's eternal lover boy Rishi Kapoor<sup>13</sup>.

This kind of masculinity which "assimilates and neutralises potentially volatile aspects of Indian Muslim identity as represented through cinema" (75), gradually gave way to a different kind of masculinity in what could best be described in the cinematic context as the post-*Roja* period (1992)<sup>14</sup> in the aftermath of the Babri Masjid Demolition which also coincided with the Bombay blasts of 1993<sup>15</sup>. The male Muslim subject became more like a trope and stood to serve a utilitarian and an obligatory presence in films to articulate his patriotism and uncompromised devotion to the Indian nation state.

Inspector Salim (Mukesh Rishi) in *Sarfarosh* (1999) is one such enduring presence. The apologetic Muslim further features in films like *Chak De! India* (2007) and is still around and surfaces occasionally like in the web series *Paatal Lok* (2020) through the Law Enforcement officer Imran Ansari (Ishwak Singh). Vinay Lal and Ashish Nandy discuss how the trend of the obligatory presence of this masculinity is done away with, in *Border* (1997), a film based on the 1971 India-Pakistan war and one they call “one-dimensional,” and “overly nationalistic”.<sup>16</sup>

The late 90s and the early years of the millennium were the time the Muslim masculinity underwent a radical villainisation to emerge as a wronged, hurt, belligerent subject out to avenge himself but with a disproportionately low contextualisation. The rage of the Muslim man served more as a ploy to further an interesting plot and follow the trajectory of his utter dehumanisation than to foreground the geopolitical underpinnings that prompted the construction of this subject in the first place. Pivotal to this subject construction and embedding it in the popular cultural imaginary were some central and prominent characters in films like *Earth* (1998), *Mission Kashmir* (2000), *Veer-Zaara* (2004), *Fanaa* (2006), *Black & White* (2008) to name just a few and in more recent years *Kalank* (2019) and *The Family Man* (Seasons 1 and 2). On the other hand, in the portrayal of the hypermasculine, explicitly misogynistic and frequently degenerate Muslim characters<sup>17</sup> in period films, like *Padmaavat* (2018) for instance, subliminal cues like the obsessive use of black for sartorial representation, the dimly lit surroundings, and other audio-visual and spatial cues including the choreography, the actions the character engages in and the music, all go on to accentuate Islamophobia and stereotype the community complying with mainstream prejudicial perception of it. Interestingly, the character of Udaybhan Rathod played by Saif Ali Khan, the lead villain in *Tanhaji The Unsung Warrior* (2020), another period drama, has been portrayed along the same lines which completely undermine his historic Rajput identity and further aid the project of the onscreen demonisation of the Muslim

man through the same set of subliminal cues that act as an objective correlative to inspire a desired viewer response.

A landmark film at the turn of the millennium to thoroughly demonise the Muslim masculinity and entrench the anxiety of the 'other' for good was the staggeringly successful period action-drama film *Gadar: Ek Prem Katha* (2001). The character of Ashraf Ali (Amrish Puri) is palimpsestic, not only as it stands for the insanely angry Muslim neighbour of the Indian nation state, Pakistan but also the resentful Muslim within India. The narrative clearly shows how the Sikh man (very much like the Hindu man) in the collective unconscious of the people<sup>18</sup> is able to transcend his hatred and get over the trauma of the Partition, the single-biggest event that drove an irreversible wedge between the Hindu and the Muslim communities in British India; how the Sikh man is then able to move on and show his humane side by saving a Muslim woman in the riots but how the Muslim man is not and thus stands as less human. Juxtaposed against the Indian Sikh's large-heartedness, benevolence and forgiving nature is the unscrupulous, scheming, manipulating and degenerate Muslim Ashraf Ali whose abhorrence for India and everything Indian borders on the extreme. Unlike the benevolent Tara Singh (Sunny Deol), Ashraf Ali is unable to forgive and move on. The all-too frequent references to the two nation states more than conflates the characters with their respective nation states. It allows for a pathologisation of the Muslim man and a victimisation of the Muslim woman also, cleverly foregrounding the large-heartedness of a predominantly Hindu Indian nation state for accommodating and 'sheltering' so many Muslims as is implied by Tara Singh in his response to Ashraf Ali's diatribe. Tara Singh stands tall representing a very masculine Indian nation state dismantling the idea of the Indian man as the "effeminate"<sup>19</sup> 'other' constructed by and contrasting with British hegemonic ideas of "English manliness" (Banerjee, 22) and "muscular Christianity". Likewise, Tara Singh is a formidable force for the Muslim adversary (constantly conspiring and plotting against India)

to reckon with. Ironically the only Muslim man to support India is the schizophrenic brother of Ashraf Ali which seems to suggest that only Muslims out of their minds stand to support the Indian nation state or conversely proposing the utter improbability of any Muslim supporting the Indian nation state who would clearly need to be out of their mind to do so.

*Kesari* (2019) is another such film in the tradition of *Gadar*-like projects that adequately essays the type of nationalistic sentiment, emphasising a deep religious dichotomy that defines the nation state and constructs nationalism along religious lines. Ishar Singh (Akshay Kumar), like Tara Singh, in the form of a saviour, stands tall to deflect a demonic Muslim assault. In this film too, masculinities and metaphoric representations are interestingly constructed to interact with these different nationalistic sentiments which are integral to India's nationalist discourse and organic to any nationalist narrative. Undoubtedly the British colonising force is villainised in *Kesari*, but not adequately. The supremacy and smugness of the White man manifests as scorn for the native (Sikh subject) laced with a certain amount of malice. The representation of colonial hegemony though, has hues of good and bad as the British superiors of the thirty-sixth Sikh regiment are a mix of malevolence and benevolence, spite and concern. They are even shown to be filled with remorse at the plight of their soldiers.

It is the Muslim subject however, represented through the murderous and barbaric symbolic collective of the Afghan tribe who is completely dehumanised and entirely unidimensional. Fiction is cleverly intertwined with history to have the desired effect and becomes a vehicle of cultural nationalism through the use of effective narrative devices and tropes. In her essay entitled "Reinventing Men and Women Within the Belarusian Nationalistic Project", Elena Gapova in discussing the mythicising of a historical figure Ragneda talks about how Ragneda becomes "one of the figures in the national pantheon...the subject of paintings, books...is woven into the

cultural battle...about today's sovereignty and nation state." (85)<sup>20</sup> In a similar way, the attacking Afghans metamorphose, conflate and diffuse with the Turks, the Arabs, the Mughals, the Pakistanis and possibly the Muslims of India. All these subjects have a shared religious identity and converge in the monstrous 'other'—the invading force which needs to be thwarted, overpowered and defeated in this 'cultural battle'.

This explicit agenda of the demonisation of the Muslim subject begins within the first couple of minutes of the film. The camera takes the angle of vision of the soldiers of the Sikh regiment who can see robed tribals in the distance dragging a tribal woman and on the verge of slaying her because she has had the nerve to exercise her will and flee her husband for which she has to pay with her life. Hawildar Ishar Singh who is also the protagonist of the movie, unable to let this inhuman act happen, plunges into the scene and saves the woman by fighting almost singlehandedly with the tribals much to the consternation of an irked British superior. The embedding of this dramatic incident in the narrative to set the context for a long chain of events attains multiple ends: by attributing a Taliban-like semblance and identity to the tribals, it sets them off as essentially evil as opposed to the just Sikh soldiers. It also solidly positions Ishar Singh on the vanguard of justice and as a kind of mythical hero who has undertaken the responsibility of 'protecting' the 'weak'.

The element of the foreign subject is retained in the saved tribal woman who speaks in a foreign tongue with Ishar Singh while we are made to follow the interaction through subtitles in English. The tribal men however are seen to converse at a later stage in Hindi when they plan an attack on the three forts of Saragarhi, Gulistan and Lockhart. The use of Hindi diffuses the element of the foreign in the tribals while the 'evil' Mullah's presence and his religious fundamentalism shifts the focus from a war for territorial occupation between Afghan tribals and the British in India to a cleric's vengeance for an attack on his authority and consequently on his religion. Even as the insidious intentions of the cleric are articulated

in Hindi which is in sharp contrast to the earlier articulation of the tribesmen among themselves and with the Afghan woman in their tongue with subtitles for the viewer, the historical specificity and the tribal identity of the Orakzai is lost and conflated with the contemporary Muslim subject who masterminds attacks on a sovereign and forgiving Indian nation state—a very common and recurrent plot in Bollywood films on terrorism.

The narrative thus unfolds from a subject position which will have a definite affective appeal on the hegemonic narrative of the endangered Hindu whose religion is under imminent threat by Islam which is also in agreement with the current political climate of the country<sup>21</sup>. Just as the Afghan/Muslim side is demonised through episodes like its inhuman treatment and slaying of the woman or through the portrayal of unimaginable ruthlessness and violence in the adolescent boy who deals the death blow to Ishar Singh and through many other similar tropes, the Sikh/Indian/Hindu side is humanised and their generosity and goodness magnified through the portrayal of the Sikh soldiers and especially the character of Ishar Singh who initiates the restoration of the village mosque, saves the tribal woman by risking his own life, desists from killing the adolescent youth who later deals an unflinching death blow to him and who also instructs his Muslim cook Daad to serve water to every dying soldier regardless of whether he is from their regiment or a tribal attacker. The Sikh soldiers are also humanised as the camera captures their casual banter and frolicking amongst themselves and their interaction with their family members through letters. Thus the film establishes a firm binary attributing all positive, redeeming, admirable and human qualities to the Sikh regiment and all negative, deplorable, inhuman qualities to the tribals which is a direct representation of the ideology of communalism and religious nationalism which has polarised groups.

Undoubtedly the central plot of the film revolves around an authentic historic battle in which 21 Sikh soldiers showed

unbelievable valour unprecedented in history. However historic accounts that are available are objective. While they certainly valourise and eulogise the Sikh soldiers, there is no attempt to paint the Afghan side in abominable shades. The Afghans were like any other indigenous group agitating against colonial forces just as the Sikhs were fighting *for* the colonial forces. The need to villainise the Muslim subject is an enterprise of cultural nationalism which is used to hegemonise a certain identity which is monolithic in nature and privileges one religion, one language, one culture over others conflating it with national identity.<sup>22</sup>

The figure of the tribal woman in chains being dragged across the rugged terrain by a group of primitive and barbaric looking men has a symbolic purpose and serves as a trope invoking the mutilated and pathetic state of the motherland who is in wrong hands and needs to be saved. Ishar Singh, saving the woman represents the armed rebel who is a prominent archetype of the freedom fighter rising for his motherland (Ishar Singh, here is a rebel in a sense since he does not heed the orders of his British superior). It is a narrative requirement that Ishar Singh, the ethical Havildar needs to save this ill-fated woman in chains who epitomises the passive motherland fettered and bound by forces that have violated her.

'Gender' and 'Nation', both are cultural constructs and very closely connected. In the notion of Nationalism, the women symbolise the nation, the motherland or the territorial space while men enact the struggle to invade, occupy, possess and capture this space. Space is feminised whereas movement across it is masculinised. There is a perpetual anxiety with the feminised nation as with the feminine because she is at once chaste and vulnerable to losing her chastity. The nation is at once an absolute, perfect entity but vulnerable to being defiled through infiltration.

The eventual capture and beheading of the woman by the cleric in the presence of the tribals and Ishar Singh can be seen as inflicting punishment on the woman for shifting

her loyalties and going against the wishes of the individual husband and the collective clan and thus, in a metaphysical sense, losing her chastity. The incident thus symbolises the obsession with consolidating female chastity and passivity as the honour of the motherland.

A disturbing fictitious presence in the film is the queer subject who inflicts surreptitious attacks on Saragarhi from the side of the Afghans. The narrative, by situating the transperson on the side of the enemy extends the villainising project to encompass the trans subject. The positioning of the transperson at a strategic distance from the attacking Afghan tribals but at a vantage point to attack the Sikh soldiers emblematises transphobia along with Islamophobia. The transperson's ambiguous role thus becomes reflective of the ambivalence surrounding their identity and subjectivity by the standards of popular perception. Interestingly the transperson is also positioned in no *man's* land *between* the Sikh men and the Afghan men. Whichever side wins, the transperson will obviously have to perish like the Afghan woman. The inevitable deaths of the Afghan woman and the trans subject go on to reinforce the fact about all nation states and wars fought to gain control over territory: war is a very male phenomenon. Marginalised communities have no stake in a nation. They are only part of the collateral damage and not that of mainstream discourse.

The frames in the film objectify the attacking Afghans/Muslims swarming like insects from all sides and falling like nine pins as they are shot at. There are no close up shots to capture the emotions on an Afghan/Muslim face except for that of the chief's or the Mullah's (with an intent to highlight only their ruthlessness), no interaction between them otherwise or during the moments before they die which devalues and dehumanises *their* deaths and contributes to the sufficient 'othering' of the Muslim subject. On the other hand, the savagery with which they kill, especially the frame which captures a mere youth dealing the death blow to Ishar Singh attempts at essentialising and fixing violence as the defining

and singularly overwhelming character trait of the Muslim masculinity. The Afghan youth becomes mythologised as the archetypal young terrorist religiously indoctrinated into a mission of destruction and militancy, insurgency has produced in the Kashmir valley over decades. What adds to the poignancy of this trope is the suggestion of total absence of any humanity in the youth who is earlier spared by Ishaar Singh. Ishaar Singh's earlier act of kindness in not killing the Afghan youth becomes symbolic of the Indian nation state's large-heartedness and magnanimity that fails to recognise the innocent face of violence and terror and suffers at its hands.

The filmic narrative also includes a mosque building episode undertaken by the Sikh soldiers in the village of Saragarhi when Ishaar Singh takes over the post of Saragarhi. The fact that the civic and welfare work undertaken by the soldiers of the Sikh regiment under the aegis of Ishaar Singh is building a mosque and not something less suggestive like cleaning up a village or constructing some other building, which does not have the symbolic and political resonance of a mosque, points to a deeper political objective at work here. The mosque building activity creates dramatic irony accentuating our sympathy for the soldiers and apathy for the tribals even as the viewer has full knowledge of the fact that very soon the soldiers are going to be attacked and butchered. The film inverses the real life demolition of the Babri Masjid through the filmic restoration of a mosque. Whether this is to efface real events in history through onscreen hyperreal reconstructions or the filmic depiction of an act symbolic of atonement of a community or the suggestion of an alternate possibility of reconstruction instead of destruction of a mosque, remains open to interpretation and speculation.

However, in the attack that follows and all the brutality and savagery that ensues, the mosque building episode becomes instrumental in reinforcing the barbarity of the 'other', echoing a popular mainstream Indian sentiment lamenting the futility of a secular gesture towards the radicalised Islamic 'other'. So, besides serving the purpose of dramatic irony and

flaming nationalist sentiment bordering on belligerence and communal apathy, the mosque building episode is practically irrelevant to the plot and the narrative.

