



### 3.3- Research Publication and Awards

#### 3.3.1 Number of research papers published per teacher in the Printed Journals as notified on UGC CARE list during the last five years

Sl.no.	Title of paper	Name of the author/s	Calendar Year of publication	Page number for reference
1	Abstract of PhD Synopsis: Financial Inclusion and Quality of Life: A study in India with special reference to West Bengal	Avisek Sen	2022	1-2
2	Tinti Uponyaser Alope Samaj O Narishiksha	Indrani Hazra	2022	3-8
3	Saronjiter Uponyase prem, samprotik samoyer kathakota	Kalyan Mukherjee	2022	9-11
4	Speech and Silence as Means of Violence against Women: A Critical Study of Vijay Tendulkar's Silence! The Court is in Session and Manjula Padmanabhan's Lights Out	Sutista Ghosh	2021	12-18
5	Exploring the 'Uncanny' in Angela Carter's "The Bloody Chamber"	Sutista Ghosh	2021	19-22
6	Barbara Kingsolver's Prodigal Summer: An Ecofeminist Approach	Sutista Ghosh	2021	23-39
7	Bangla Kathasahitye Prakritik O Manuasyasrishto Duryoger Pratifalan	Indrani Hazra	2021	40-43
8	Supokar Rabindranath	Kalyan Mukherjee	2020	44-46
9	Indigeneity in a Nationalist Context: Exploring Alternative Modernity in Upendrakishore Raychaudhuri's Popular Science Writings	Sutista Ghosh	2020	47-49
10	Gandhir Bhavnay Jisu Christa O Christian Dharma	Siba Prasad Chaudhury	2020	50-54
11	Study of an eco-epidemiological model with predator switching	S Biswas, Md Yasin Khan, S Samanta	2019	55-56
12	Some Philosophical and Metaphysical Exposition of Physics in Ancient India	Siba Prasad Chaudhury	2019	57-59
13	Narir samajik protibondhokota : 'Prantororngo' o 'Shikhar theke shikhare'	Indrani Hazra	2019	60-62
14	Bharat Chharo Andolane Bardhaman Zella Ebang Muslim Samaj	Samim Rahaman Molla	2019	63-65
15	The Characteristics and Significance of Solar Modulation on the Terrestrial Atmosphere	Aloke Kumar Das	2018	66
16	Conceptualizing the Linkages between Financial Development, Human Development and Income Inequality: Cross-Country Evidences.	Avisek Sen & Dr. Arindam Laha	2018	67-69
17	Bidrohi Paramparay Narir Bibartan : 'Khona Mihirer Dhipi'	Indrani Hazra	2018	70-72
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Mejia-722143 Dist-Bankura, W.B.

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# Business Insight

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**Impact of Service Quality on Customer Satisfaction in Mobile Banking- A Case Study  
in the District of Burdwan**

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**State of Financial Literacy and Its Determinants: Evidence from Student Level Survey**

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**Abstract of Ph.D Synopsis**

**Impact of Leveraged Buyout on Select Indian Companies**

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**Abstract of Ph.D Synopsis**

**Financial Inclusion and Quality of Life: A Study in India with Special Reference to  
West Bengal**

Avisek Sen



**Journal of the  
Department of Commerce  
The UNIVERSITY OF BURDWAN  
BURDWAN-713104, West Bengal, India**

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## Abstract of Ph.D Synopsis

### Financial Inclusion and Quality of Life: A Study in India with Special Reference to West Bengal<sup>6</sup>

**Avishek Sen**

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Kabi Jagadram Roy Government General Degree College, Mejia, Bankur

#### 1. Research overview

Access to financial services empowers the vulnerable and backward groups by giving them a scope to break the chain of poverty (NABARD, 2008). Like financial inclusion, ensuring well-being of the population is also getting a lot of importance in policy circles. In fact, the traditional approach followed by academicians to measure human well-being focuses on the resources that individuals have at their command, which is usually assessed in terms of either money income or assets or the goods and services that they consume (Stiltz et al, 2008). But now-a-days more and more emphasis is given to the concept of Quality of Life (henceforth, QOL) in order to minimise the gap between the promotion income factor and the protection of environmental dilapidation.

The relationship between financial inclusion and QOL is a special interest in this study. Both the development indicators are mutually reinforcing to each other's. These possible directions of linkages between financial inclusion and QOL are due to the implications of supply-leading and demand-following hypothesis in practice (Patrick, 1966). As financial inclusion provides supply of fund or credit in the market to promote QOL (Supply lending approach), QOL can also increase the demand for fund by which the process of financial inclusion accelerate (Demand following approach). These possible directions of causality between financial inclusion and well-being are due to the implications of supply-leading and demand-following hypothesis in practice. There are mainly three dimension of QOL: health, education and income. Improvement in health increases the life longevity of the population by which the production are increased. Increases in production will lead to increase the business prospective and increase in demand for fund. Increase in education level increases the knowledge of the population by which the quality of the labour force will increases. Increase in the productivity of workers results in enhancing demand for financial services.

On the other hand, financial inclusion also contributes to increase the QOL of a country. There are two broad dimensions of financial inclusion namely depth and access. Depth dimension of the financial inclusion increases the size of the financial institutions and markets. In this process, savings are channelized into investment and thereby generate employment opportunities. That will increase the income of the population and the QOL as well. The access of financial services through expansion in the network of branches and the bank accounts of the population would increase the spending on social sector expenditure, especially education and healthcare expenditure. But the financial inclusion (specifically, banking inclusion) does not mean betterment of standard of living as it focuses on the supply

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<sup>6</sup> Synopsis of the Ph.D thesis which has been awarded Ph.D degree by The University of Burdwan, in Arts (Commerce) in 2021.

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# অন্তর্মুখ

সাহিত্য, সমাজ ও সংস্কৃতি বিষয়ক দ্বিভাষিক গবেষণা পত্রিকা

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সমাজ ও শিক্ষা : ভারতীয় প্রেক্ষিত

Society and Education : Indian perspective

# অন্তর্মুখ

সাহিত্য, সমাজ ও সংস্কৃতি বিষয়ক দ্বিভাষিক গবেষণা পত্রিকা

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সমাজ ও শিক্ষা : ভারতীয় প্রেক্ষিত (২য় পর্ব)

Society and Education : Indian Perspective (2nd Part)

*Editor*

**Sampa Samanta Bag**

'সাম্পান'

বাদশাহী রোড, ভাঙ্গাকুঠি, বর্ধমান

সূচিপত্র

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## তিনটি উপন্যাসের আলোকে সমাজ ও নারীশিক্ষা ইন্দ্রাণী হাজরা

**Abstract :** In the essay the complex relationship between the patriarchal society and the education of women have been taken up for critical analysis. Here, we have taken three bengali novels to discuss the actual scenarios of our society where the most difficult thing for a woman is to be independent, even in the 21st century. The novels that have been chosen to elucidate the above issue are— 'Satkahan' by Samaresh Majumdar, Amrita by Bani Basu and Jhaptal by Mandakranta Sen. In these novels the journey of three women has been narrated by three novelists. Though they had to fight with their own destiny, the common thing in Dipa, Amrita and Tithi is that they all are fighting for their existence with the family members and society. And major weapon with which they fight their battle and survive in their struggle for existence is certainly education. How was the journey, what was the reaction of the patriarchal society and how they had achieved their goal—all these have been the areas of critical discussion in this essay.

**Key words :** Patriarchal Society, Women, Education, Struggle, Satkahan, Amrita, Jhaptal

যে-কোনো সভ্যতার সার্বিক অগ্রগতির ধারাকে বহুমান রাখতে নারী-পুরুষের সম্মিলিত প্রযত্ন অপরিহার্য। আর সেই সার্বিক অগ্রগতির মূল বাহন হল শিক্ষা। শিক্ষা হল সেই প্রক্রিয়া যা মানুষের জীবন নির্মাণে সহায়তা করে। তার সামাজিক জ্ঞান বৃদ্ধি করে তাকে নিজের অধিকার ও কর্তব্য সম্পর্কে করে তোলে সচেতন। কেবল পুঁথিপত্র জ্ঞানদান নয়, শিক্ষা মানুষকে জীবনে চলার পথে সবদিক দিয়ে সক্ষম ও পরিপূর্ণ করে তোলে। শিক্ষা মানুষের স্বাধীন চিন্তা-চেতনার উন্মেষ ঘটিয়ে তাকে করে তোলে আত্মশক্তিতে বলীয়ান। আর আত্মশক্তিতে উদ্বুদ্ধ মানুষ প্রত্যক্ষ ও পরোক্ষভাবে সুখ সুন্দর সমাজ গঠনে সহায়তা করে। জাতীয় উন্নয়নে শিক্ষিত নারী ও পুরুষ উভয়েই সমানভাবে গুরুত্বপূর্ণ। কবিও বলেন, “বিশ্বে যা কিছু মহান সৃষ্টি চির কল্যাণকর/ অর্বেক

গ্রন্থপঞ্জি :

অরুণ ঘোষ (সম্পা.), বাংলা বিভাগীয় পত্রিকা, বর্ধমান বিশ্ববিদ্যালয়, পঞ্চদশ সংকলন, জুলাই ২০০৮।

অমিত্রসুন্দন ভট্টাচার্য, কুড়ি একশ শতকের নারী উপন্যাসিক, আশাদীপ, ১০/২ বিমানাথ মজুমদার স্ট্রিট, কলকাতা ৭০০০০৯, প্রথম প্রকাশ : জানুয়ারি ২০১৪।

পুলক চন্দ (সম্পা.), নারী বিশ্ব, গাণ্ডুলি, ঘোলাবাজার, কলকাতা ৭০০১১১, প্রথম প্রকাশ : জুলাই ২০০৮।

বাসবী চক্রবর্তী (সম্পা.), নারীপৃথিবী : বহুস্বর, উর্বা প্রকাশন, কলকাতা ৭০০০১৪, প্রথম প্রকাশ : নভেম্বর ২০১১।

মল্লিকা সেনগুপ্ত, স্ত্রীলিঙ্গ নির্মাণ, আনন্দ পাবলিশার্স, ৪৫ বেনিয়াটোলা লেন, কলকাতা ৭০০০০৯, প্রথম সংস্করণ : সেপ্টেম্বর ১৯৯৪, ষষ্ঠ মুদ্রণ : সেপ্টেম্বর ২০১৪।

রাজশ্রী বসু ও বাসবী চক্রবর্তী (সম্পা.), প্রসঙ্গ নারীবিশ্ব, উর্বা প্রকাশন, কলকাতা ৭০০০১৪, চতুর্থ মুদ্রণ : অগস্ট ২০১৬।

রাজশ্রী বসু ও বাসবী চক্রবর্তী (সম্পা.) প্রসঙ্গ মানবীবিদ্যা, উর্বা প্রকাশন, কলকাতা ৭০০০১৪, প্রথম প্রকাশ : জুন ২০০৮, চতুর্থ মুদ্রণ : আগস্ট ২০১৬।

সুতপা ভট্টাচার্য, মেয়েদের লেখালেখি, পুস্তক বিপণি, ২৭ বেনিয়াটোলা লেন, কলকাতা ৯, প্রথম প্রকাশ : জানুয়ারি ২০০৪।

সুদক্ষিণা ঘোষ, মেয়েদের উপন্যাসে মেয়েদের কথা ; কাহাকে থেকে সুবর্ণলতা, স্বেজ পাবলিশিং, ১৩ বঙ্কিম চ্যাটার্জি স্ট্রিট, কলকাতা ৭০০০৭৩, প্রথম প্রকাশ : জানুয়ারি ২০০৮।

লেখক পরিচিতি : ড. ইন্দ্রাণী হাজারা, সহকারী অধ্যাপক, কবি জগদ্রাম রায় গভঃ জেনারেল ডিগ্রি কলেজ, মেজিয়া, বাঁকুড়া।

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# আন্তর্মুখ

সাহিত্য, সমাজ ও সংস্কৃতি বিষয়ক দ্বিভাষিক গবেষণা পত্রিকা

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Contemporary Art & Literature

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## স্বরাজিতের উপন্যাসে প্রেম—সাম্প্রতিক সময়ের কথাকতা

কল্যাণ মুখার্জী

**Abstract:** He is Swaranjit Chakrabarty, one of the greatest novelists of the contemporary era, who had begun his journey as a poet at the initial phase of his career. The love between amorous young lovers is the key theme in his novels. He started his literary journey with "UnishKuri" magazine and his first novel is 'PatajhorarMarshume'. He has written more than twenty novels till date and most importantly his novels are getting published consistently in renowned magazines like *Desh* and *Anandabajar*. Beautiful female protagonists, poverty, goons, madman, business, and football can be found as recurrent motifs in his novels. The issue of reconcile between the lovers remains obscure towards the end in almost all his novels. Rather he leaves it to the readers to perceive this through the meaningful depiction of nature, reconcile is not the central aspect of his novels, the journey of lovers toward union and their restless minds are the target areas that the novelist prefers to deal with. He has weaved cobwebs inside the unconscious layers of the young mind in novels like *Palta Hawa*, *Crisscross*, *Alor Gondho*, *Safetypin*, *Phanush*, and others. The title of his novels signifies deep inner meanings that connect the plot and characters with an integral whole. The author is in quest of a solution in his novels to the dilemma regarding the preference of the current generation in the context of prioritizing either love or relationship. The weird names of characters like Dudu, Jiyana, Kigan, Katum etc create a distinctive taste in his novels. The writer skillfully presents the mistakes of the characters who have stepped into the path of darkness being beaten by love, poverty, and aging. He is renowned for creating a distinct appeal in the world of the readers. Swaranjit and the romantic novels of love are now synonymous.

**Keywords :** poet to a novelist, urban life love, love among youth, Strange names, majority of love, deep philosophy, journey of love, reconcile.