Significantly, the title of the film 'Kesari' is an enterprise in appropriating and consolidating the Sikh and the Hindu sentiment into an anti-Islamic sentiment. 'Kesari' which means saffron has an overwhelming symbolic, religious, political and cultural relevance and is a prominent marker of the Hindutva movement. Though the significance of 'Kesari' in Sikhism is explained by Ishar Singh in one out of several of his long patriotic monologues, this relevance justifies the larger Hindutva agenda of protecting Hinduism against the invasion of Islam as Ishar Singh consistently reiterates the main objective of fighting this impossible war which is to show the British officer who has wronged him, that 'Hindustan' is a land of the bravest of men and not cowards. Though the year is 1897, he repeatedly invokes the idea of a nation and a unified political entity like a nation state—'Hindustan'. Though it is true that the first attempts of a unified attack to overthrow colonial rule took place 40 years ago in 1857 in the Sepoy Uprising, the invocation of a 'Hindustan' integrates the Sikh subject in the contemporary political rhetoric and psycho-social fabric of the Indian nation state simultaneously situating the Muslim subject outside the pale of this imagined nation with the Sikh vouching for India, rebelling against the colonial power and fighting the Muslim enemy.

After all, what is the impact of a film on an unsuspecting viewer? The impact is that a film which is essentially a cultural product meant for consumption undergoes politicisation to become a symbolic artefact with cultural codes. It can infuse certain emotions and sentiments on a large scale through the affective appeal which a historical account given through a documentary retelling will not be able to achieve. Films that reimagine history without necessarily being unfaithful to the central plot are powerful carriers of cultural nationalism precisely because of the historicity which they depict through a clever integration of fiction. The genre enjoys a certain

ambivalence by the very virtue of being part authentic and part imagined, both of which interact with each other and unfold seamlessly, as a contained ambiguity is maintained by leaving it on the viewer to imagine or decide the proportion of authenticity and imagination.

Films in contemporary times are one of the most influential mass media. They are produced with the objective of gratifying and validating certain repressed desires in an expectant audience and in turn are also agents in the production of certain desires and consequently the production of a certain culture. Films, as very powerful and influential cultural artefacts, are being used as a medium to sustain cultural nationalism through the production of a particular genre of movies that become an active field on which hegemonic nationalism, cultural chauvinism, religious activism, patriotism and many such ideologies are anchored. While the intention of bringing the forgotten battle which has been given the status by the UNESCO of “one of the five most significant events of its kind in the world” and the uncompromising heroism of the Sikh soldiers from the annals of history into public consciousness is laudable, the mythicising of the martyrs and the stereotyping of an entire community is precisely the kind of cultural project one needs to be wary of in today’s political climate.

#### ENDNOTES

1. Parts of this chapter were initially published under the title “The Demonisation of the Muslim Subject: An Analysis of ‘Kesari’” in *Café Dissensus Everyday*, April 14, 2019, <https://cafedissensusblog.com/2019/04/14/the-demonisation-of-the-muslim-subject-an-analysis-of-kesari-as-a-nationalistic-enterprise/>
2. Anurag Singh,. (2019), *Kesari*, India: Dharma Productions, Zee Studios, Cape of Good Films, Azure Entertainment.
3. ‘It occurred during the period of the nineteenth century known as the ‘Great Game’, the name given to the heightened tensions between Britain and Russia as they battled over Afghanistan and other territories in central Asia.’ <https://www.historyextra.com/period/victorian/when-21-sikh-soldiers-stood-against->

10000-men-the-battle-of-saragarhi/

4. For some glaring misrepresentations in the film read, [Nizam Pasha](#), "Creative License vs Historical Records: Spotting the Saffron in 'Kesari'", April 21, 2019, <https://thewire.in/film/kesari-film-islamophobia-facts>
5. "Communalism" or cultural nationalism in India refers to prejudices dividing and defining communities (usually Hindus and Muslims). Sikata Banerjee, *Make Me A Man! Masculinity, Hinduism, and Nationalism in India*, State University of New York Press, Albany, 2005.
6. Thapar clearly mentions how the two-nation theory presented by James Mill was eagerly picked up by religious nationalists resulting in the creation of a Muslim nation state and legitimising the increasing demands of a Hindu nation state. Romila Thapar, *The Public Intellectual in India*, Aleph Book Company, New Delhi, 2015.
7. Mathur in his article discusses the "within-State-identity crisis" engulfing Pakistan after it was formed as he argues that "the Muslim League Leaders' faith in the 'Two-Nation Theory' was it seems, confined only to British India...was nothing but a bargaining-counter to be used wherever and whenever convenient and never regarded as a sacrosanct or immutable principle." (p.437),  E. Mathur, "Theories of Nation-Building in the Indian Sub-Continent: A Political Analysis with Special Reference to Emergence of the State of Bangladesh." *The Indian Journal of Political Science* Vol. 38, Iss. 4, 1977, pp. 435-443. <<https://www.jstor.org/stable/41854935>>.
8. Sarkar traces the seeding and growth of the "Bengali Hindu revivalist-nationalism", the rise of religious nationalism in colonial Bengal and how "both society and country were thought out and thought about very largely in the realm of the sacred." (272) Tanika Sarkar, *Hindu Wife, Hindu Nation*, Permanent Black, New Delhi, 2007.
9. Asif Ali Bin's piece in the Daily Observer: <https://alumni.sau.int/f/historians-whose-history-are-we-defending-205> attributing the coinage of the Two-Nation Theory to James Mill which decided the trajectory of British India.
10. Sanjay Srivastav discusses the "the cultural politics of Indian masculinity" embodied by "the Five-Year-Plan Hero" touching

on the way the nation is perceived and constructed through this masculinity. Vinay Lal and Ashis Nandy, *Fingerprinting Popular Culture: The Mythic and Iconic in Indian Cinema*, Oxford University Press, New Delhi, 2006.

11. These characters are deftly captured by the cartoonist R. K. Laxman and find a mention in the Introduction to the volume. R. K. Laxman, *The Best of Laxman*. India: Penguin Press, 1990.
12. Ruth Vanita, *Dancing with the Nation Courtesans in Bombay Cinema*, Bloomsbury, London, 2018.
13. ...the Muslim hero who emerges from our text is not a passive or disempowered figure...the character...has an extraordinary power...The actor who plays Akbar moves him...in a playful and agreeable way, but when the narrative reaches certain points of crisis, the singer takes over and enacts interventions through music. This multidimensionality is the key to the character. At the narrative level, Akbar is a lover, not a fighter. But...his singing voice...speaks truth to power...his songs are aimed at...radical effect. They dissolve barriers—illusory or ideological curtains—that prevent people from connecting with one another (75). Elison, William, Christian Lee Novetzke and Andy Rotman. *Amar Akbar Anthony Bollywood, Brotherhood, and the Nation*, Harvard University Press, London, 2016.
14. Niranjana analyses *Roja* by Mani Ratnam which went on to win the National Integration Award and very firmly established the “secular Hindu” and the “communal Muslim” to manifest the idea of a “hegemonic Hindu Nation”, Tejaswini Niranjana, “Integrating Whose Nation? Tourists and Terrorists in ‘Roja’.” *Economic and Political Weekly* Vol.29, Iss. 3, 1994, pp.79-82. <<https://www.jstor.org/stable/4400654>>.
15. For a full context of the blasts and the later literary and cinematic representations of it read “Black Friday Mediation and the Impossibility of Justice” by Anuj Bhuwania at <https://www.jnu.ac.in/sites/default/files/u63/17-Black%20%28Anuj%29.pdf>
16. It is important to have one or two loveable Muslim characters among the heroes to draw a line between Pakistan and Muslims. The phenomenon of the ‘good Muslim’ is widely encountered in popular Hindi films, and Border’s storyline appears to be extraordinarily apposite for such representation. Border dispensed with this convention. (xvii, Vinay Lal, and Ashis

Nandy)

17. Brief description of some Muslim masculinities that accentuate Islamophobia in Bollywood: <https://feminisminindia.com/2020/01/14/bollywood-islamophobia-objectifying-muslim-characters/>
18. Despite the Akal Takht finding the Hindu right's perception of Sikhism as an offshoot of Hinduism: <https://indianexpress.com/article/explained/rss-and-sikhs-defining-a-religion-and-how-their-relationship-has-evolved-6075272/> popular hegemonic perception informed by formal institutions and legislation continues to be assimilative towards the Sikh community unlike the Muslim community; the Hindu Succession Act of 1956 for instance, among other things clearly states its inclusion of the 'Sikh' and the exclusion of the 'Muslim' and the 'Christian': <https://egazette.nic.in/WriteReadData/1956/E-2173-1956-0038-99150.pdf>
19. For construction of Indian colonial masculinity see: [http://www.surendranathcollege.org/new/upload/JAHIRA\\_HOSSAIN2021-03-08Sinha,%20Mrinalini%20-%20Colonial%20Masculinity%20and%20the%20Bengali%20Identity-%20Introduction.pdf](http://www.surendranathcollege.org/new/upload/JAHIRA_HOSSAIN2021-03-08Sinha,%20Mrinalini%20-%20Colonial%20Masculinity%20and%20the%20Bengali%20Identity-%20Introduction.pdf)
20. Elena Gapova, "Reinventing Men and Women Within the Belarusian Nationalistic Project". *From Gender to Nation*, 2004, pp.81-98.
21. This fear and anxiety first manifested in colonial Bengal; a detailed historical account can be found in Tanika Sarkar's *Hindu Wife, Hindu Nation* and Snigdhendu Bhattacharya's *Mission Bengal: A Saffron Experiment*. For a quick overview visit: <https://theprint.in/pageturner/excerpt/hindutva-and-idea-that-hindus-in-danger-born-in-bengal/513174/>.
22. Yogesh Snehi, "Hindutva as an Ideology of Cultural Nationalism." *Social Change* Vol.33, Iss.10, 2003,pp.10-24. <http://sch.sagepub.com/content/33/4/10.refs.html>.

# Teaching English Literature in India: Pedagogy and Practice

*Edited By*

**Sangeetha Puthiyedath**



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## Chapter 7

### **Reading as Resistance and Identity Formation: A “Resisting” Reading of Keats’s “La Belle Dame Sans Merci”**

**Shyaonti Talwar**

The text has, for quite some time now, been a site of contention, especially in the literature classroom. There have been innumerable musings and deliberations over even what is supposedly a text, in other words, what is readable and what can be read into a text and, conversely, how a reading of a text also enables a reverse reading of the reader of the text. The present chapter aims to look at the potential of the text in the literature classroom, not just as a pedagogical tool but also as a field that offers itself up to multiple readings that foregrounds the act of reading as resistance.

Functioning within theoretical frameworks offered by reader-response critics, the chapter briefly dwells on popular interpretations surrounding Keats’s poem “La Belle Dame Sans Merci”. It then attempts a “contrapuntal” reading, to use a very Saidian term,<sup>1</sup> to locate what went into a text and what

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<sup>1</sup> In his classic book *Culture and Imperialism*, Edward Said proposed a new way of reading literary texts: “contrapuntally”. Said argued that some of the most important works of the Western literary canon rested upon a submerged

was left out in the process and the act of “reading” what was left out (possible ethnic/subaltern voices), which is enabled by the reader’s identity.

Susan R. Suleiman, in her unorthodox take on reading, considers the act of reading as nothing less than revolutionary since it enables “a new way of seeing what had always been there” (Suleiman and Crossman 3). By using the term *revolutionary*, she navigates us to “audience-oriented criticism” in the field of literary theory and criticism and some of its most celebrated and astute theorists (6).

The school of reader-response criticism should not be treated as one monolithic block with a central foundational principle but “a multiplicity of criss-crossing, often divergent tracks that cover a vast area of the critical landscape” (Suleiman 6). For example, Norman Holland makes an interesting observation about the individual acting reader whose perception and approach “recreates” a text. He goes on

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and unacknowledged foundation of colonialism. The theory was developed by Edward Said to read imperialistic inclinations in literature, primarily novels that tended to normalise it. I use the term in my chapter to undercut the inherent chauvinistic bent of mind concomitant with the very white, very European construct of “the knight”, an entitled man, the narrator, who is another entitled man, and their collective project of otherising and exoticising La Belle, who could be of foreign origin. Perhaps, because she is a woman, she, by default, needs to be colonised. When she subverts this forced territorialisation of herself, she is possibly villainised. For summarily understanding contrapuntal reading, see Ferriter.

to also elucidate how “interpretation is a function of identity” (Holland 30). Hillis Miller looks at deconstruction as “not a dismantling of the structure of a text but a demonstration that it has already dismantled itself” (Miller qtd. in Suleiman 43), while Todorov considers reading to be an activity leading to the creation of “an imaginary universe” (67).

In his seminal essay “Interaction Between Text and Reader”, Wolfgang Iser discusses Laing and his concept of “no-thing”. Summarily stated, the idea it posits is: I am removed from how others experience me—the knowledge and the consciousness of it, and similarly, the other person is removed from my experience of them. This creates a gap, a kind of invisibility that Laing calls “no-thing”, leading one to compulsorily reflect if this same invisibility and gap exists between the text and the reader since both have to do with interpreting and meaning-making. In light of this, Iser meditates upon the nature of reading “as an interpretative activity, which will contain a view of others and, unavoidably, an image of ourselves” (108), leading to the hypothesis that there is something of a reader in a text (Suleiman and Crossman 108).

Some of these ideas will go into the analytical framework of the poem the chapter proposes to engage with—“La Belle Dame Sans Merci” by John Keats, published first in 1819, then in 1820, and then subsequently in 1848, perceived as a hauntingly beautiful composition known for its

medievalism, romance, and “chivalric ethos”<sup>2</sup>. From not being initially considered worthy enough to be published with his other poems to assuming the status of one of Keats’s favourite poems, the poem is deeply intertextual and both layered and loaded in its lexical intent, the most explicit being its title that resonates a fifteenth-century French poem. Some of the more conventional readings of the poem invoke the archetype of the “femme fatale”, the spell-caster who has a bewitching impact on men, leaving their souls in torment forever. However, Richard M. Turley’s interesting interpretation, in a lecture entitled “‘O What can Ail Thee?’: Keats, History, Trauma”, looks at it as a war poem and the knight’s condition as post-war trauma, suggesting the knight may be a deserter (qtd. in Reynolds). Experts on Keats believe that certain events in Keats’s personal life may have led to the composition of this particular poem. In the blog “John Keats and the Mysterious ‘La Belle Dame Sans Merci.’”, Reynolds quotes writer and biographer Robert Gittings, who argues that Keats was affected by his brother Tom’s premature death, which he feels was owing to the “fake” letters he received from Amena, the woman he loved. Keats saw his brother as “a victim of delusion” (Gittings qtd. in Reynolds). Incidentally, the letters were forged by a mutual friend by the name of Charles. Reynolds observes how Keats refers to this unfortunate incident as a “cruel deception” in a letter in which he is

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<sup>2</sup> Chivalric ethos: Andrew J. Bennett, in his article, talks about the initial use of “knight-at-arms” in the manuscript. According to him, this phrase connotes a whole mythopoetic tradition based on the chivalric ethos (77).

positively livid. Critics, therefore, see a “special mood” going into the creation of the poem, what with his brother Tom’s demise and the Amena fiasco and Keats’s uncertain relationship with Fanny Brawne, whom he deeply loved and admired. Some also suggest “La Belle” could be an amalgam of all of Keats’s women in his works—“‘Isabella’ with her Pot of Basil, Madeline from ‘The Eve of St. Agnes’, or the mysterious and sophisticated Isabella Jones (an acquaintance he met in the spring of 1817)?”<sup>3</sup> (Reynolds)

Bennett observes that the poem enthralls the reader with its “combination of an overabundance of information on the level of suggestion and a lack of information on the level of narrative” (73). Theresa M. Kelley’s refers to the “belle dame’s” situation as a “woeful predicament”, suggesting that she is not so much a woman who cannot show mercy as she is someone who hasn’t been shown any mercy (336). Such probing observations further mandate revisiting the poem from the subjective position of a non-native woman reader and teacher of English literature situated in a twenty-first-century postcolonial classroom. The interest in the poem is prompted by several reasons: to begin with, the inevitable and recurrent engagement with it since it is so widely anthologised and enjoys an almost indispensable place in university undergraduate syllabi. As a teacher-facilitator who has the temperament of a curious reader, I would like to undertake

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<sup>3</sup> For a more detailed reading of the events that may have led to Keats conceiving the ballad, see Reynolds, “John Keats and the Mysterious ‘La Belle Dame sans Merci’”.

the assiduous task of treating the poem as a pedagogical tool and, with a *mélange* of probing questions, explore the possibility of creating a classroom that allows for a resisting reading of the text with the help of the poem.