অঙ্গুষ্ঠ : পর্ব ১২, সংখ্যা ২, অক্টোবর-ডিসেম্বর, ২০২২

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**Speech and Silence as Means of Violence against Women: A Critical Study of Vijay Tendulkar's *Silence! The Court is in Session* and Manjula Padmanabhan's *Lights out***

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**Abstract:**

Violence against women is a prevalent social reality and so long as women would be deemed as 'the second sex'- as physically, socially and psychologically inferior-, violence against women would go on unabated in its varied ramifications- specifically in two broad forms namely physical and psychological. Whereas the males from the lower sections of the society, more often, resort to the former, the most crucial ideological weapon that the members of the so-called intellectual patriarchy make use of, is certainly the later i.e., the psychological violence. Speech or word is one form of adding to the psychological trauma of women and no less formidable and more lenient mode is its counterpart i.e., silence that often stems from social indifference and thereby aggravates the plight of women through enforced reticence. Vijay Tendulkar's *Silence! The Court is in Session* is the first case in point where the protagonist Miss Benare is traumatized and marginalized to the point of social ostracization by the aggressive stance and acerbic speech of patriarchy. Benare's voice of protest against the hypocritical, oppressive notions of patriarchy is stifled and silenced awfully by verbose patriarchal idioms. In Manjula Padmanabhan's *Lights Out*, the male characters passively observe from a distance the physical atrocities of 'rape' being perpetrated against a woman. Representatives of apathetic urban mindset, steeped in overwhelming self-interest resulting from a sense of postmodern fragmentation, isolated identity, individualism and psychological egoism, they prefer to remain silent on the issue of violence against a woman. This is voluntary, enforced silence which is tantamount to another form of psychological violence where the lack of words only intensifies the oppression and subjugation of women. This paper therefore aims to show, through a comparative study of the plays afore-mentioned, how both speech and silence serve as operative tools in the execution of violence against women.

**Keywords:** Speech, silence, violence, women subjugation, postmodern social indifference, individualism.

Violence is a primordial human instinct and since women are generally considered to be socially, physically and psychologically inferior, they are more prone to be the victim of violence. Violence against women therefore is a prevalent social reality which would go on unabated so long as the women would be deemed as the 'weaker' or the 'second' sex.

Research has shown that violent behavior is generally a response to the perception that the 'self' or one's sense of identity is somewhat threatened. In common parlance, violence is thought to be the extreme form of aggression. There are as many forms of violence as there are different tools for inflicting it. So far as varied ramifications of violence are concerned, it ranges from physical, sexual to psychological as also from individual to collective. What is important to note is that according to class division, the manifestations of violence changes as from the lower class to middle class, violence against women also acquires some degree of sophistication. The lower section of the society, more often than not, resort to physical violence including sexual to be unleashed on women whereas the middle class or the upper middle class makes use of a more sophisticated and a more perverse form of violence namely the psychological. The tools by which the psychological violence is imposed on women are sometimes just antithetical- speech or verbal assault and enforced reticence or silence- both of which exact excruciating trauma on women's psyche. Vijay Tendulkar's *Silence! The Court is in Session* is the first case in point where under the façade of maintaining the court conduct of a mock trial, a group of middle-class people pounce upon the opportunity of stifling and violently dismissing the freedom of an independent woman through speech i.e., verbose, high-sounding patriarchal idioms. How silence may add to the psychological trauma of women is implicitly exemplified by Manjula Padmanabhan's *Lights Out* where the two male characters passively watch from a distance the physical atrocities of rape being perpetrated against a woman with absolute indifference. Moreover, let alone coming to the rescue of that woman, they while away the time concocting several imaginary explanations for the possible cause of that physical violence. In other words, they prefer to remain silent against the violence committed against a woman and this enforced silence which is necessarily a concomitant of postmodern alienation, indifference and individualism, amounts to another form of psychological violence as it denies a woman necessary support and help. The paper therefore tries to show how two contrary aspects namely speech and silence serve as operative tools for furthering the same end i.e., subjecting the women to inhuman oppression and violence.

Vijay Tendulkar is one of the most important playwrights of Indian theatre who dwells upon the theme of different dimensions of violence in his plays. Tendulkar who himself asserts that violence is always already there in human nature and hence a fundamental aspect of human existence, uses violence as a strategic theatrical tool to serve as a shock therapy to the audience. Ashutosh Narendra Mhaskar in his thesis entitled "Depiction of Sex and Violence in Vijay Tendulkar's Plays in the Context of the Prevailing Social, Economical and Political Conditions of India", comments : " Presenting a vast number of matters fundamental to many aspects of postmodern life and holding up as a mirror to the question of violence which characterizes postmodern condition, Tendulkar's plays confront people with its experimental theatrics that focus on violence beneath the civilized people of the society" (15). The vicious, odious face of aggressive violence lurks under the otherwise benevolent veneer of the so-called civilized, middle class people and Tendulkar leaves his distinct signature in exposing that vital truth of life. G. P. Deshpande therefore cogently comments in his article "Remembering Tendulkar" that "There has been no greater philosopher of violence in Indian theatre or literature for that matter than Tendulkar" (20).

In *Silence! The Court is in Session*, an amateur theatre group, comprising some middle-class people, before performing their final show in the evening, holds a rehearsal of mock trial with a new, different sort of accused altogether- a female accused namely Benare. While Miss Benare is away, some of her co-actors choose her as the accused in the mock trial which they describe as a simple 'game' meant for fun and amusement. The imaginary offence imposed on Benare is thought to be of an extremely grave socio-moral nature-

that of the infanticide. The offence, though is supposed to be an imaginary one, proves odious to Benare and when she vents out her discontentment regarding this, she is at once silenced by the tactful use of the word 'game' which was of course an alibi for her hypocritical co-actors to tear her apart with their verbose, hypocritical patriarchal notions, the main offence of Benare being, according to them, her independent, self-willed life style. Apart from the 'game' of mock trial, the conventional words and speech of court and law serve as another important tool in their hands for subjugating and oppressing Benare to the point of social ostracization. The improvised mock trial starts haltingly and comically in the spirit of a 'game' before it takes a serious turn and gets transmogrified into a cruel, atrocious hunting game with Benare as their victim. Though they call it a 'game', based on an imaginary accusation, the witnesses become brazenly personal in their references to the accused. When Benare, utterly distraught and disconcerted, tries to speak out against this hypocritical, biased attitude, they silence her and psychologically traumatize her either by reiterating the conventional idioms of law or by taking recourse to the excuse of game or simply by counter-attacking her with high-flown patriarchal jargons. The first is the case in the conversation among Sukhatme, Ponshe and Benare:

Sukhatme: ... Mr. Ponshe, how would you describe your view of the moral conduct of the accused? On the whole like that of a normal married woman?

Benare: But how should he know what the moral conduct of a normal unmarried woman is like?

Ponshe (paying no attention to her): It is different.

Sukhatme: For example?

Ponshe: The accused is a bit too much.

Sukhatme: A bit too much-what does that mean?

Ponshe: It means that on the whole, she runs after men too much.

Benare (provoking him): Tut! tut! tut! Poor man!