The idea that I had harboured ever since my exposure to the reader-response theorists took concrete form following two workshops on the poem that I designed along the lines of the reading of Shelly's poem "Ozymandias" undertaken by Andrew Bennett and Nicholas Royle (9–18). They question the idea of "accurate" reading and reiterate the act of reading as mutual and reciprocal: "not only do we read the poem but the poem reads us" (17). The second inspiration was the framework offered by Fetterley in her reading of some canonical works of American literature in her book *The Resisting Reader A Feminist Approach to American Fiction*.

The following section has the list of the probing questions that were used in the workshops, along with anticipated and actual responses received. The participants comprised students and teachers of English literature from different colleges across urban India in the age group of eighteen to forty (mostly cis women). The original version of the work published in 1819 was taken up for the workshop. The participants were encouraged to read against the grain and consider all that is "said" and "unsaid" in the poem.

**Part I**

Table 7.1 Probing questions and anticipated and actual responses received:

Question	Response
State the theme of the poem in one line.	Love and pain of separation or betrayal.
Whose voice(s) are we hearing?	The knight's, the narrator's.
How do we come to know about the woman, in other words, "La Belle Dame sans Merci"?	From the knight who tells the narrator/traveller; we (readers) witness the interaction.
Whose predicament are we worried about?	The knight's.
Locate the lines in the poem that describe the knight's condition. How do we know about the knight's condition?	<p>O what can ail thee, knight-at-arms, /Alone and palely loitering?... (Keats, lines 1-2)</p> <p>O what can ail thee, knight-at-arms, / So haggard and so woe-begone?... (Keats, lines 5-6)</p> <p>I see a lily on thy brow,/ With anguish moist and fever-dew, / And on thy cheeks a fading rose / Fast</p>

	<p>withereth too. (Keats, lines 9–12)</p> <p><b>Consolidation of responses:</b> We can infer from these lines in the poem that the knight seems to be in a terrible physical and mental state. We come to know of the knight’s condition from the narrator’s description of the knight as the dialogue between the two opens and the subsequent interaction between him and the narrator.</p>
<p>Locate the lines in the poem that show how La Belle was merciless to the knight or that justify the title of the poem.</p>	<p>It is only suggested by the knight that La Belle was merciless to the knight.</p>
<p>Do we have evidence that La Belle is responsible for the knight’s present condition?</p>	<p>No.</p>
<p>What could be the possible reasons behind the knight’s description of his condition?</p> <p>(Note: This question elicited a most interesting range of</p>	<ol style="list-style-type: none"> <li>1. La Belle has the knight in her power and has cast a spell on him.</li> <li>2. The knight is hallucinating.</li> <li>3. The knight is trying to win the narrator’s sympathy.</li> </ol>

<p>responses.)</p>	<p>4. The knight suffers from retrograde amnesia, and he has lost track of the actual immediate events that may have led to his present state.</p> <p>5. The knight has some repressed trauma, which manifested as a dream.</p> <p>6. The knight is delusional. He abducted La Belle and misread her actions as those of someone in love.</p> <p>7. The knight is a sexual predator. La Belle gave him the slip.</p> <p>8. The knight is an escaped political prisoner.</p> <p>9. What if the knight has murdered La Belle and is spinning this story to save his skin?</p> <p>10. The knight is the colonial master and La Belle the native Other.</p>
<p>What do we have as evidence?</p>	<p>The knight's condition and the knight's tale. (The former could be self-inflicted.)</p>
<p>Comment on the narrator's act of reading the knight.</p>	<p><b>Consolidation of responses:</b> The narrator is not expecting to accost the knight perhaps or anyone in such a desolate place and in such hostile</p>

<p>OR</p> <p>How does the narrator “read” the knight?</p>	<p>weather. There is a possibility that the sheer unpredictability of the meeting, the location, and the weather, combined with the knight’s apparent condition, leads the narrator to read the knight as a victim. The narrator can be impressionable or gullible, who, let us presume, is a man based on the candid nature of the interaction and also considering the time and place of the interaction. He has already begun sympathising with the knight even before interacting with the latter. This pattern can be seen in a lot of plots where the unsuspecting narrator’s or protagonist’s sympathies or emotional state are determined by what is visible to the eye.</p>
<p>Comment on the knight’s act of reading La Belle.</p>	<p>1. There are several possibilities here. The knight could have passed out; he could have been hallucinating but he has decided to blame La Belle. He is reinforcing a stereotype of the merciless beautiful woman, the archetypal “femme fatale”.</p> <p>2. By talking about his distraught condition, he undermines the disappearance of La Belle. Just</p>

	<p>because she is exoticised and attributed other-worldly qualities, does it mean she can't be in trouble? Why does this never cross his mind? Is it because he is narcissistic?</p> <p>3. Probably the knight is determined to read La Belle as a fairy to doubly <i>otherise</i> her, first as a woman and then as a fairy. Therefore, he unconsciously invests the qualities of the femme fatale in her.</p>
<p>Can we say there is a difference between what is obvious and what is true?</p>	<p>Obviously, the knight is in a bad state, and from what he says, La Belle is responsible for it; but we do not have access to the truth except for what the knight tells us.</p>
<p>What should inference take into account?</p>	<p>Inference has to take into account that which is explicit and also that which is implicit. The knight is using a dream to justify his condition, which leads us on to infer certain things and treat him as a victim.</p>
<p>Can we locate the lines where there is a paradox or a discrepancy in the narrative?</p>	<p>And there I shut her wild wild eyes / With kisses four./ And there she lullèd me asleep, (Keats, lines 31–33)</p> <p>The discrepancy in narration: The knight closes her eyes, and she (La</p>

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	Belle) lulls him (the knight) to sleep.
Where is the gap in the narrative?	The gap is between La Belle's actions and what the knight thinks she did to him or The "fact" and the knight's reconstruction of it.
What or who does the knight represent?	<p>1. The entitled man, the power of the state. Someone with a voice, someone with agency, someone with social capital who inspires a willingness to be heard.</p> <p>2. The knight could be a ghost trying to trap the traveller. He exploits the inherent misogynistic bent of mind in men conditioned by patriarchy.</p>
What do we know for sure?	<p>1. That something affected the knight for sure.</p> <p>2. Nothing.</p> <p>3. Depends on the integrity of the narrator.</p>
Then what does that tell us about the anxiety around information and our eagerness to construct a narrative?	Even if we do not have the complete information, we are eager to construct a narrative by inferring and then treating it as the complete truth.
Does La Belle speak a language that the knight understands? How can he be sure if the	And sure in language strange she said — "I love thee true". (Keats, lines 27–28)

language is strange?	<p>1. Is it only the men who speak in an intelligible language?</p> <p>2. It is an appropriation of the woman's voice.</p>
What does the dream do?	It stands to validate the knight's truth or story.
Comment on the iterative element in the poem.	<b>Consolidation of responses:</b> The knight's act of iteration and the narrator's reiteration. In other words, the knight is aware of the narrative performance. He takes care to amplify his experience by mentioning his dream. The narrator then brings it to us.
If La Belle is a metaphor for desire, poetic, artistic or sexual, what does it say?	<p>1. Desire leads you to a fleeting union and then a downward spiral.</p> <p>It 2. It is also didactic, then very archetypal in that sense—follow a woman and be doomed. Follow your heart and be doomed.</p>

## Part II

The responses gathered in the workshops demanded a “resisting” or “contrapuntal” reading of the poem/ballad by refusing to identify with the intended meaning, which it seems

so intent upon conveying. To use Adrienne Rich's term, it is a "[r]e-vision: the act of looking back, of seeing with fresh eyes, of entering an old text with a new critical direction" (qtd. in Fetterley xix). The ballad is tinged with terror and sizeable hints of nightmares, and the source of all this is La Belle. Right from the outset, the knight has a ready empathiser in the narrator. In their collective male voices is a demonstration of a collective hostility towards La Belle—the former's explicit, the latter complicit.

How does a woman reader then react to this ballad? Who is she supposed to identify with? What is she supposed to believe? How does it make her feel? Is it not to the detriment of the woman reader's sensibility as she is so obviously bound to experience contradictions and conflicts and left with no one to identify with or rather forced to intellectual neutrality? Is she not compelled to think, feel, and sympathise with the men in the poem? What is noteworthy is that La Belle is not even given the status of a real person. She is described, spoken about, and summarily dismissed. She serves a utilitarian purpose of adding the element of suspense, the exotic Other, and intrigue in the plot by making the knight's current situation stand in sharp relief. She is mythologised and reduced to a stereotype. She is the instance of a male mechanism. The poem defines universality, like "femme fatale", for instance, in specifically male terms and seems to serve the idea that the quintessential male experience is betrayal by a woman. As Fetterley puts it, Keats's poem demands that the woman reader identify against herself:

Though one of the most persistent of literary stereotypes is the castrating bitch, the cultural reality is not the emasculation of men by women but the immasculation of, women by men. As readers and teachers and scholars, women are taught to think as men, to identify with a male point of view, and to accept as normal and legitimate a male system of values, one of whose central principles is misogyny.

(xx)

This observation by Fetterley is extremely relevant to Keats's poem if the ballad is treated as an archetypal metaphor. In light of this, there are two possibilities here or two entry points with different trajectories in the ballad that I would like to consider and keep addressing alternately. The first stands to question the credibility of the knight's story and find cues and ruptures in it, which bring out a different story altogether in turn. This approach was accomplished to a great extent through the pedagogical strategy of probing questions applied in the workshops. The second relies on the hegemonic interpretation but attempts a deconstructive reading by pointing out how all positive qualities are invested in the knight and negative attributes in La Belle. The knight is loaded with positive and likeable qualities, like someone madly in love who allows himself to be vulnerable to only then be cast under a spell and abandoned. He is so distraught by separation from the person he loved that he has not known a moment's peace since then. He is committed, sincere, and capable of unconditional love, someone who has foregone all

other worldly pursuits for the person he loves. Interestingly, we are forced to locate all these qualities, and many of them conventionally womanly attributes, in the knight and the knight alone. The inability of the knight to return to normalcy (undoubtedly a sign of weakness), even the act of the knight confiding in the narrator to talk ill about the woman he loved, amounts to gossiping, conventionally believed to be a feminine trait. La Belle, on the other hand, stands denuded of any positive feminine attributes and is defined by negative male attributes. Whatever may have been negative in the knight is projected onto La Belle: for example, the way she presumably comes up with a ploy to give him the slip or overpower him, a quality which the knight may have used in many a skirmish. She is turned into a surreptitious, non-conscientious person with commitment issues who, after having lured her prey, has lost interest in him. What then is the woman reader left with, especially since almost all that is admirable about the knight has got a lot to do with feminine traits? The woman reader is thus forced to experience a kind of indictment of her sex through the portrayal of La Belle.

If characters are projections and not people, then the ballad could likewise be a neat reversal of the process of projection: an instance of male sensibility embodied in the knight projecting onto La Belle all that is unacceptable in himself—the manipulation, the coercion, and the torment. The power to create her, make her, and then break her in our eyes, without in the least compromising on his status or image

as the “victim”, rests with the knight. We are led on to possibly accept a male illusion as the truth.

Notably, what has happened to the knight is of primary concern and continues to inspire texts, films, and works of art. However, what has happened to the woman is of no concern or consequence. It fails to arouse our curiosity or intrigue or bother us in any way. She has been branded a kind of witch, and there is no other way to perceive her. Thus, with her legitimately banished from the realm of representation, all our energies focus on the knight. The woman reader is led to feel “lack”—a lack of an acceptable social identity. What happens to the knight becomes a universal tragedy. The universal nature that this tragedy is made to acquire in the poem inadvertently reflects an all-pervasive sexism inherent across cultures—perhaps the white supremacist, colonising culture in which it was conceived and the multicultural, multilingual postcolonial cultures in which it is consumed. The shared set of values and conventions with the help of which the reading community decodes meaning seems to be the same.

As a woman reader, one might read self-deception too in the knight’s story. The desolate winter and the physical correlative of the knight’s state allow the narrator to equate the two and the reader to start feeling sorry. In his article, Bennett makes this observation that there is an unmistakable “implication that the knight’s condition is reflected in his surroundings, the conventional images of winter attenuation”

(77). Also readable in the text is a man's reaction to a woman when he ceases to have power over her and his tendency then to villainise her. As long as La Belle seemed to be acting frail and giving in to his wishes and playing along with his desire, she was a "faery's child" (Keats, line 14). The use of the word "child" is interesting and emphasises her innocence. By juxtaposing her innocent, guileless, and docile self with her scheming, manipulating, and merciless self, the poem suggests an inherent dualism in the woman. Also interesting is the fact that the moment La Belle leaves the knight's side, he pathologises her. The only thing in women that can elicit men's admiration then is their total surrender to the man's will and desire. This and this alone can ensure their elevation to lofty levels of adulation. Any action that does not conform to this will only invite wrath and derision. A woman ought to accept her subordinate position, which often enables torment and oppression at the hands of a man. When this "natural" pattern is reversed, it will only end up invoking the grotesque.