Sukhatme: Miss Benare you are committing contempt of court! (35)

Sukhatme, the brief-less lawyer forgets that one's personal life is outside the pale of this game and straightforwardly asks whether the accused has a particularly close relationship with any man. Later Rokde says that he has seen the accused in a compromising situation with Prof. Damle in his room. Hearing this, Benare, thoroughly exasperated, when bursts out in fury- "There's no need at all to drag my private life into this", Sukhatme at once counters her saying "Miss Benare, listen to me. Don't spoil the mood of the trial. The game's great fun..." (39). Samant however puts the final nail in her coffin when in his imaginary evidence he theatrically reveals Prof. Damle's abandoning Benare in her state of pregnancy. When Benare wants to convince them that these are but complete, barefaced lies, Karnik cuts her short saying "Even if it's a lie, it's an effective one!" (46). As Benare accuses these middle-class hypocrites of having deliberately ganged up against her, they scarcely pay any heed to her allegation. On the contrary, they set on at once with all their violence to inflict torment upon Benare with their biased, judgmental speech. The self-proclaimed social worker, Mr. Kashikar with his zeal for social guardianship waking up in him suddenly, makes his observation: "... the whole fabric of society is soiled these days, Sukhatme. Nothing is undefiled anymore" (47). In order to traumatize Benare with their loquacious, grandiose speech, Sukhatme extravagantly harps on the significance and glorification of motherhood in Indian culture

and tradition to which Kashikar adds with some *shlokas* from Sanskrit. In the third act where the demarcating line between fiction and reality is obliterated totally, Benare is literally silenced by their verbal assaults as she remains silent to any of the queries directed at her. More violence is inflicted on her through speech as Ponkshe and Karnik perversely blurt out some other secrets of her personal life. As an accused when she is asked to speak in her defence, she speaks her heart out in her monologue but all her words fall on deaf ears and frozen hearts as the character- assassins and scandal-mongers pass a verdict depending on the half -truths and fictitious stories of her co-actors. Kashikar passes the verdict that the sin must be expiated and the child in her womb should be destroyed. In this way, *Silence! The Court is in Session* represents an emblematic instance of how psychological violence is imposed on a woman through the vicious application of verbose speech.

C. S. Lakshmi, in her introduction to the book *Body Blows* entitled “And Kannagi Plucked Out a Breast”, comments that the violence against women which is a predominant reality everywhere, seems to have a pathological existence in our lives. She further insightfully comments that the first step in eradicating this violence “would be to give it a tongue- a tongue that would boldly express its occurrence and nature; a tongue that would rise from a choked throat like a snake with its hood spread to strike and to defend.” In the introduction to the book of poems entitled *Family Violence- Poems on the Pathology*, Joy Harjo also talks about the need to voice and express. It is this lack of voice, of tongue that intensifies the trauma of psychological violence of woman as is implicitly evinced in Manjula Padmanabhan’s *Lights Out*. Manjula Padmanabhan is one of the major contemporary dramatists who has made significant contribution to the canon of Feminist Theatre as her plays encapsulate what Helen Keyssar describes as “Production of scripts characterized by the consciousness of women as women; dramaturgy in which art is inseparable from the condition of women; performance (written and acted) that deconstructs sexual difference and thus undermines patriarchal power...” (Keyssar, 1996, 1). *Lights Out* focuses on violence through its symbolic significance of the title which suggests activities associated with darkness as violence happens to be a necessary concomitant of forces of darkness. In this play, two forms of violence go on simultaneously- that of the physical and psychological. The first one is evinced in the physical assaults of rape perpetrated almost every day supposedly on different women in a building under construction in the locality where Bhasker and Leela live while the second one is reflected in the attitude of the two male characters- Bhasker and his friend Mohan Ram towards this horrible crime as they remain mute spectators deriving voyeuristic pleasure by passively gazing upon it. Even if Leela consistently insists that by watching it they are making themselves responsible, Mohan Ram blankly comments – “After all what’s the harm in simply watching something?” (16). What is significant is that Mohan comes to Bhasker’s apartment only to ‘see’ the gang rape. His desire for scopophilic pleasure by looking at the spectacle of gang rape becomes manifestly clear which nevertheless leaves Leela- Bhasker’s wife- dumbfounded:

Leela: (turning to Mohan) Why did you come knowing something horrible would happen?

Mohan: Oh-but I insisted.

Bhasker: He wanted to see it-

Leela: You wanted to see it!

Mohan (unrepentant): Sure! Why not!

Leela: But why! Why see such awful things unless you must!

Mohan: Well, I was curious. (15)

The very word 'curious' is enough to establish Mohan as a scopophilic gazer. Sanchaita Paul Chakraborty and Anindya Sekhar Purakayastha in their article "Resistance Through Theatrical Communication: Two Women's Texts and A Critique of Violence" comment: "Throughout the play, his scopophilia continues to exist as the erotic basis for pleasure in looking at the sexual violation of women and in this process, she is objectified" (5). The play therefore necessarily underscores the response of the male gaze to the spectacle of gang rape in an urban social set up. Laura Mulvey puts this inclination so clearly in "Visual Pleasure and Narrative Cinema": "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on the female figure which is styled accordingly" (837). As a resultant outcome, what is also seen in this offensive male gaze is a typical postmodern alienation which refuses to take the responsibility of any active participation. The preference for enforced silence becomes clear when in response to Leela's unrelenting demand to call the police to take hold of the situation, Bhasker comments with absolute indifference: "I don't want to stick my neck out, that's all" (7). Dramnescu Marin in the abstract of his article "Postmodern Society and Individual Alienation" cogently comments: "Postmodernism is a real ideological and individualistic explosion that determines dispersion, leading to differentiation which pushes the world into indifference. Therefore, we witness an exacerbation of subjective expression and an attempt of self-retrieval..." Therefore, this social apathy is necessarily a consequence of postmodern spiritual alienation between man to man, an overwhelming sense of fragmentation that denies any commitment towards society. It is this denial of commitment, of the active verbal speech that acts as a triggering force for the continuity of violence against women in an unabated pace. Moreover, this enforced silence itself becomes tantamount to a form of psychological violence against women as they are denied the support of speech. In *Lights Out* when Naina- Bhasker and Leela's friend-comes to accost this terrible incident accompanied by anguished cry and asserts that "It sounded like someone calling for help!" Mohan apathetically dismisses the idea claiming "It's some sort of religious ceremony..." (33). Therefore, the height of indifference on the part of Bhasker and Mohan towards the pitiful condition of the gang-raped woman is shown in the way they try to shun their responsibility of coming to the rescue of the woman by fabricating different imaginary explanations. In a desperate bid to evade being involved, they summon their wild conjectures where their concocted versions of explanations range from dubbing it as a specific domestic problem to calling her a 'whore' and finally to the ludicrous assumption of deeming it as a specific rite of a religious ceremony. Mohan, at one instance, states that he does not want to get involved unless it is a murder. They therefore tell Leela point blank that to get involved in this incident would be to impose some restriction on religious freedom which in a secular country they are not allowed to. So, the implication was that they would remain silent on the issue:

Leela: (quite distressed) No, no! It's too awful!

Mohan: But- don't you see? That would explain why no one goes to the help of the victims- because, of course, if it's something religious, no one can interfere, not even the police.

Bhasker (considering the point): That's true of course. If it's religious, then there's no stopping the thing. Restriction of religious freedom and all that.

Mohan: Everyone would be up in arms.

Leela: But- even when it's not a nice religion?

Bhasker: No one can say what's nice or not nice any more. Someone else's religion is someone else's business. (25)

Throughout the play Bhasker and Mohan remain astoundingly indifferent. In response to Naina's desperate demand that they need to do something for that woman is not merely raped but brutalized as well, Bhasker replies with absolute nonchalance – "These things go on all the time, all over the city-who are we to interfere?" (41). The only male character who wants to take some actions against this brutal torture over the woman is Surinder-Naina's husband, but his penchant for taking action is purely informed by his desire for flaunting male charisma and chauvinism over the gang-rapists rather than any genuine concern for that woman. What is significant is that even Leela's persistent claim for calling the police is solely motivated by her own interest for she herself says time and again that the brutal sounds wreak havoc on her sensitive nerves and hence such incidents are being outright intolerable to her:

Leela: Tell them we're being tortured by some goondas!

Bhasker: That's hardly true now Leela, is it? I mean who would believe such a complaint?

Leela: I don't care what they believe. The sounds torture me. Tell the police I can't sleep at nights... tell the police the goondas must go away and take their dirty whores somewhere else! I don't care what they do, or who they are or what they are- I just want them far away, out of hearing-out of my life... (44)

These attitudes seem to give a glimpse of postmodern individualism where the interests of the individual take precedence over the interest of the social group. The question of individualism then necessarily brings the question of morality and ethics. Postmodern ethics is certainly not based on unchanging universal principles but on atheism and relativism. According to Richard Rorty, there is no universal moral reality or objective moral basis to which our moral judgments might hope to correspond as our physical science supposedly corresponds to physical reality. So, in the absence of any absolute or universal standard, the concept of morality also becomes situational and relative. For Lyotard, in the absence of the 'grand narrative' of universal truth and reality, each community develops its own 'little narratives' to fulfill its own needs. The absence of any normative values somehow corresponds to Nietzsche's prediction of the collapse of values or transvaluation of the values. It is this postmodern sense of alienation, fragmentation, morality and ethics that in part explains the behavior and attitudes of Leela, Bhasker and Mohan in Padmanabhan's *Lights Out*.

It, therefore, becomes evident that violence has many faces and forms and the ways violence is inflicted on women are numerous. C. S. Lakshmi is right when she comments in the introduction to *Body Blows* that "The violence in a woman's life often has no outward signs, like a gash on the body or a bullet in its crevices. It can seem bloodless." It is always bloodless apparently when it concerns the outward impact of psychological violence against women and hence the most favoured form of violence in the hands of the middle class. It is an unseen wound "that's born to bleed" and that "bleeds forever faithfully", to quote the Marathi poet Mrs. Shirish Pai. The easiest and most practiced way of administering the wound is certainly the sarcastic, acerbic speech, the incisive verbal assaults while not to speak at all corresponds to another form of violence. The conscious avoidance of responsibility leading to enforced silence is tantamount to involuntary

violence which can aptly be rephrased as 'silence is violence'. Thus, speech furthers violence, so is silence.

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# LITTCRIT

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- **Sutista Ghosh** Exploring the 'Uncanny' in Angela Carter's "The Bloody Chamber"
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### **Pradeep Puthoor**

Pradeep Puthoor is a well known painter who received prestigious awards like Adolphs Esther Gattlieb Award from Gattlieb Foundation, New York in 2021, British Royal Overseas League's Overseas Award for painting in 1997, Pollock Krasner Fellowship for painting from PKF Foundation, New York in 2005 and 2009, Senior Fellowship for painting from Ministry of Culture, New Delhi during 2008-2010, Residency Programme Scholarship Berlin in 2006 apart from several National level and state level awards. His life and works have been documented for BBC London during 2016 titled 'Art, Pray and Love'. He conducted several exhibitions in and outside India. Pradeep Puthoor lives in Thiruvananthapuram.

## Exploring the 'Uncanny' in Angela Carter's "The Bloody Chamber"

### Abstract

Angela Carter's collection of short stories entitled *The Bloody Chamber and Other Stories*, popularly known as the feminist revision of the fairy tales, is amenable not merely to feminist interpretations, but also to readings in terms of some gothic tropes among which the concept of the 'uncanny' is a crucial one where the source of fear can be traced back to an encounter with the 'unfamiliar' or the 'strange'. This paper attempts to explore various elements of the uncanny and concomitant fears, in the title story of Carter's collection i.e., "The Bloody Chamber", specifically in the light of the theorization of uncanny by Freud and other theorists he mentions like Ernst Jentsch and Schelling in his essay entitled "Das Unheimliche" or "The Uncanny" (1919).

**Keywords:** double, evil eyes, fear, horror, recurrence, repetition, scopophilia, uncanny,

Angela Carter's collection of short stories entitled *The Bloody Chamber and Other Stories* is famously known as the feminist retelling of the traditional fairy tales. The gender stereotypes affixed by oppressive patriarchy to females is deconstructed by her in this work. Carter herself has denied any attempt at pigeonholing the collection as a 'reworking'. In an interview with John Haffenden, Carter has said that, "My intention was not to do 'versions', or, as the American edition of the book said, horribly 'adult' fairy tales, but to extract the latent content from the traditional stories" (*Novelists in Interview* 80). What is significant is that if the possibilities of feminist interpretation are latent within the fairy tales, so also is the gothic imagination because of which she invariably casts her feminist revision of the fairy tales in the mould of a gothic narration with its haunted castles, desolate forest settings, supernatural entities, damsels in distress, references

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Approach**



**Abstract:**

*Barbara Kingsolver's Prodigal Summer is a novel which is steeped in the rich description of nature and environment in terms of ecological details that renders itself to be interpreted through an ecocritical lens. But what is significant is that the complex dynamics of interconnectedness, intersectionality and interanimation with nature is evinced through the three chief female characters of the novel that makes the readers curious about its ecofeminist possibilities. The three main female characters of the novel are much more interconnected to nature than the males of the novel who rather exhibit a thoroughly insensate attitude to nature. Thus the females in the novel respond to nature in an altogether different way from the males who indulge in exploitative environmental practices. It is these three female characters who resist the repression of the patriarchal practices that oppress not merely the nature in the novel but their essential feminine identity as well. While like the radical ecofeminists Kingsolver exalts nature and women's association with nature, her celebration of the attributes of nature however is not uncritical like them. Thus, unlike the radical ecofeminists who are rather reluctant to understand 'the logic of exclusion' of the women in terms of the so-called superior attributes of the males and who therefore prefer to celebrate the attributes assigned to the nature and consequently to the females, Kingsolver in this novel steadfastly challenges and subverts the dichotomy of 'emotional female' and 'rational male' by making her female characters empowered with the attributes thought to be essentially male prerogatives, namely logic and reason. Her women are therefore the embodiments of the combined forces of nature and reason. It is against the backdrop of their logic, reason and deeper understanding of nature and ecology that the male characters appear all the more unfeeling, oppressive and exploitative. This paper would therefore attempt to explore the ecofeminist possibilities of the novel through close analysis of the activities of the novel's male and female characters.*