This reaction on the knight's part may likewise be prompted by a subconscious complex of being "less" than the woman who he equates with nature (in this context, the unclaimed, unmarked, and possibly foreign land), that is, being less powerful than her and, therefore, casting her as a source of evil power. His initial attempts to adorn her clearly point to his objectification of her and his fixation with her physical beauty. The knight, like the archetypal coloniser on unclaimed land, claims the woman as his own. He overlooks that she does not speak his tongue because interaction is not

important for the colonial master. In that sense, it will not be an exaggeration to call the knight's portrayal of La Belle a dehumanised one. Then, all of a sudden, when La Belle *acts*, there is a rupture in his idea of perfection in the woman—the perfect woman is to be admired for her physical form. If she were to transcend the role she was confined to, she will fall from grace. There is no way the knight can be outwitted by a woman if she has managed to flee or escape. So he weaves a story. If he cannot be superior to the woman and, subsequently, nature, he will have to pathologise both then and speak for all menfolk. Their torment is symbolised by the numerous “princes” and “kings” who populate his nightmares and significantly warn him in his tongue, a language he understands. The narrative that the knight comes up with serves the purpose of very powerful and enduring myth-building, creating the ultimate misogynistic fantasy. This fantasy becomes an archetype, for it is the projection of man's primal anxiety, somewhere also perhaps alleviating the spurned man's ego.

Somehow the ideal woman is both hideous and unnatural. La Belle is firmly situated in the woods, which are outside the pale of civilisation. Thus, she is closely associated with nature, which could probably imply that woman in her natural form is monstrous, also inadvertently exposing the Western man's anxiety-ridden ambiguous relationship with nature. If the ideal woman somehow checks all the parameters and the physical barometer of perfection, she has to be emotionally and sexually deprived. A possible allusion could

also be to the woman's foreign origin for she is a child of a "faery", which implies a doubly otherised entity, first because she is a woman and second because she is foreign. This is a paradox in itself since the same reason men initially find a woman attractive later becomes the cause of revulsion.

We see an anxiety similar to the knight's in Deacon Morgan in Toni Morrison's novel *Paradise* towards Consolata. One of the founding fathers of Ruby, an all-black town they have formed, having internalised the logic of racial purity of their white masters, Deacon is initially irresistibly drawn to the not-black but very brown Consolata with her green eyes, who lives in the convent on the outskirts. He shares a brief passionate relationship with her, which means everything to her ravaged soul. The reader is, however, made to understand that Deacon has never fully trusted her because of her foreign origin. In an intimate moment, when she bites his lip, he hastens to invest all negative, misogynistic attributes in her for her action and severs ties with her. Later, she is among the women at the convent who are branded as witches by the village folk and attacked by the men, including Deacon Morgan. The narrative makes it more than palpable that this anxiety and temptation to demonise the Other stems from a threat to their own identity and their inability to find the familiar and predictable qualities of the women from the village in the women at the convent. In other words, fear and dread result from the realisation that these women are self-reliant and autonomous and can never be domesticated or tamed. Coming back to Keats's poem, it simply seems to

suggest that it doesn't take a lot or long for a woman to transition from a state of innocence to that of monstrosity since the times of the biblical myth of Eve with the potential of "evil" in her.

Going back to the iterative feature of the poem and the metanarrative it generates, we are forced to ask "Who has the authority to tell the story?" At the time when this poem was being conceived, it was certainly the "White Man". There is more than one teller of this tale, and all three, including the creator of the poem, are men and also, presumably, White. The omnipresent authority of these very "White" and very "male" voices is what the frame of the ballad ought to make us aware of and form the premise of resisting rather than assenting reading. The story of the ballad captures the horror but fails to resolve it. The story exists because of the unresolved horror. There is no escape for the knight but to go around in circles and keep telling the story over and over and over perhaps. The one narration becomes the symbol of several instances of the same narration of a kind of universal truth, and the horror is revisited, replicated, and reinforced through every subsequent recitation of the ballad.

The foundational premise of the poem is the knight's word, solidified by the narrator's faith in the knight and the presumption that the narrator is telling the truth. The authority to define and universalise truths rests with men. We see La Belle only through the knight's eyes as the narrator recites it. So, she is revealed to us through the eyes of her

beholder. La Belle is trapped in the knight's mind and in the lines of the poem, which immortalise her villainy through time and make her an object of relentless derision and fear. We are forced to identify with the knight's predicament, thereby giving in to the attempts to universalise man's unfortunate fate at the hands of a woman. We are led to identify with his dread of the woman. This inevitable identification is the essential substance and structure of myth.

The myth becomes universal and powerful when it is corroborated by the narrator, another male voice of authority, the archetypal storyteller. The knight's attempt to universalise his experience by bringing in other tormented kings and princes, that is, men of great importance, is further evidence of the effort at mythmaking. The idea of accepting a woman's superior power or prowess is perhaps so profound and unpalatable that it disrupts the knight's peace of mind for the rest of his life. The woman's agency and her disappearance are inimical to him. Her existence should be to compliment him, not to undermine him. This archetypal "suffering" finds many a mention, including in Thomas Hardy's *Tess of the D'Urbervilles*. Quite unable to understand Tess's resistance to his advances, the rake Alec D'Urberville, after having forced himself on her, keeps pursuing her relentlessly. He resurfaces time and again in her life for he finds her resistance to him absurd and unacceptable, confessing that she has begun to haunt him, till he makes it impossible for her not to kill him.

Unable to accept La Belle's disappearance then, is it possible that the knight creates a mythology to undermine the powerful goddess? This is also interestingly the exact manner in which religious myths get created. Since the idea of reconciling with a woman's power is difficult, she is projected as evil. In her book *When God Was a Woman*, Merlin Stone talks about invading Indo-European "Father-God-believing" armies who were "dominantly pastoral, patriarchal, warlike and expansive" in nature, which desiccated the goddess culture and attributed epithet after negative epithet to the goddesses of Anatolia, the Near East, and Mesopotamia in their myths (64). Also worth mentioning here is the very interesting construct of the "knight"—the knight is someone who not just epitomises chivalry but is also a warrior. In Chaucer's *Canterbury Tales*, the knight rides in the front and is the first to narrate his story. It was common for knights to fight in the Crusades and travel by sea to non-Christian lands and force people to embrace Christianity with the might of the sword. This practice continued well into the sixteenth century.<sup>4</sup> Perhaps it will not be too far-fetched to see the Crusades as a precursor to the European White imperialist project of colonisation.

Coming back to the ballad, the entire narrative of "La Belle Dame Sans Merci" seems to very cleverly disguise the

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<sup>4</sup> *The Encyclopaedia Britannica* defines the Crusades as military expeditions, beginning in the late eleventh century, that were organised by Western European Christians in response to centuries of Muslim wars of expansion. For more details, see Baldwin, Dickson, and Madden.

issue of consent on the woman's part. However, like in the case of every narrative, this one too has ruptures here and there that imply and sometimes even give away certain frictions in a courtship otherwise presented as seamless. Suppose the knight is a mask for the brute invader: then the knight's act of placing La Belle on his steed could be read as an act of forceful abduction of a woman. The "sweet moan" she made could be a protest, and her "wild, wild, eyes", which the knight "shuts", could be a terrified look. In analysing mythology, Roland Barthes observes how myths hide the message by foregrounding that which is "falsely obvious" (6), their function being to "distort" instead of "make disappear" (107). He uses an apt experiential metaphor to explain what he means:

If I am in a car and I look at the scenery through the window, I can at will focus on the scenery or on the window-pane. At one moment I grasp the presence of the glass and the distance of the landscape; at another, on the contrary, the transparence of the glass and the depth of the landscape; but the result of this alternation is constant: the glass is at once present and empty to me, and the landscape unreal and full. The same thing occurs in the mythical signifier: its form is empty but present, its meaning absent but full. (109)

In an interesting parallel of the strategy Roland Barthes proposes for reading myth, which he gives the status of a language in itself, a second-order semiological system can

be found in the reading strategy proposed by Wolfgang Iser in his discussion on “perspective segments”, “referential field”, and the “wandering viewpoint” (Suleiman and Crossman 113–14). Iser says that segments in a text are grouped to substantiate a perspective. When one perspective is foregrounded, the segments that form those perspectives are naturally highlighted and the other segments recede into the background. Thus, in the process of reading and meaning-making, the explicit is transformed once the implicit comes to light.

La Belle then, almost in the tradition of the demonic destroyer<sup>5</sup>, acquires value as a myth, a symbol, and a legend. Her symbolism and what it defines is a reflection of the culture that has led to this kind of production of meaning. In that sense then, she is truly a man-made symbol.

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<sup>5</sup> Fetterley cites from Lee Edwards’s article “Women, Energy and Middlemarch”, who describes the whole experience of education as schizophrenic for women who are forced to internalise female stereotypes, which, in Edwards’s opinion, comes down to ‘insipid heroines, sexy survivors and demonic destroyers’ (xxii).

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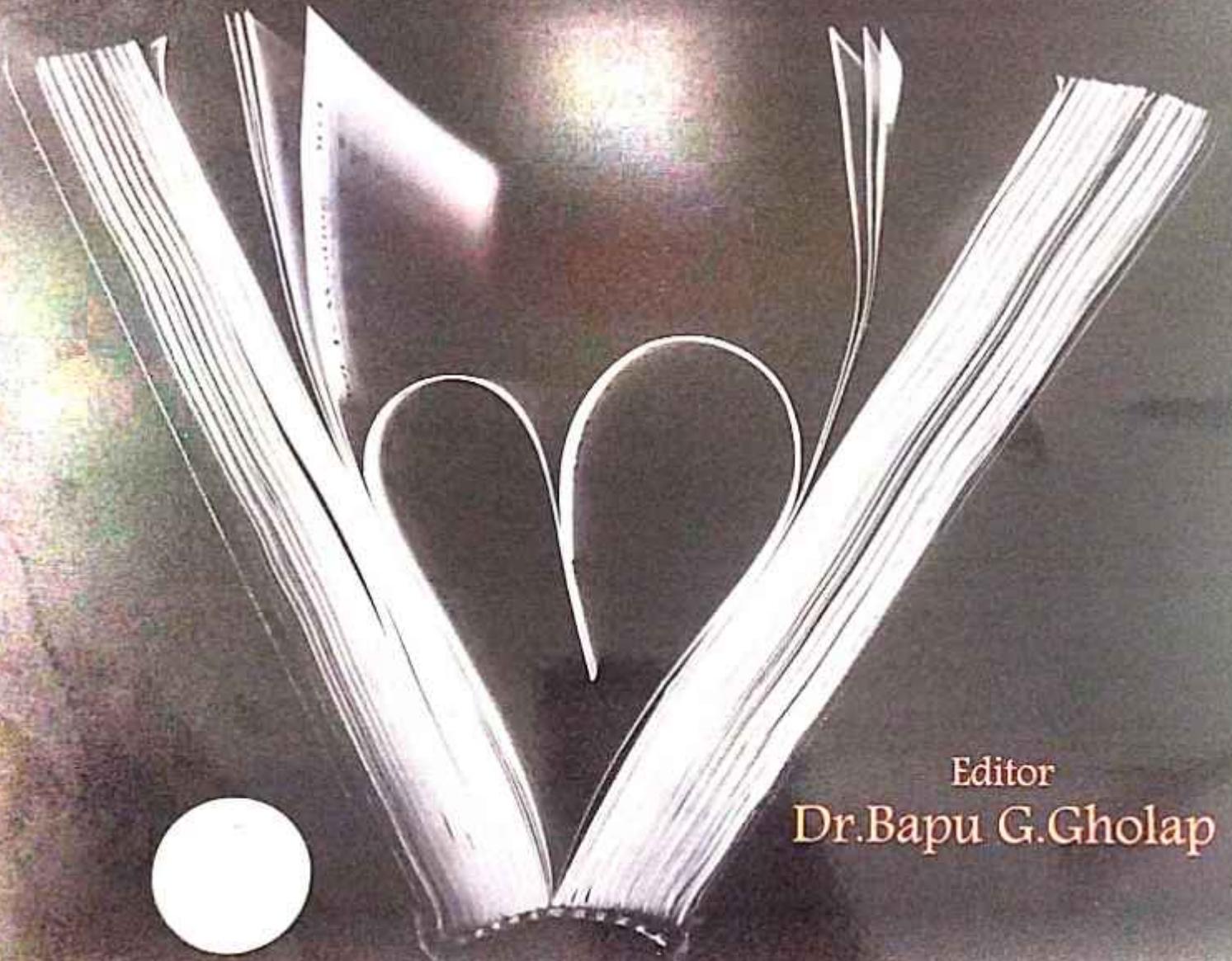


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## ‘छप्पर’ उपन्यास में अभिव्यक्त दलित चेतना

डॉ. संतोष बबन पगार

हिंदी विभाग,

गोखले एज्युकेशन सोसायटी संचालित आर. एन.

सी. आर्ट्स, जे. डी. वी. कॉमर्स अँड एन. एस.

सी. सायंस कॉलेज, नाशिक

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### शोध सारांश :

परंपरागत भारतीय समाज व्यवस्था में दलित का स्थान निम्न रहा है। सामाजिक एवं आर्थिक रूप से पिछड़ा हुआ दलित वर्ग समाज से शोषित, उत्पीड़ित एवं अस्पृश्यता का दंख सहने वाले नीचले पायदान पर खड़े वर्ग का प्रतिनिधित्व करता है। दलित साहित्य दलित जीवन का यथार्थ दस्तावेज कहा जा सकता है। डॉ. जयप्रकाश कर्दम द्वारा लिखित ‘छप्पर’ उपन्यास आजीवन अनंत यातना सहने वाले दलित समाज की करुण त्रासदी को चित्रित कर सामाजिक, आर्थिक, धार्मिक और शैक्षिक दुरावस्था एवं शोषण को वाणी प्रदान करता है। ‘छप्पर’ उपन्यास उपरोक्त समस्याओं के समाधान हेतु दलितों के लिए सामाजिक भेदभाव, जातीयता से मुक्त और समानता पर आधारित आदर्श समाज का निर्माण करने का की प्रेरणा देता है। आज भी अंचल और शहर में दलितों को अपनी मूलभूत आवश्यकताओं के लिए कड़ा संघर्ष करना पड़ता है। मेहनती किंतु शोषित दलित समुदाय की हर पीढ़ी कर्जे में जन्म लेती है और कर्जा चुकाते-चुकाते खत्म हो जाती है। सवर्णों के अमानवीय व्यवहार का शिकार होने वाले गरीब दलित मजदूरों के दम पर जमींदारों का सुविधासंपन्न का महल खड़ा है। कमाई का कोई साधन न होने से अल्प दिहाड़ी पर मजदूरी करना दलितों की नियति बन गई है। दलित समाज में

व्यसनाधीनता के कारण उनकी आर्थिक स्थिति उगार नहीं उठती है। 'छप्पर' उपन्यास दलितों की दुर्दशा के अनेक चित्र खींचकर उसपर समाधान भी प्रस्तुत करता है।

### विषय प्रवेश :

भारतीय समाज में दलित समाज को सदियों से दोसम दर्जा प्राप्त है। परंपरागत वर्णश्रम व्यवस्था में समाज रचना का सबसे निचला स्थान शूद्र का रहा है। दलित समाज अनेक समस्याओं के बीच जीवनयापन करता हुआ लक्षित होता है। 'छप्पर' उपन्यास समाज की मुख्य धारा से दूर अपमानित एवं अभिशप्त जीवन जीने के लिए विवश वर्ग की करुण त्रासदी है।