**Key Words:** Ecofeminism, environment, patriarchal ideology, resistance, logic, feminine identity.

Set against the backdrop of the lush vegetation of Virginia Mountain in Southern Appalachian region, Barbara Kingsolver's novel *Prodigal Summer* (2001) has been rightly described as presenting "a hymn to wildness that celebrates the prodigal spirit

of human nature and of nature itself” (qtd. from the authorized site of Barbara Kingsolver). A trained biologist that Barbara Kingsolver is, it is quite natural that in her novel she would dwell upon the description of the meticulous details of the world of flora and fauna- moss, fern, mushroom, chestnut, different birds and insects, herbivorous and carnivorous animals and so on. San Francisco Chronicle has cogently summed up the essence of the novel as “a blend of breathtaking artistry, encyclopedic knowledge of the natural world, attention to detail and ardent commitment to the supremacy of nature”. It is through this deliberate detailing that she portrays a world rich in biodiversity and simultaneously creates an environment consciousness in the mind of the readers. If Glotfelty in her introduction to *The Ecocriticism Reader* defines ecocriticism as “the study of the relationship between literature and physical environment” (xix) and if Richard Kerridge in *Writing the Environment* asserts, “ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis” (5), Kingsolver’s *Prodigal Summer* at once proves apt to be defined from ecocritical perspectives. But what is interesting is that in this novel the environmental consciousness is filtered and presented primarily through the three main female characters who come to share an intimate and integral bond with nature, think themselves to be an indispensable part of the nature and therefore come to respond to nature in an altogether different way from the otherwise indifferent males of the novel. The women in the novel present a better understanding of both the human and the non-human world because of which they can interact with them in much more a meaningful way. If the ecofeminists challenge the ‘androcentric dualism’, to borrow the words of Greg Garrard (26), the women in this novel challenge the biased patriarchal values and attitudes both to nature and women which are supposed to be the cause of oppression of the both. The novel spans “over the course of one humid summer as the urge to procreate overtakes a green and profligate countryside” (qtd. from the authorized site of Barbara Kingsolver) and within this span of narrative framework, the female characters are shown to share deep interconnectedness and interdependence with nature for which they prevent with steadfast resolution any assault to nature exercised by the insensate male characters of the novel. In the mould of interweaving narratives that is characteristically typical of Kingsolver, she presents the stories of three female characters- that of Denna Wolfe, Lusa Malouf and Nannie Rawley under the respective titles of “Predators”, “Moth Love” and “Old Chestnut”.

This paper would analyze categorically, one by one, with close textual reference from the narratives of all these three women, how the ecofeminist concerns are reflected in the novel.

The ecofeminists necessarily try to challenge the 'logic of domination', the underlying 'master model' that relates women with such attributes as the material, the emotional, the particular, the body and so on which are pitted against the so-called superior attributes that the males come to present such as the non-material, the rational, the abstract and the mind. The radical ecofeminists like Sharon Doubiago, Charlene Spretnak et.al merely try to reverse the androcentric priority of reason over emotion by exalting nature and all the attributes of nature that are assigned to the women as well. For Sharon Doubiago, "ecology consciousness is traditional women consciousness" (qtd. in Garrard, 27). Greg Garrard however insightfully observes how this attitude actually leads to anti-scientism. Val Plumwood too complicates this position by asserting that mere differentiation of humans from nature or reason from emotion does not constitute the 'problematic anthropo or androcentrism'. Garrard further notes in his book *Ecocriticism* that "the underlying model of mastery shared by these forms of oppression is based upon alienated differentiation and denied dependency" (28). Plumwood asserts in her work *Feminism and the Mastery of Nature*:

*Nature, as the excluded and devalued contrast of reason, includes the emotions, the body, the passions, animality, the primitive or uncivilized, the non-human world, matter, physicality and sense experience, as well as the sphere of irrationality, of faith and of madness. In other words, nature includes everything that reason excludes. It is important to note this point because some ecofeminists have endorsed the association between women and nature without critically examining how the association is produced by exclusion. (20)*

Val Plumwood therefore critiques the approach of the radical ecofeminists and the gendered reason/nature dualism. If indulgence in the concepts of 'othering' and 'otherness' is the way by which dominant patriarchal culture asserts its hegemony, Patrick Murphy in his work *Literature, Nature and the Other: Ecofeminist Critiques* shows how this hegemony degrades women's agency and the subsequent 'ecological interanimation' or what Carol Adams and Gruen in their book *Ecofeminism* call 'intersectionality'. Murphy observes:

*If the recognition of otherness and the status of the other is applied only to women and/or the unconscious, for example, and the corollary notion of otherness, being another for others, is not recognized, then the ecological processes of interanimation- the ways in which humans and other entities develop, change, and learn through mutually influencing each other day to day, age by age-will go unacknowledged, and the notions of female autonomy that have been useful to women in thinking through the characteristics of their social oppression will end up complicitous with the traditional American, patriarchal beliefs in autonomy and individualism. (23)*

Karen Warren in *Ecofeminist Philosophy* observes insightfully that “Ecofeminism is about the interconnections among all systems of unjustified human dominations” (2). The term ‘unjustified human dominations’ is of utmost significance because it necessarily includes the unjust domination of and by humans-that of the human-human and human-non-human domination. Greta Gaard in her article “Ecofeminism Revisited” says, “Ecofeminism emerged from the intersections of feminist research and the various movements for social justice and environmental health, explorations that uncovered the linked oppressions of gender, ecology, race, species and nation” (28). Barbara Kingsolver in her novel *Prodigal Summer* subverts the radical ecofeminists’ claims of uncritical celebration of attributes ascribed to nature and women by making her female characters much more rational and rational active than the other male characters. Kingsolver understands what Plumwood calls ‘logic of exclusion’ on which the binary division between the male/reason and female/nature is made. By empowering her female characters with logic, reason and rationality stemming from their professional knowledge and scholarship about the environment, Kingsolver offers a fitting rejoinder to the hegemonic patriarchal culture. Her female characters resist any attempt of oppression both to nature and the women. In this story of “the power of love and the forces of nature”, as Kate Figes defines in the daily ‘Independent’, the female characters are armed with resistance. Their intersectionality and interconnectedness with nature is integral and throughout the novel they play a significant role in maintaining what Murphy calls “ecological interanimation”.

That the novel unfolds against the Appalachian region is itself very significant. One of the major strands of ecofeminism is to study

significant. One of the major strands of ecofeminism is to study how the biosphere environment and ecology of a particular region influence both its human and non-human elements. A study of Appalachia reveals that the Appalachian region has long been a victim of environmental degradation exercised by capitalist and commercialist business models. Unlike the other mountainous regions of the United States, the South Appalachian region has been severely affected by exploitative environmental practices such as coal mining, indiscriminate extraction of natural resources and so on. It therefore presupposes that the South Appalachian region is a place rich in the beauty of natural landscape and natural resources. The novelists who set their fiction in the Appalachian region generally dwell upon two thematic preoccupations—depiction of the relationship of the characters with nature and endorsing a critical attitude towards the consumerist, patriarchal environmental practices. Both these two general preoccupations are evident in Kingsolver's novel. Her novel does not specifically wage war on environmentally degrading practices of coal mining but on different detrimental, patriarchal biological practices that take toll on the bio-diverse world of the South Appalachian region. That she sets her novel in this region, is itself a plea to save the green, resourceful space of South Appalachia from the cruel, patriarchal environmental practices. Barbara Ellen Smith's article "Beyond the Mountains: The Paradox of Women's Place in Appalachian History" provides insight into the fact that apart from nature, the women of this region too suffer from marginalization, thereby substantiating South Appalachia as a specifically gendered space. In either coal-mining or clearing the lands it is always the male labour that is prioritized at the cost of the undervaluation of the labour of the women (5). This lopsided attitude is what the materialist or socialist ecofeminists criticize scathingly arguing that the sphere of production traditionally associated with the males cannot be thought to be independent of the sphere of reproduction associated with the females or of the sphere of nature's economy on which both these spheres depend. Moreover they argue, as P. K. Nayar observes that the labour and productive capacities of both nature and women are harnessed to serve men (251). Barbara Ellen Smith meticulously observes that South Appalachia is a place where the women are robbed of their agency and are virtually relegated to insignificance. She therefore cogently comments that in this region "female agency ... [is] literally inconceivable" (2). In this context of the traditional history of the Appalachian region, Kingsolver creates three female characters and assigns them the professional roles which are supposed to be

exclusively male prerogatives.

The chapters entitled “Predators”, as has already been mentioned, relate the account of Denna Wolfe, a wildlife biologist and a reclusive forest ranger who comes to reside in Zebulon National Forest in Virginia-Kentucky border of South Appalachian region all by herself. She is especially interested in her job as a forest-ranger because it is here that she can find a scope of the practical application of her college dissertation on the protection of wildlife, especially the endangered and the extinct ones like the Coyotes. She devotes herself in the solitary ambience for the cause of the protection and security of the den of the Coyotes. She seems to luxuriate in the solitariness watching the forest from “her outpost in an isolated mountain cabin” when she is once caught off-guard by Eddie Bondo, “a young hunter who comes to invade her most private spaces and confound her self-assured solitary life” (qtd. from the authorized site of Barbara Kingsolver). Eddie Bondo first sees her following curiously an unidentified track: “He would have noticed how quickly she moved up the path and how directly she scowled at the ground ahead of her” (43). He therefore comes to recognize her daring, undaunted spirit living all alone as a forest ranger in the solitary wood that at once subverts the traditional expected role of a woman. In the course of the chapters readers get ample instances of her intimate interconnectedness with nature. She revels in the proximity of nature with all its flora and fauna in this lone forest: “She loved the air after a hard rain and the way a forest of dripping leaves fills itself with a sibilant percussion that empties your head of words” (3). Eddie Bondo, the man with a gun, at once presents himself as an ideological antagonist of Denna as he is a hunter who has come with the decisive purpose of hunting the animals that Denna is desperate to protect- the Coyotes. Denna deems the flora and the fauna of the wood to be her kith and kin and hence needs not suffer from any insecurity to protect herself from the predators carrying the weapons as Eddie Bondo does. Hunting is a concept alien to her and so is carrying weapons. This becomes evident from her conversation with Eddie Bondo:

*“I’m tracking”, she said quietly. “Two people make more than double the noise of one. If you’re a hunter I expect you’d know that already.”*

*“I don’t see your gun.”*

*“I don’t believe I’m carrying one. I believe we’re on National Forest land, inside of a game protection area where there’s no*

*hunting.” (7)*

She has even shunned the practice of using soap only because the predators associate the smell of the soap with that of the hunters which thereby hinders their easy movement in the forest. Though an intimate relationship develops between her and Eddie Bondo, she remains always aware of the aversion to the Coyotes of the western ranchers in general and that of Eddie Bondo in particular: “... it was may be the fiercest human-animal vendetta there was” (31). She knows that on these isolated mountains the Coyotes have the “strange combination of one protector and one enemy” (48). Denna’s ‘interanimation’ with nature, by contrast, accentuates the sense of Eddie’s alienation from nature. At times Denna even becomes seriously suspicious of Eddie’s purpose of staying with her for she feels that his purpose is only to cull information from her regarding the habitat of the Coyotes so that his hunting of them becomes easier. Out of her sincere concern for the Coyotes and serious misgivings regarding Eddie’s intention, she does not even hesitate to threaten Eddie:

*“I want to tell you something”, she said holding his stare.*

*“You’re a good tracker, but I’m a better one. If you find any Coyote pups around here and kill them, I’ll put a bullet in your leg. Accidentally.”*

*“That’s true.” (184)*

When Denna hears a sudden gunshot while sleeping, she wakes up at once, smells the intentional hand behind it, becomes desperate and even feels her murderous instincts rushing up towards Eddie. Her love for nature, all the plants and animals, is so genuine that when a moth becomes entrapped in the window curtain, she tenderly, carefully holds the moth and frees it or when a snake comes to take refuge in her cabin, she far from having any repulsive apprehension like Eddie, ensures a comfortable shelter for it. Denna becomes one with all the elements of nature as if they are her integral parts of existence and hence she comes to know about all the nooks and crannies of the forest of Zebulon County—she knows when in the still humid air the caterpillars would be coming to eat thousand leaves on their way to becoming Io and Luna moths. Because she is a professional biologist, she is enriched with scholastic knowledge about the details of the names of flora and fauna. She therefore recognizes the value of the preservation of extinct creations which Eddie cannot. She epitomizes reason and logic and thus subverts the patriarchal binary of rational male and

emotional female. It is through her enriched logic and reason- an essential offshoot of her true knowledge about nature- that she attempts to make Eddie Bondo understand why killing a predator like Coyote leads to the disruption of the entire ecosystem:

*“And what rule of the world says it’s a sin to kill a predator?”  
 “Simple math, Eddie Bondo, you know this stuff. One mosquito can make a bat happy for, what, fifteen seconds before it starts looking for another one. But one bat might eat two hundred mosquitoes in a night. Figure it out, where’s the gold standard here? Who has a bigger influence on other lives?” (181)*

Denna attempts to prevent the oppression not merely towards the ecosystem exercised by exploitative patriarchal practices but towards her as well exercised by her husband. When the story opens, Denna is a divorced woman. As Eddie Bondo wants to know her name, she simply says it is Denna who is not “sure of the rest” (27). She further says “I’ve got one, but it’s my husband’s- was my husband’s” (27). Her comment presents a clear instance of patriarchal domination that she initially succumbed to. She reflects thoughtfully that her husband has “put his territorial mark” (28) on everything she owned and “then walked away” (28). Denna however refused to submit to the prolonged domination and desolation and hence took necessary actions when her inability to conform to the patriarchal expectations of her husband, accentuated his domination. With the desire of forging her own identity and living her life in her own terms lurking within her, she signed the divorce paper and resisted the imposition of oppressive patriarchal ideologies and beliefs on her. She can now, therefore, exult in being “just like the phoebes and wood thrushes” (260) as she always wanted to be.