### दलित का अर्थ :

नालंदा विशाल शब्द सागर के अनुसार दलित का सामान्य अर्थ लिखा है — मसला, रौंदा या कुचला हुआ, नष्ट किया हुआ। 'दलित' शब्द का शाब्दिक अर्थ है — दलन किया हुआ या जिसे सामाजिक और आर्थिक रूप से रौंदा या कुचला गया हो। श्री। नवलजी इस विषय में लिखते हैं — दलित—वर्ग— समाज का वह वर्ग जो सबसे नीचा माना गया हो अथवा दुखी हो और और जिसे उच्च वर्ग के लोग उठने न देते हों। दलित वर्ग में हर उस व्यक्ति का समावेश होता है, जिसका शोषण एवं उत्पीड़न हुआ है और जो सामाजिक, आर्थिक, शैक्षिक आदि रूपों से पिछड़ा हुआ हो। दलित वर्ग से अभिप्राय प्रायः नीची जातियों के 'अच्छूत' वर्ग से लिया जाता है।

### चेतना :

नालंदा विशाल शब्द सागर के अनुसार मनोवृत्ति, ज्ञानात्मक मनोवृत्ति, चेतनता, होश, सावधान होना, समझना। चेतना का अर्थ है होश—हवास। चेतना बोध प्राप्ति की प्रक्रिया है।

समाज विज्ञान विश्वकोश के अनुसार चेतना अर्थात् अपने परिवेश के प्रति जागरूकता, उसके भीतर अपनी अवस्था और उसके साथ अपने संबंध की समझ। संक्षेप में चेतना स्वयं तथा अपने आसपास के समाज, वातावरण और उसकी बातों का मूल्यांकन करने की शक्ति का नाम है।

### दलित चेतना :

दलित चेतना को वर्ण व्यवस्था के नियंत्रण पायदान में सामाजिक रूप से उत्पीड़ित लोगों के उनकी उत्पीड़ित स्थिति और राजनीतिक, शैक्षिक आदि सहित समाज के विभिन्न क्षेत्रों में उनके दयनीय प्रतिनिधित्व के बारे में जागरूक करने के प्रयास के रूप में परिभाषित किया जा सकता है। इसके अंतर्गत दलित समुदाय की स्थिति, समस्याओं तथा उनके अधिकारों के संबंध में किया जाने वाला विचार महत्वपूर्ण है। दलित साहित्य दलित जीवन का यथार्थ दर्शाता है यह समाज से शोषित, उत्पीड़ित एवं अस्पृश्यता का झंख सहने वाले वर्णव्यवस्था के नीचले पायदान पर खड़े वर्गों का प्रतिनिधित्व करता है। दलितों के शोषण की चक्की में पीसे जा रहे समाज की मूल धारा से निष्कासित समाज अथवा शिक्षा के माध्यम से स्वयं पर हो रहे अन्याय, अत्याचार का कड़ा विरोध कर समाज में अपने अस्तित्व के लिए लड़ रहा है।

'छप्पर' उपन्यास जीवनपर्यंत अनगिनत यातना सहने वाले दलित समाज की त्रासदी को वाणी प्रदान करता है। दलित आर्थिक, सामाजिक, धार्मिक आदि अनेक अंगों से शोषण का शिकार रहा है।

### सामाजिक भेदभाव :

भारतीय समाज में व्याप्त जातिव्यवस्था दलित समाज की अधोगति एवं शोषण का प्रमुख कारण है। इसी कारण दलित समाज को गाँव के बाहर रहने के लिए विवश किया गया। 'छप्पर' उपन्यास के मातापुर गाँव के सभी सवर्ण केवल इसलिए संपन्न एवं खुशहाल जीवन के अधिकारी बने हैं, क्योंकि वे सवर्ण परिवार में जन्मे हैं। काणा पंडित, टाकुर हरनाम सिंह और सेठ दुर्गादास जैसे लोग केवल इसलिए सम्मान और खुशहाल जीवन पाते हैं क्योंकि वे उच्च जाति में जन्मे हैं। काणा पंडित तो अज्ञानी, अक्षम और अनपढ़ होने बावजूद सुख, शांति के साथ आर्थिक समृद्धि में जी लेता है। उपन्यासकार काणा पंडित के विषय में लिखते हैं — किसी और मुल्क या गैर जाति में पैदा हुआ होता तो भूखा मरता काणासाम, लेकिन धन्य हो भारत की सामाजिक व्यवस्था कि यहाँ पर ब्राह्मण भूखा नहीं मर सकता। व्यक्ति के जन्म से लेकर मृत्यु तक किसी—न—किसी रूप में ब्राह्मण उससे टैक्स चमूल

करता है। चाहे कितना भी अशिक्षित, अयोग्य और अधम क्यों न हो, लेकिन एक ब्राह्मण पंडित— पुरोहिताई करके सुख और सम्मान से जी सकता है।<sup>14</sup> काणा पंडित जैसे अयोग्य व्यक्ति का यह वर्णन कर लेखक सामाजिक विडंबना कि ओर संकेत करते हैं। वर्ण व्यवस्था के प्रभाव स्वरूप दलितों को योग्यता होने के बावजूद केवल हीन जाति के कारण दुत्कारा गया है। उपन्यास के सुखदा तथा तमाम दलित सामाजिक भेदभाव अर्थात् जातिभेद की समस्या से न केवल पीड़ित है, अपितु सवर्णों के विरोध में जानेपर सुखदा को गाँव से बहिष्कृत भी किया जाता है। इसके समाधान हेतु सवर्ण समाज से अपमानित, लांछित जीवन जीने वाले दलित समाज के लिए चंदन और रजनी सामाजिक भेदभाव, जातीयता से मुक्त और समानता पर आधारित आदर्श समाज का निर्माण करने का संकल्प करते हैं।

#### दलितों की दुर्दशा :

गाँव और शहर में दलित व्यक्ति को अपनी मूलभूत आवश्यकता के लिए भी कड़ा संघर्ष करना पड़ता है। 'छप्पर' उपन्यास के मातापुर गाँव के जीतने भी दलित समुदाय के परिवार हैं, सभी कच्ची छप्पर से बने घरों में रहते हैं। सदियों से इनकी सैकड़ों पीढ़ियाँ इन्हीं छप्पर नुमा कच्चे मकानों में ही जीवनयापन करते आए हैं। मातापुर के दलित समुदाय के छप्पर का वर्णन करते हुए जयप्रकाश कर्दम लिखते हैं — जो लोग दलित और दरिद्र हैं उनके पास रहने—सहने तथा एकध पशु, जो वह पालते हैं, उन सबके लिए कुल जमा गाय—मिट्टी की दीवारों पर घास—फूस के छप्पर या झोपड़ियाँ हैं इकलती—दुलती। अधिक हुआ तो किसी के कच्चे कोठे पर बाँस की खपन्ची या खपरैल की छत होती है या पशुओं के लिए छन—झोपड़ी अलग। यहीं तक सीमित है उनकी साधन—संपन्नता।<sup>15</sup> स्पष्ट है कि सवर्ण समाजव्यवस्था में उन्हें पक्के मकान मिलना आमन नहीं है। शहर में गुजारा करने वाले दलितों की दशा इससे अधिक भिन्न नहीं है। शहर में चंदन जहाँ रहता है उस संतनगर की झोपड़—पट्टी अधिकतर गरीब, मजदूर दलित परिवार ही रहते हैं। उपन्यासकार लिखते हैं चंदन जहाँ रहता है संतनगर में

यहाँ भी एक झोपड़—पट्टी है। कहने के लिए लोगों के पास पक्के मकान हैं, पर किसी भी रूप में खोली से ज्यादा नहीं है। यद्यपि इस झोपड़—पट्टी के सभी लोग गरीब और मजदूर हैं। इनमें से कुछ मिल—मजदूरी अथवा बेलदारी का काम करते हैं, कुछ लोग फल, सब्जी या छोटी—मोटी धरेलू चीजों या खेल—खिलौनों को चार पहियों की टेली पर रखकर या सिर पर टोकरी रखे गली—गली फेरी लगाने का काम करते हैं।<sup>16</sup> स्पष्ट है कि गाँव तथा शहर का गरीब दलित व्यक्ति का जीवनयापन संघर्षों से भरपूर है। संक्षेप में यह उपन्यास दलित जीवन की संघर्षयात्रा का यथार्थ दस्तावेज है।

#### आर्थिक समस्याओं से घिरा दलित समाज :

मातापुर गाँव के दलित समुदाय की अपनी मेहनत पर जीने वाली हर पीढ़ी कर्जे में जन्म लेती है और कर्जा चुकाते—चुकाते ही खत्म हो जाती है। उपन्यास का मुख्य पात्र सुखदा भी अपनी मूलभूत आवश्यकता की पूर्ति और अपने बेटे चंदन को पढ़ाई के लिए पत्नी रमिया का एक—एक जेवर बेचकर आर्थिक बटहाली का शिकार होता है। आर्थिक अभाव के कारण ही अपनी बीमारी का इलाज भी नहीं कर पाता और आवेसमय ही जराजर्जर हुआ है। वह दो बत्त की रोटी भी जुटा नहीं पाता है। ठाकुर हरनाम सिंह द्वारा मातापुर से निष्कासित कर देने पर सुखदा की आर्थिक दशा अधिक दयनीय बन जाती है। कई दिन हो गए थे सुखदा को काम की तलाश में भटकते हुए। रोज सवेरे नमक रोटी और प्याज की गंठी कपड़े के एक नतने में बांधकर वह घर से निकलता। दिनभर काम की तलाश में इधर—उधर भटकता और शाम होते—होते दूटे मन और थके पाँव वापस लौट आता। घर में थोड़ा बहुत आटा था, लेकिन वह भी कब तक चलता। दो—चार दिनों में वह भी खत्म हो गया और फाँके की स्थिति खड़ी हो गई।<sup>17</sup>

विगत अनेक सदियों से दलित वर्ग आर्थिक तंगी से बेहाल जीवन जीता आ रहा है। धर्म के ठेकेदारों द्वारा इस समाज की पीढ़ी दर पीढ़ी के साथ आर्थिक तौर पर हर प्रकार से अमानुष और अमानवीय व्यवहार किया है। मातापुर गाँव के बाहुबली ठाकुर हरनाम सिंह ने अपनी सैकड़ों एकड़ जमीन तथा

शान-शौकत इन्हीं गरीब, मजदूर दलित मजदूरों की मेहनत पर खड़ी की है। अनेक किसान तो जमींदार के षड्यंत्र में फँसकर भूमिहीन हो गए हैं और अपनी ही जमीन में कम दाम में दिहाड़ी करने के लिए विवश हैं। जैसे -बीस-तीस रुपए का काम करके मालिक सात रुपए देता है दिहाड़ी के। भूखा पेट क्या करे जो मिल जाए उसीसे संतोष करना पड़ता है। ज्यादा दिहाड़ी की बात करे भी कैसे, क्या पता कल को उससे भी हाथ धोना पड़ जाएगा ऊपर से मालिक की गालियाँ - साले चले आते हैं नखरा दिखाने लीडर बनते हैं हरामजादे। मातापुर में जिन गरीब दलित मजदूरों के दम पर ठाकुर हरनाम सिंह जैसे जमींदारों का सुविधासंपन्न ऐशोआराम का महल खड़ा है, उन्हें ही भूखा-प्यासा रहकर अमानवीय व्यवहार का शिकार होना पड़ता है। कोई भी कमाई का साधन न होने से अत्यंत अल्प दिहाड़ी पर मजदूरी करना दलितों की नियति बन गई है। कुलमिलाकर ग्रामीण तथा शहरी दलित परिवार का जीवन आर्थिक अभाव में ही गुजरता लक्षित होता है।

#### व्यसनाधिनता :

दलित समाज में अन्य समस्याओं के साथ व्यसनाधिनता एक ऐसी समस्या है जो उन्हें आर्थिक रूप से ऊपर उठाने नहीं देती। दलितों में आपसी मदभाव तथा स्नेहभावन दिखाई देती है, लेकिन आजीवन यातना, पीड़ा, भटकाव एवं दुख में वे किसी न किसी व्यसन के शिकार हो जाते हैं और यह व्यसनाधिनता ही उनकी समस्त अच्छाई को दबा देती है। लेखक के अनुसार संतनगर झोपड़-पट्टी के लोगों में सबसे बड़ी बुराई तो यही है कि ये लोग जितना कमाते हैं उसका एक बड़ा हिस्सा दारूबाजी या जुए आदि में बर्बाद कर देते हैं। यद्यपि कुछ लोग इस व्यसन से मुक्त हैं, अधिकांश लोग इस व्यसन के शिकार हैं और यही कारण है कि रात-दिन कमरतोड़ मेहनत करके कमाने के बाद भी इन्का जीवन-स्तर ऊपर नहीं उठ पाता है और हमेशा दूसरे के मुँह की ओर देखने वाले तीन-दरिद्र बने रहते हैं। व्यसनाधिनता के प्रभाव से वे अपने बच्चों को अच्छी शिक्षा नहीं दे पाते हैं। उपन्यास का नायक चंदन अंगे व्यसनाधिनता के प्रति जागरूकता

फैलाना है और शिक्षा ही सभी समस्याओं पर एकमात्र उपाय होने का संदेश देता है। वह उनके बच्चों को शिक्षा भी देता है।

संक्षेप में कहा जा सकता है कि 'छप्पर' उपन्यास दलित जीवन संघर्ष एवं दलित चेतना का यथार्थ दस्तावेज है। यह उपन्यास सामाजिक रूप से उत्पीड़ित वर्ग को उनकी उत्पीड़ित दशा और राजनीतिक, शैक्षिक स्थिति के चित्रण के साथ समाज के विभिन्न क्षेत्रों में उनके दयनीय प्रतिनिधित्व के बारे में सजग करने का प्रयास करता है। दलित चेतना में दलित समुदाय की स्थिति, समस्याओं तथा उनके अधिकारों के संबंध में किया जाने वाला विचार महत्वपूर्ण है। 'छप्पर' उपन्यास सवर्ण समाज से शोषित, उत्पीड़ित एवं अस्पृश्यता का दंख सहने वाले वर्णव्यवस्था के नीचले पायदान पर खड़े दलित वर्ग का प्रतिनिधित्व करता है। निष्कर्षतः 'छप्पर' उपन्यास समग्र जीवनभर अनंत नरकयातना सहने वाले दलित समाज की त्रासदी को यथार्थ के साथ वाणी प्रदान करता है।

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# Corporate Social Responsibility (CSR)

in India: Issues and challenges

Dr. Harish T. Sakhare

# CSR



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**Editor**

**Dr. Harish T. Sakhare**

**M.A. (Soc.),MSW, M.Phil, Ph.D (Social work).**



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■ Dr. Harish T. Sakhare

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प्रस्तावना -आजच्या युगात जगातील सर्वच देशांमध्ये आर्थिक विकास वेगवान पद्धतीने होत आहे याला भारत देखील अपवाद नाही. भारतीय अर्थव्यवस्थेत शेती, उद्योग आणि सेवा क्षेत्रांचा समावेश होतो. औद्योगिक क्षेत्राचा विशेषत्वाने विचार करता अलीकडील कालावधीत या क्षेत्राचे महत्व दिवसेंदिवस मोठ्या प्रमाणावर वाढत आहे. आजच्या युगात उत्पादन आणि नफ्यातील वृद्धी बरोबरच सामाजिक जबाबदारीची जाणीव ठेवणे महत्वाचे आहे. या पार्श्वभूमीवर विविध क्षेत्रांची सामाजिक जबाबदारी मोठ्या प्रमाणावर वाढत आहे. सामाजिक जबाबदारीची जाणीव ठेवून त्याचे पालन करणे महत्वाचे ठरवत आहे. विविध क्षेत्रांतील उद्योग - व्यवसायांनी सामाजिक जबाबदारीचे भान ठेवून मार्गक्रमण केल्यास उद्योगासह देशाच्या सामाजिक व आर्थिक विकासास हातभार लागण्यास मदत होते. उद्योग क्षेत्र अथवा उद्योगांची सामाजिक जबाबदारी हा औद्योगिक व्यवस्थापनाचा एक भाग महत्वाचा आहे.

सामाजिक जबाबदारी म्हणजे समाजाप्रती असलेली जबाबदारी. आपण समाजाला काहीतरी देणं लागतो आणि त्यासाठी समाजाला फायदा होईल असे कार्य केले पाहिजे. या कार्यामध्ये विविध गोष्टी केल्या जाऊ शकतात, जसे गरीब मुला-मुलींसाठी शिक्षण उपलब्ध करणे, पाणी, रस्ते, कपडे, अथवा कोणत्याही घटकाला असणाऱ्या समस्या सोडवण्यासाठी प्रयत्न करणे, महिलांच्या विकासासाठी कार्यक्रम राबविणे, रोजगार वृद्धीसाठी प्रयत्न करणे, व्यवसाय प्रशिक्षण कार्यक्रम राबविणे, विविध दृष्टीकोनातून प्रगती साध्य न केलेल्या घटकांच्या विकासासाठी प्रयत्न करणे, कोणत्याही प्रकारच्या अल्पसंख्यांक घटकांच्या विकासासाठी सर्वतोपरी प्रयत्न करणे, वृक्षारोपण, अंधश्रद्धा निर्मूलन, प्रदूषण नियंत्रण, प्रदूषणमुक्त वातावरण ठेवण्यासाठी कार्यक्रम राबविणे, आणि अन्य बाबी.

व्याख्या -

"कंपन्यांची सामाजिक जबाबदारी ही व्यवस्थापनाची संज्ञा आहे, जिथे कंपन्या त्यांच्या व्यावसायिक कामकाजात सामाजिक व पर्यावरणीय समस्यांवाबत एकरूप असतात आणि त्यांच्या भागधारकांच्या बरोबर संवाद साधतात." - संयुक्त राष्ट्रांची औद्योगिक विकास संघटना

"सामाजिक जबाबदारीमध्ये व्यावसाय अथवा उद्योग संस्थेद्वारे केवळ आर्थिक आणि वैधानिक कर्तव्याचाच समावेश नसतो, तर वरील जबाबदाऱ्यांशिवाय इतर महत्वपूर्ण जबाबदाऱ्या आहेत त्याही जपण्याचा प्रयत्न केला जातो." - मेकगायर

"कॉर्पोरेट सोशल रिस्पॉन्सिबिलिटी हा आंतरराष्ट्रीय खाजगी व्यवसाय स्व-नियमनाचा एक प्रकार आहे ज्याचा उद्देश स्वयंसेवा किंवा नैतिकदृष्ट्या उन्मुख पद्धतीमध्ये गुंतून किंवा समर्थन देऊन परोपकारी, कार्यकर्ता किंवा धर्मादाय स्वरूपाच्या सामाजिक उद्दिष्टांमध्ये योगदान देणे आहे." - विकिपीडिया

उद्योग क्षेत्रात सामाजिक जबाबदारीचे पालन करून ती जोपासण्यासाठी प्रयत्न केले जातात. नफ्यातील वृद्धीबरोबरच सामाजिक विकास साधतांना इतर समस्या निर्माण होणार नाहीत याची खबरदारी घेणे महत्वाचे आहे. या घटकाचा प्रत्यक्ष - अप्रत्यक्ष रीतीने उद्योगाच्या विकासास मदत होते. औद्योगिक क्षेत्राचे वातावरण हे सामान्यतः औद्योगिक उत्पादनाला असणारे ग्राहक आणि उद्योगातील कर्मचारी आणि त्यांच्या सभोवतालचे वातावरण यालाच समाज आणि व्यावसायिक अथवा औद्योगिक पर्यावरण असे म्हटले आहे. कॉर्पोरेट म्हणजेच व्यावसायिक सामाजिक जबाबदारी आजच्या कालावधीत मोठ्या प्रमाणावर वाढत आहे.

व्यावसायिक सामाजिक जबाबदारी यामध्ये विविध उद्योगांनी नैसर्गिक साधन संपत्तीचा आणि भांडवली वस्तूंचा वापर करून नफा मिळवला जातो किंवा नफा मिळवणे हा एकच उद्देश न ठेवता त्यांच्या बदल्यात सामाजिक जबाबदारीचे भान ठेवून आपण समाजाचे काहीतरी देणे लागतो या पार्श्वभूमीवर त्या बदल्यात समाजाची परतफेड करण्याची काही तरी भावना असावी त्या संदर्भात विशेष जबाबदारी असावी म्हणूनच सीएसआर निधीची तरतूद करण्यात आलेली आहे. खाजगी क्षेत्रातील विविध कंपन्या नफ्याचा काही हिस्सा बाजूला काढून ठेवतात आणि ह्या निधीच्या माध्यमातून आपली एक सामाजिक जबाबदारी म्हणून या निधीतून सामाजिक कार्य कंपन्या अथवा उद्योग विविध पद्धतीने करत असतात. कंपनी कायदा 2013मध्ये यासंदर्भात तरतूद केलेली आहे आणि खाजगी कंपनीला असा निधी तयार करणे बंधनकारक केले आहे.

विविध कंपन्या विविध वस्तूंचे उत्पादन करीत असताना त्यांचा विविध प्रकारे परिणाम हा समाजावर तसेच नैसर्गिक साधन संपत्तीवर होत असतो. विविध भांडवली आणि नैसर्गिक साधन संपत्तीचा वापर करून अशा वस्तूंचे उत्पादन केले जाते परंतु हे उत्पादन होत असताना कंपनीच्या माध्यमातून विविध प्रकारचे प्रदूषण होण्याची शक्यता असते जसे वायू प्रदूषण, जल प्रदूषण, ध्वनी प्रदूषण, मृदा प्रदूषण अशा प्रकारच्या प्रदूषणाच्या माध्यमातून पर्यावरणाची हानी होते. पर्यावरणाची हानी झाल्यास याचा मानवी जीवनावर देखील विपरीत परिणाम होतो त्यामुळे आपल्या कंपनीच्या माध्यमातून उत्पादन होत असताना पर्यावरणाला हानी पोहोचते तसेच मानवी जीवनाचे नुकसान होते या पार्श्वभूमीवर आपण समाजाला तसेच पर्यावरणाला काहीतरी देणे लागतो यासाठी कॉर्पोरेट जबाबदारी ही महत्त्वाची ठरते. त्यामुळे आपण समाजाला आणि निसर्गाला काही गोष्टी परत देण्याचा प्रयत्न केला पाहिजे असे यामध्ये अपेक्षित आहे.

खाजगी कंपन्यांना सीएसआर निधी तयार करून या निधीच्या माध्यमातून सामाजिक कार्ये करणे हे महत्त्वाचे ठरते यामध्ये आपल्या उद्योगांमध्ये काम करणाऱ्या कामगारांची विविध पद्धतीने काळजी घेतली जाते तसेच आपल्या उत्पादनाची गुणवत्ता वाढण्यासाठी आणि उत्पादक उत्पादनाच्या खरेदीदारांना समाधानी ठेवण्यासाठी विविध प्रकारे प्रयत्न केले जातात. या बरोबरच समाजातील नागरिकांच्या विविध समस्या सोडवण्यासाठी प्रयत्न केले जातात.

कंपनी कायदा 2013कलम 135नुसार कंपन्यांना सीएसआर निधी तयार करणे बंधनकारक करण्यात आले आहे. यामध्ये विविध प्रकारच्या अटी, कंपनीचे भांडवल, कंपन्यांची उलाढाल या विविध प्रकारच्या निकषांच्या आधारे कोणत्या कंपन्यांना सीएसआर निधी तयार करणे आवश्यक आहे याची तरतूद केलेली आहे.

1. कंपनीची उलाढाल 500 कोटी किंवा त्याहून अधिक रक्कम,
  2. कंपनीची उलाढाल 1000 कोटी किंवा त्याहून अधिक असेल,
  3. कंपनीचा निव्वळ नफा 5 कोटी किंवा त्यापेक्षा अधिक असेल, अशा कंपन्यांना व्यावसायिक-सामाजिक निधी उभारणे अनिवार्य करण्यात आलेले आहे.
- 'व्यावसायिक-सामाजिक उत्तरदायित्व' नियमानुसार हा घटक अनिवार्य आहे. 'व्यावसायिक-सामाजिक उत्तरदायित्व'च्या तरतुदी केवळ भारतीय कंपन्यांनाच लागू नाहीत, तर भारतातील परदेशी कंपनीच्या शाखा व प्रकल्प कार्यालयांनाही लागू आहेत.

कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून अनेक कंपन्या चांगल्या प्रकारे सामाजिक विकासाच्या माध्यमातून राष्ट्रीय विकासात योगदान देतात. उदाहरणार्थ अनेक उद्योग अथवा कंपन्या काही सामान्य समस्या उद्भवल्यास त्यांची

सोडवणूक करण्याचा प्रयत्न करतात. उदा. विद्यार्थ्यांच्या बालपणात शाळा शिकण्याच्या समस्या निर्माण झाल्यास त्या टाळण्यासाठी मुलांमध्ये विविध क्रमता विकसित करण्याचा प्रयत्न केला जातो. अशाप्रकारेअसे उद्योग गरजू घटकांना मदत करतात अथवा या उद्देशाने आर्थिक लाभ प्रदान करून समाज सुधारण्यासाठी योगदान देत आहेत.

भारतात विविध उद्योग समूह कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून सामाजिक विकासातून राष्ट्रीय विकासास हातभार लावतात.

1. टाटा उद्योग समूह हा विविध सामाजिक अथवा राष्ट्रीय समस्या निर्माण झाल्यास अशा समस्या सोडवण्यासाठी सर्वतोपरी प्रयत्न करतात, यासाठी कोट्यावधी रुपयांचा प्रचंड आर्थिक निधी राष्ट्रास अर्पण करतात आणि समस्या सोडवण्यात आपले योगदान देतात. उदा. या उद्योग समूहाच्या वतीने कोरोनाच्या कालावधीत कोट्यावधी रुपयांचा निधी या समस्येच्या निराकरणासाठी राष्ट्रास प्रदान केला.

2. महिंद्रा उद्योग समूह हा देखील विविध सामाजिक प्रकल्पांमध्ये योगदान देण्यात आघाडीवर असतो. या उद्योग समूहाने शैक्षणिक विकासात मोठे योगदान दिलेले आहे. महिंद्रा फाउंडेशन च्या माध्यमातून आर्थिक आणि सामाजिक दृष्ट्या दुर्बल घटकांच्या शैक्षणिक विकासासाठी हा उद्योग समूह प्रयत्न करतो. उदा. शैक्षणिक सुविधा पुरविणे, त्यासाठी आर्थिक मदत करणे, अनुदान, शिष्यवृत्ती इत्यादीच्या माध्यमातून तसेच जलसंवर्धन, वृक्षारोपण यातून आपले सामाजिक उत्तरदायित्व पूर्ण करण्याचा प्रयत्न करतात.

3. अल्ट्राटेक सिमेंट उद्योग समूह हा देखील सामाजिक जबाबदारीचे भान ठेवून आपले उत्तरदायित्व पूर्ण करण्याचा प्रयत्न करतो. उदा. या उद्योग समूहाने ग्रामीण विकासासाठी सुमारे 400 पेक्षा अधिक खेड्यांमध्ये चिरंतन विकासासाठी विविध उपक्रम राबविले आहेत. याअंतर्गत शैक्षणिक विकास, कुटुंब कल्याण, पर्यावरणीय समस्यांचे निराकरण, अस्वच्छता निर्मुलन, यासारख्या महत्वाच्या सामाजिक उपक्रमासाठी मदत केली जाते. या माध्यमातून सामाजिक जबाबदारीचे उत्तरदायित्व पूर्ण करण्याचा प्रयत्न केला जातो.

वरील उद्योग समूह हे केवळ उदाहरणादाखल घेतले आहेत परंतु याव्यातिरीक्त देखील अनेक उद्योग समूह आपल्या कॉर्पोरेट सामाजिक जबाबदारीची जाणीव ठेवून अनेक सामाजिक उपक्रमांवर कोट्यावधी रुपयांचा निधी खर्च करतात.

**व्यावसायिक (कॉर्पोरेट) सामाजिक जबाबदारीचे महत्व**

व्यावसायिक (कॉर्पोरेट) सामाजिक जबाबदारी हा आजच्या युगात व्यावसायिक प्रगतीसाठी एक महत्वाचा घटक समजला जातो. उद्योगाच्या प्रगती

बरोबरच समाजाप्रती आपले काही कर्तव्य आहे या महत्वाच्या विचारातून अलीकडील कालावधीत या घटकाला महत्व प्राप्त होत आहे याची विविध कारणे आहेत यातील काही घटक पुढील प्रमाणे आहेत.

1. सामाजिक बांधिलकी-आपण आणि आपल्या आजू बाजूचा परिसर म्हणजेच समाज होय. या समाजाचे आपण काहीतरी देणे लागतो. केवळ आर्थिक प्रगती करत असतांना समाजाला काहीतरी सेवा देखील देणे महत्वाचे आहे. यासाठी सामाजिक हित जोपासणे महत्वाचे आहे. सामाजिक हित साध्य करणे हे नफा प्राप्त करण्याबरोबरच अत्यंत महत्वाचे आहे.

2. नैतिकता -केवळ आर्थिक प्राप्ती बरोबरच समाजाप्रती आपली बांधिलकी जाणणे आणि जोपासणे ही झाली नैतिकता. नैतिकतेच्या दृष्टीकोनातून पहता सामाजिक जबाबदारीचे भान पाळणे महत्वाचे आहे. या सामाजिक जबाबदारीचे पालन या माध्यमातून होते.

3. व्यावसायिक वातावरणात सुधारणा - उत्पादन वाढी बरोबरच सामाजिक जबाबदारीचे भान ठेवून वाटचाल केल्यास उत्पादनाच्या ठिकाणी असणाऱ्या वातावरणात चांगला बदल होण्यास अथवा अनुकूल वातावरण होण्यास मदत होते. उत्पादनास अनुकूल वातावरण नसल्यास उत्पादन प्रक्रियेत अनेक अडथळे येतात, हे टाळण्यासाठी हा घटक महत्वाचा आहे.

कॉर्पोरेट (व्यावसायिक)सामाजिक जबाबदारीचे फायदे

1. ग्राहकांचे समाधान -विविध उद्योगांनी सामाजिक जबाबदारीचे भान ठेवून त्यांचे योग्य त्या रीतीने पालन केले तर उत्पादित झालेली वस्तू ही गुणवत्तायुक्त उत्पादित होण्यास मदत होते. गुणवत्तायुक्त उत्पादन खरेदी करून त्याचा उपभोग घेतल्यास ग्राहकांच्या समाधानात वाढ घडून येते. समाधानी ग्राहक सदर उत्पादनाच्या खरेदीची पुनरावृत्ती करू शकतात. या प्रकारामुळे उद्योगांकडून उत्पादित केलेल्या वस्तूवर नागरिकांचा असणारा विश्वास वाढतो. हाच विश्वास उद्योगांच्या मोठ्या आर्थिक फायद्यात रुपांतरीत होतो.

2. उत्पादकतेत सुधारणा - व्यावसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे पालन करित असताना आणि ग्राहकांचे समाधान साध्य करित असताना विविध उद्योगांना उत्पादकतेत सुधारणा करण्याची संधी मिळते. ज्याप्रमाणे ग्राहकांचे समाधान मोठ्या प्रमाणावर वाढत जाते त्या मागे उत्पादनात झालेली सुधारणा हे कारण कारणीभूत असते. वस्तूंच्या उत्पादनात सुधारणा झाल्यानंतर ग्राहकांच्या समाधानात वाढ होते आणि ग्राहकांच्या समाधानात आणखी वाढ करण्यासाठी उद्योजक आपल्या उत्पादकतेत आणि गुणवत्तेत उत्तरोत्तर मोठ्या प्रमाणावर सुधारणा करण्याचा प्रयत्न करतात. ग्राहकांचे समाधान करण्यासाठी गुणवत्ता युक्त

वस्तूचे उत्पादन करावे लागते, यासाठी उत्पादनामध्ये चांगल्या प्रकारे सुधारणा करण्याकडे लक्ष केंद्रित केले जाते.

3. उद्योगाची प्रतिष्ठा वाढते -व्यावसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे भान ठेवून वस्तू व सेवा यांचे उत्पादन केल्यानंतर त्या उद्योगा विषयी नागरिकांच्या मनामध्ये एक प्रकारचा विश्वास निर्माण होतो. सदर उद्योग केवळ नफा मिळवणे याच उद्देशाने स्थापन झालेला नसून समाजातील नागरिकांची काळजी घेणे या संदर्भात हा उद्योग वचनबद्ध असल्याचे नागरिकांच्या लक्षात येते. या पार्श्वभूमीवर नागरिकांच्या मनामध्ये उद्योगाविषयी आदराचे स्थान निर्माण होते, अर्थातच या उद्योगाची प्रतिमा सर्वसामान्य माणसांच्या मनात उंचावते. या वाढलेल्या प्रतिष्ठेचा आणि प्रतिमेचा उपयोग सदर उद्योगाच्या उत्पादन आणि विक्री वृद्धीमध्ये झालेला दिसून येतो. उत्पादित वस्तूची विक्री झाल्यानंतर या उद्योगाचा आर्थिक फायदा मोठ्या प्रमाणावर होण्यास मदत होते.

4. दारिद्र्यात घट -व्यवसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारी चे पालन चांगल्या प्रकारे केल्यास विविध प्रकारे उद्योगांना फायदा होतो, उद्योगांच्या उत्पादनात वाढ होते विक्रीमध्ये वाढ होते, त्याचबरोबर नफ्यामध्ये उत्तरोत्तर वाढ होत जाते, उद्योगाच्या नफ्यात वाढ झाल्यानंतर या नफ्यातील वाढीचा काही हिस्सा कामगारांमध्ये वितरित केला जातो. कामगारांच्या पगारात वाढ होण्यास त्यामुळे मदत होते. कामगारांना दिल्या जाणाऱ्या बोनस मध्ये देखील वाढ होते. या व्यतिरिक्त कामगारांना दिल्या जाणाऱ्या अनेक सुविधा देखील मोठ्या प्रमाणात वाढण्याची शक्यता असते. यामुळे कामगारांच्या दारिद्र्यात घट होते किंवा त्यांच्या आर्थिक फायद्यामध्ये वाढ होते. याशिवाय विविध सामाजिक समस्या सोडवण्यात योगदान दिल्यास सामाजिक आणि आर्थिक विकासास मदत होते. या पार्श्वभूमीवर कॉर्पोरेट सामाजिक जबाबदारी ही दारिद्र्य कमी करण्यात महत्त्वाची भूमिका पार पाडते.

5. विकासास मदत -व्यवसायिक अथवा कॉर्पोरेट सामाजिक जबाबदारीचे भान ठेवून समाजाप्रती आपली असणारी निष्ठा आणि या निष्ठेच्या आधारे समाजाचे कल्याण करण्याचा प्रयत्न केल्यास समाजाला गुणवत्तायुक्त वस्तू ह्या कमीत कमी किमतीला प्रदान केल्या जातील. अशाप्रकारे कमीत कमी किमतीला समाजाला गुणवत्तायुक्त वस्तू प्रदान केल्यानंतर या उद्योगाच्या उत्पादित वस्तूला अमणाऱ्या मागणीमध्ये वाढ होते. अशा प्रकारे वस्तूच्या मागणीत वाढ झाल्यानंतर उद्योगाच्या उत्पादनात देखील वाढ होण्यास मदत होते. उत्पादनात वाढ झाल्यानंतर अधिकाधिक मागणी वाढल्यानंतर, नागरिकांनी या वस्तूचे अधिकाधिक सेवन केल्यानंतर अथवा या वस्तूचा अधिकाधिक उपभोग घेतल्यानंतर नागरिकांच्या समाधानात वाढ होते, तसेच उद्योगाकडून उत्पादित झालेल्या वस्तूला मागणी

वाढल्यामुळे या उद्योगाला मिळणाऱ्या प्राप्ती मध्ये वाढ होते आणि प्राप्ती मध्ये वाढ झाल्यानंतर या उद्योगाच्या नफ्यामध्ये वाढ होते. थोडक्यात उद्योगाला मोठ्या प्रमाणावर नफा मिळतो तसेच नागरिकांना गुणवत्तायुक्त वस्तू मिळाल्यामुळे त्यांच्या समाधानात वाढ होते, त्यामुळे नागरिक आणि उद्योजक तसेच उद्योगाचे कर्मचारी यांच्या आर्थिक विकासास मदत होते आणि एकूणच या सर्व गोष्टीमुळे देशाच्या आर्थिक विकासाला हातभार लागतो.

6. वस्तूंच्या किमती कमी -कार्पोरेट अथवा व्यावसायिक सामाजिक जबाबदारीचे भान ठेवत असताना उद्योजकांनी नागरिकांना गुणवत्तायुक्त वस्तू कमी किमतीवर उपलब्ध करून द्याव्या लागतात वस्तूंच्या किमती कमी करायच्या म्हटल्या नंतर गुणवत्तायुक्त वस्तू नागरिकांना प्रदान करायच्या असतात, इतर स्पर्धकांच्या मानाने आपण या वस्तू कमी किमतीला देणे महत्त्वाचे असते त्यामुळे वस्तूंच्या किमती कमी होण्यास मदत होते आणि नागरिकांना उच्च दर्जाच्या वस्तू या कमी किमतीवर मिळणे शक्य होते. या पार्श्वभूमीवर ग्राहकांचा मोठ्या प्रमाणात फायदा होतो.

समारोप -आजच्या अणु युगात विविध देशांसमोरील नानाविध समस्या मोठ्या प्रमाणावर वाढत आहेत. यामध्ये प्रामुख्याने दारिद्र्य, गरिबी, कुपोषण, वाहतुकीच्या समस्या, पिण्यासाठी स्वच्छ पाण्याची टंचाई अथवा पाणी प्रश्न, पुरेसे अन्नधान्य उपलब्ध होण्याचा प्रश्न असे नानाविध प्रश्न प्रत्येक देशा समोर आहेत. कार्पोरेट अथवा व्यवसायिक सामाजिक जबाबदारी च्या मार्फत अशा प्रकारचे अथवा यासारखे इतर अनेक प्रश्नही सोडवले जाऊ शकतात अर्थात सामाजिक जबाबदारीचे भान ठेवून उद्योगांकडून केले जाणारे यासाठीचे प्रयत्न हे सर्वच्या सर्व समस्या पूर्णतः सोडवू शकत तर नाही परंतु या समस्या सोडवण्यासाठी त्यांचा हातभार मात्र निश्चितच लागू शकतो भारतामध्ये विविध उद्योग अथवा अशा प्रकारे सामाजिक भान ठेवून समाजाच्या प्रति आपण काहीतरी देणे लागतो यासाठी सामाजिक कार्य करण्याचा प्रयत्न करतात.



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Dr. Harish Sakhare has served as the District President of the Buldana District Advisory Board (Women and Child Development, Government of Maharashtra). He was a member of Nalsa Committee. He also worked as a resource person for the RGPA YASHDA, Pune. Agwell Foundation, which is linked with the Ministry of Social Justice and Empowerment, Government of India has chosen him as a Zila Aadhar Member for the one year.

Dr. Harish Sakhare evaluated numerous projects, including the Buldana District Complete Literacy Concurrent Assessment, Buldana City Encroachment Survey conducted by the Municipal Council. NABARD through NGO Model Village project PRA, in selected villages in Buldana district. The Annual Status of Education Report-ASER Buldana District Survey, etc. Numerous international, National and State level conferences, Workshops, Seminars and other events have formed a part of his profile. He has been recognised for his contributions to the publication of many themes of linked research papers, articles and subjects in various types of publications or edited books.



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सुभाष रामचंद्र भोसले



डॉ. सुभाष रामचंद्र भोरले

भारतातील भटक्या विमुक्तांवर जागतिकीकरणापूर्वी व नंतरही काही अभ्यास होत आहेत ही एक जमेची बाजू आहे. परंतु जवळजवळ १००० पेक्षा ज्यास्त भटक्या जाती-जमाती असलेल्या या गटावर आणखीन महत्त्वाचे अभ्यास होणे आवश्यक आहे. कधीकाळी जंगलात राहणाऱ्या या भटक्या जाती-जमाती ब्रिटिश काळात खेड्याकडे आणि शहराकडे सरकल्या ते गुन्हेगारीचा शिक्षा घेऊन! कसबी कारागीर नसलेले व आधुनिकतेपासून दूर असलेले 'भटके आणि विमुक्त जाती-जमाती' हे स्वातंत्र्यानंतर ५ वर्षे आणि १५ दिवसांनी वसाहतवाद्यांच्या 'जेल'मधून आणि 'गुन्हेगारी' शिक्क्यातून मुक्त करण्यात आले. पण तेंव्हाही आणि स्वातंत्र्याच्या ७५ वर्षात या भटक्या-विमुक्तांवर खास असा अभ्यास झाला नाही. त्यामुळे यांची सामाजिक-आर्थिक स्थिती समजण्यास आणि सुधारण्यास दुसरे साधन उपलब्ध नाही. स्वातंत्र्यपूर्व व नंतर स्टॉर्ट कमिशन, ऑबॉर्जीनल कमिशन, मुन्शी कमिटी, अय्यंगर समिती, कालेलकर आयोग, थाडे समिती, बी. एस. लोकुर समिती, मंडल आयोग, व्यंकटचल्लय्या आयोग, अग्रवाल आयोग, बापट आयोग, रेणके आयोग, इदाते आयोग इत्यादी आयोग व समित्या नेमण्यात आल्या. या अभ्यास-आयोगाने सरकारला केलेय शिफारशी भटके आणि विमुक्तांचा सामाजिक आणि आर्थिक पोत समजून घेण्यासाठी मुळातून अभ्यासणे आवश्यक आहे. या सर्व अभ्यासातून भटके आणि विमुक्त हे भारतातील सर्वात मागास असल्याचे दिसते. अन्न, वस्त्र, निवारा, शिक्षण, वीज, रस्ते आणि सन्मान न मिळणारा समुदाय म्हणूनही यांची ओळख आहे. प्रस्तुत पुस्तकात भटक्या-विमुक्तांवरील अशा आयोगांच्या शिफारसींचा सामाजिक-आर्थिक अभ्यास केला आहे.

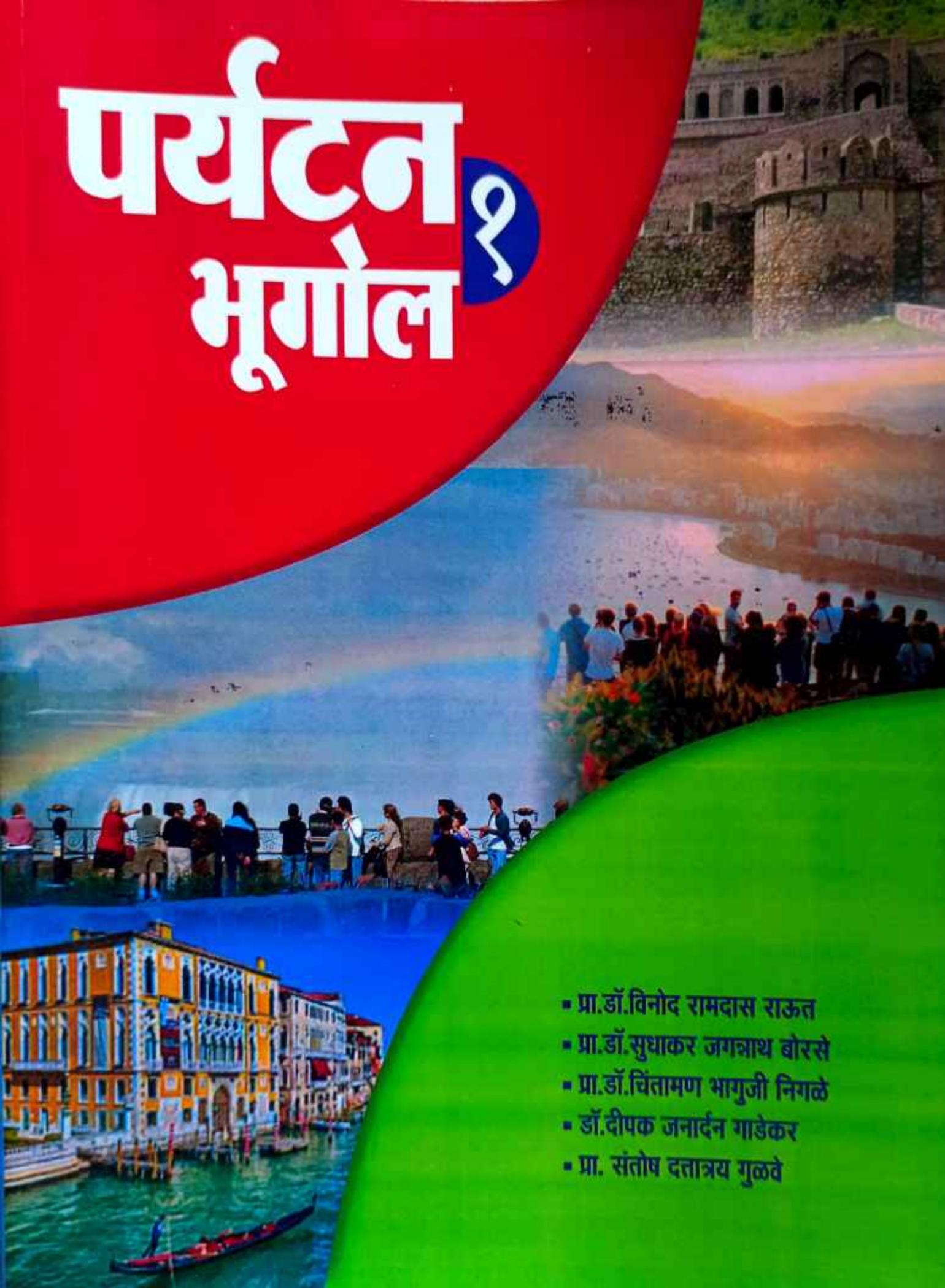


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# पर्यटन भूगोल



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- प्रा.डॉ.चिंतामण भागुजी निगळे
- डॉ.दीपक जनार्दन गाडेकर
- प्रा. संतोष दत्तात्रय गुळवे

पर्यटन भूगोल १ :-

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या पुस्तकातील कोणताही भाग प्रकाशकाच्या लेखी परवानगी शिवाय कुठल्याही नमुन्यात पुनर्मुद्रित अथवा कुठल्याही भाषेत भाषांतरीत करता येणार नाही. तसे केलेले आढळल्यास कोणतीही पुर्वसूचना न देता संबंधीत व्यक्ती अथवा संस्थेवर कायदेशीर कार्यवाही केली जाईल.

या पुस्तकाचे संपादन, लेखन व मुद्रण करतांना योग्य ती काळजी घेवून पुस्तकातील माहिती शक्य तितकी अद्यावत व अचूक देण्याचा प्रयत्न केलेला आहे. तरीही नजरचुकीने काही त्रुटी असल्याचे निदर्शनास आणून दिल्यास योग्य त्या सुचनांचे पुढील आवृत्तीत आवश्यक विचार करू. संकलीत केलेल्या/लिहिलेल्या माहिती पासून कुठलाही व्यक्ती अथवा संस्थेस कुठल्याही प्रकारची हानी झाल्यास त्याची कुठल्याही प्रकारची भरपाई करून मिळणार नाही. तसेच त्यासाठी लेखक, संपादक, मुद्रक अथवा विक्रेता कोणत्याही कारणास्तव जबाबदार राहणार नाही. याची कृपया वाचकांनी नोंद घ्यावी. आपल्या सुचना कृपया ई-मेलवर कळवाव्यात.

\* सर्व कायदेशर तंटे जळगाव न्यायालयांतर्गत असतील.

## लेखक परिचय



**प्रा.डॉ.विनोद रामदास राऊत** (एम.ए., बी.एड., एम.फील., पीएच.डी., नेट, सेट) प्र.प्राचार्य नाशिक ग्रामीण शिक्षण प्रसारक मंडळ संचलित, ब्रम्हा व्हॅली कला, वाणिज्य, व विज्ञान महाविद्यालय तपोवन नाशिक १५ वर्ष पदवी वर्गात शिकविण्याचा अनुभव. आतापर्यंत ७ पुस्तकांचे सहलेखन, राष्ट्रीय व आंतरराष्ट्रीय जर्नल्स मधून १५ संशोधन लेख प्रकाशित. भारतीय सुदूर संवेदन संस्थान (आईआईआरएस) इसरो देहरादून विविध उपक्रमात सहभाग, विविध कार्यशाळा व चर्चासत्रांमध्ये २० पेपरचे सादरीकरण व २५ सहभाग विद्यापीठ संकेतस्थळावर ई-सामग्रीचीची निर्मिती. विविध विषयांवर वृत्तपत्रा मध्ये नियमित लेखन. ४० पेक्षा अधिक राष्ट्रीय व आंतरराष्ट्रीय वेबिणार सहभाग व साधन व्यक्ती म्हणून काम. राज्य स्तरावर एक पुरस्कार प्राप्त.



**प्रा. डॉ. सुधाकर जगन्नाथ बोरसे** (एम.ए.पीएच. डी. नेट) भूगोल विभाग, आर.एन.सी. आर्ट्स, जे.डी.बी. कॉमर्स व एन.एस.सी.सायन्स कॉलेज, नाशिक रोड, नाशिक. येथे १२ वर्षांपासून सहा. प्राध्यापक म्हणून कार्यरत. एका शैक्षणिक संस्थेच्या आजीव सभासद. राष्ट्रीय व आंतरराष्ट्रीय जर्नल्स मधून ३२ संशोधन लेख प्रकाशित. विविध कार्यशाळा व चर्चासत्रांमध्ये २० पेपरचे सादरीकरण व २४ ठिकाणी सहभाग तसेच ३० पेक्षा अधिक वेबिनारमध्ये सहभाग. सलग सहा वर्षे विद्यार्थी विकास अधिकारी म्हणून महाविद्यालयात कार्यरत. राष्ट्रीय स्तरावरील एक व राज्य स्तरावरील एक पुरस्कार प्राप्त.



**प्रा. डॉ. चिंतामण भागुजी निगळे** (एम.ए., बी.एड., पीएच.डी., सेट) भूगोल विभाग मराठा विद्या प्रसारक समाज नाशिक, या संस्थेच्या विविध महाविद्यालयात सहा. प्राध्यापक म्हणून १४ वर्षांपासून कार्यरत व सध्या याच संस्थेचे कर्मवीर गणपत दादा मोरे कला, वाणिज्य व विज्ञान महाविद्यालय निफाड, ता. निफाड, जि-नाशिक येथे सहा. प्राध्यापक व भूगोल विभाग प्रमुख म्हणून कार्यरत. राष्ट्रीय व आंतरराष्ट्रीय जर्नल्स मधून ११ संशोधन लेख प्रकाशित. विविध कार्यशाळा व चर्चासत्रांमध्ये २४ ठिकाणी सहभाग तसेच ४० पेक्षा अधिक वेबिनारमध्ये सहभाग. सलग ४ वर्षे विद्यार्थी विकास अधिकारी म्हणून महाविद्यालयात कार्यरत. राष्ट्रीय स्तरावरील एक व राज्य स्तरावरील एक पुरस्कार प्राप्त.



**डॉ. दीपक जनार्दन गाडेकर** (एम.ए. भूगोल, बी. एड. एम. फिल पीएच.डी, सेट) सहा. प्राध्यापक म्हणून पद्मश्री विखे पाटील कला विज्ञान व वाणिज्य महाविद्यालय, प्रवरानगर ता. राहता जि. अहमदनगर ८ वर्षांपासून पदवी व पदव्युत्तर विभागात अध्यापनाचे कार्य ३९ राष्ट्रीय व आंतरराष्ट्रीय स्तरावरील भूगोल परिषदांमध्ये शोधनिबंध सादर ३५ राष्ट्रीय व आंतरराष्ट्रीय स्तरावरील भूगोल चर्चासत्रांमध्ये सहभाग भारतीय सुदूर संवेदन संस्थान ( आईआईआरएस ) इसरो देहरादून विविध उपक्रमात सहभाग पदवीत्तर विभागातील विद्यार्थ्यांना विशेष मार्गदर्शन महाविद्यालयातील NAAC समितीमधील सहभाग



**प्रा. संतोष दत्तात्रय गुळवे** (एम.ए. भूगोल, एम.एड.) सहा. प्राध्यापक म्हणून पद्मश्री विखे पाटील कला विज्ञान व वाणिज्य महाविद्यालय, प्रवरानगर ता. राहता जि. अहमदनगर ६ वर्षांपासून पदवी व पदव्युत्तर विभागात अध्यापनाचे कार्य ८ राष्ट्रीय व आंतरराष्ट्रीय स्तरावरील भूगोल परिषदांमध्ये शोधनिबंध सादर २५ राष्ट्रीय व आंतरराष्ट्रीय स्तरावरील भूगोल चर्चासत्रांमध्ये सहभाग भारतीय सुदूर संवेदन संस्थान ( आईआईआरएस ) इसरो देहरादून विविध उपक्रमात सहभाग पदवीत्तर विभागातील विद्यार्थ्यांना विशेष मार्गदर्शन महाविद्यालयातील NAAC समितीमधील सहभाग



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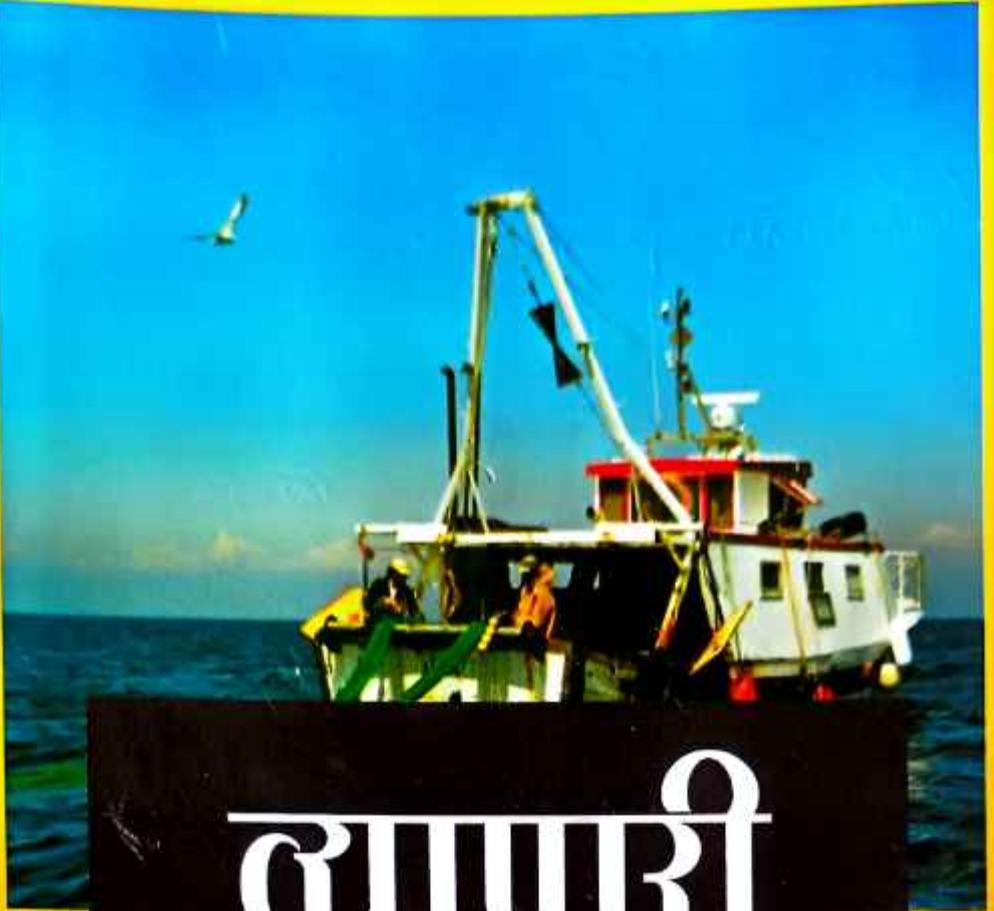
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पुरस्कार प्राप्त.



प्रा. डॉ. मनोहर मोतीराम सेंदाणे (एम.ए., पीएच.डी.)  
भूगोल विभाग, वि. वि. मंडळाचे सिताराम गोविंद पाटील कला विज्ञान व  
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या पुस्तकातील कोणत्याही भागाचे पुनर्निर्माण अथवा वापर इलेक्ट्रॉनिक अथवा यांत्रिकी साधनांनी - फोटोकॉपींग, रेकॉर्डिंग किंवा कोणत्याही प्रकारे माहिती साठवणुकीच्या तंत्रज्ञानातून प्रकाशकाच्या व लेखकाच्या लेखी परवानगीशिवाय करता येणार नाही. सर्व हक्क राखून ठेवले आहेत.

वाणिज्य भूगोल ही आर्थिक भूगोलाची अतिशय महत्वाची ज्ञानशाखा असून आर्थिक भूगोलात जगातील सर्व सेवामुविधा तसेच परिस्थितीचा अभ्यास केला जातो तर वाणिज्य किंवा वाणिज्य भूगोलामध्ये अनेक घटकांचा त्यांच्या उपलब्धतेनुसार, मानवी गरजेनुसार, विक्री, यानुसार होणारी देवाण-घेवाण यांचा वेगवेगळ्या कालावधीनुसार अभ्यास केला जातो. १८ व्या शतकात औद्योगिक क्रांती झाल्यानंतर वाणिज्य भूगोलाच्या अभ्यासास खऱ्या अर्थाने सुरुवात झाली. आर्थिक आणि वाणिज्य भूगोल मुळात उत्पादनाशी निगडित आहे. आज वाणिज्य भूगोलाला आंतरराष्ट्रीय महत्त्व प्राप्त झाले आहे. वाणिज्य भूगोल हा वाणिज्य, वस्तू, सेवा आणि वस्तूंची खरेदी आणि विक्रीशी संबंधित आहे.

'वाणिज्य भूगोल' या विषयाचे आकलन सुलभ व्हावे म्हणून प्रत्येक विभागाचे सुबोध आणि सूत्रबद्ध विवेचन सदर पुस्तकात अतिशय सोप्या भाषेत मांडण्याचा आमचा प्रामाणिक प्रयत्न असल्यामुळे विध्याथर्यांना जास्तीत जास्त उपुक्त होईल. सदर पुस्तकात वाणिज्य भूगोलाचा परिचय, आर्थिक क्रिया, नैसर्गिक व मानवी साधन संपत्ती, पर्यटन, कृषी, विविध व्यवसायाचे पायाभूत घटक तसेच सेवा उद्योग व जागतिकीकरण या गोष्टी सदर पुस्तकात समाविष्ट करण्याचा प्रामाणिक प्रयत्न केलेला आहे. वाणिज्य भूगोल हे पुस्तक स्पर्धात्मक परीक्षा तसेच नेट/सेट परीक्षांना जास्तीत जास्त उपयुक्त होईल, असाही प्रयत्न केलेला आहे.



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