The narrative of Lusa Landoswki, detailed under the chapters entitled “Moth Love”, gives the readers the glimpse of another empowered woman who resists the degradation of nature as she too, like Denna, shares an integral and intimate interconnectedness with nature. Lusa is a postdoctoral scholar of entomology turned a farmer’s wife who has met her husband Cole Widener when he came there in her university for a workshop on integrated pest management. By her marriage, she comes to reside in a farm in the Southern Appalachian region where she gets fascinated seeing different species of insects, specially the moths. It is here where her theoretical knowledge gets wedded to practical experience. Her knowledge and understanding of the life of the insects is clearly

knowledge and understanding of the life of the insects is clearly manifested in her rhapsody while seeing the moths as she enumerates their names with all their scientific details: “Actias luna. Hyalophora cecropia, Automeris io... silken creatures that bore the names of gods into Zebulon’s deep hollows and mountain slopes” (39). As an entomologist she delights in the possibility of identifying the mates of the insects through pheromones. As an earnest lover of nature, she comes to live nature in the small farm of Zebulon county: “She learned to tell time with her skin, as morning turned to afternoon and the mountain’s breath began to bear gently on the back of her neck... She had come to think of Zebulon as another man in her life, larger and steadier than any other companion she had known” (34). Lusa wants to develop a harmonious relationship both with the human and non-human lives and thus tries to brush aside any cause that may prove detrimental either to the natural or human world. When her husband dies and she comes to take charge of the farm, she negates her brother-in-law’s decision of planting tobacco in the farm as tobacco is supposed to be responsible for causing human cancer. Not only does she exhibit an environment-conscious spirit, she tries to instill this consciousness among her other family members as well, mostly the male ones who try to convince her about using productive but environmentally degrading methods of farming. With her steady logic and conscience, she tries to make her brothers-in-law understand the adverse effects of using chemical pesticides and focuses instead on biological pest control. She takes necessary advice from Ricky to purchase the goats from Mr. Garnett Walker so that she can raise the amount of money from farming and can use the goats for biological weed control: “Well, they’d keep the thistles and briars from taking over my hayfields” (158). Lusa exhibits her intensive knowledge about the world of the insects in her conversation with Crystal, a little girl who is the daughter of one of her sisters-in-law. She explains to her the scientific fact about why the birds avoid eating the caterpillars of monarch butterflies. Lusa along with other two chief female characters of the novel is empowered with comprehensive knowledge, scholasticism and reason which all the male characters of the novel lack. In her conversation with Crystal, when Lusa explains to her why grinding mill is now absent in most of the houses, she scathingly censures the mindless, unrestrained practices of capitalism and commercialism that have wreaked havoc on the environment:

“Why?”

*“Because they can’t afford to grow grain anymore. It’s cheaper to buy bad stuff from a big farm than to grow good stuff on a little farm.”*

*“Why?”*

*...*

*“...that’s hard to answer. Because people want too much stuff, I guess, and won’t pay for quality.” (295)*

Like Denna, Lusa too, gives a glimpse of her consciousness not merely regarding nature but regarding her identity as well which at times is stifled by the patriarchal ideas and which therefore she comes to resist vehemently. Lusa refuses to adopt her husband’s last name—a refusal that flouts the rural community’s patriarchal expectation at once. Her refusal to adopt her husband’s surname however does not stem from her aversion towards her husband’s family but because of her desire to maintain her eclectic identity of her combined Polish and Arab culture which she definitely takes pride in. Lusa’s desperate struggle to maintain her previous identity is confronted with strong challenge from the society as Lusa observes that wherever she goes she is always addressed and identified as Mrs. Widener and not by her own name. She complains time and again to Cole that none of Cole’s family cares at all to remember either her first or last name. This attitude on the part of Cole’s family members is indicative of their espousal of patriarchal beliefs which denies a woman her own individual identity. In this connection it is worthwhile to refer to Judith Butler’s observation in her essay “Imitation and Gender Subordination”: “Oppression works not merely through acts of overt prohibition, but covertly through the constitution of viable subjects and through the corollary constitution of a domain of unviable subjects...who are neither prohibited within the economy of law... Oppression works through the production of a domain of unthinkability and unnamed ability” (229). Oppression against Lusa is exercised through this ‘domain of unthinkability and unnamed ability’ which denies thinking of her as a subject having individual identity. Lusa’s self-assertion is evident when after her husband’s death, she declares the farm to be her own which she wishes to run on her own instead of running it through her brothers-in law. While Lusa’s sisters-in-law endorse essentially biased patriarchal attitudes and therefore deny Crystal her choice of so-called male dresses, Lusa gives Crystal her freedom of choice as she believes in keeping with the feminist thoughts that gender is a social construct.

The chapters entitled “Old Chestnuts” recount the narrative of Nannie Rawley, a proud grower of organic apple orchard, vis-à-vis her interaction with Garnett Walker III, a man who is opposed to any idea of organic farming and for whom “success without chemicals was impossible” (89). Nannie Rawley, according to him is therefore “a deluded old harpy in pigtails” (89) who does nothing but “concoct a fool set of opinions and paint them on a three-by-three plywood” (86). The square of plywood actually refers to Nannie’s request to Garnett Walker to plant a sign-board reading “No Spray Zone” in his property line. Rightly does Richard Magee in his article “The Aridity of Grace” identifies Garner as a “Toxic Man” (19) who remains “obstinately wedded to industrial agriculture and the modern chemical industrial complex that infuses large scale farming” (19). Garnett gets outraged to see that Nannie’s ban of herbicide in his land has given rise to the “swamp of weeds” (86) that has consumed the entire land. He thus comes to meet Nannie with the purpose of informing her that “it was her duty to keep her NO SPRAY ZONE, if she insisted on having such a thing” (87). The dichotomy between Nature as represented by Nannie and that of Culture represented by Garnett becomes overt in their feuding conversation:

... *“One application of herbicide on my bank will not cause your apple trees or anybody else’s to drop off all their leaves.”*  
*“Not to drop their leaves, no”, she’d admitted.*  
*“But what if some inspector came tomorrow to spot-check for chemicals on my apples? I’d lose my certification.” (88)*

Nannie perhaps became more averse to the use of the chemicals after the birth of her deformed child which she thought was caused by the chemicals. She even christened her child as Rachel Carson Rowley “after the lady scientist who cried wolf about DDT” (108). As she is enriched with the forces of logic and environmental consciousness, she tries to infuse them onto Garnett so as to prevent his environmentally degrading policies. As an instance of her support for animal rights activism and environmental awareness, she says that she is trying her best to save ten or fifteen kinds of salamanders in Zebulon that are supposed to be endangered species. Employing the same logic of Denna’s ‘simple maths’ (181), Nannie tries to make Garnett understand how the use of insecticides actually promotes the growth of the prey or the pest insects that he determines to destroy. She explains applying what she calls “Volterra principle” (281) that the insecticides kill both

the predator and the prey insects alike but because of the high fertility of the pest insects, they multiply quickly in the absence of their natural enemies when insecticide is applied. Like Denna and Lusa, Nannie struggles to preserve both nature and her own individual entity, breaking apart the shackles of patriarchal values. Her fight for her identity and her own place in a seemingly patriarchal space is evinced in her relation to Denna's father whom she refused to marry in spite of having a baby. She did not succumb to the pressures of the patriarchal society to make their relationship official. Nannie even subverts the patriarchal community's views and expectations by managing her farm all by herself for which she remains grateful to her father who ensured that Nannie receives proper education to know the details of managing farms. It is from her educational background that she derives strength both financially and psychologically to fight the stereotypical ideologies of patriarchy. Interestingly it is Nannie's ingenuity that sometimes she appropriates the patriarchal expectations only to subvert them more forcefully. When the rural community of Zebulon gossips about her choice of life, she simply silences them by flaunting her cooking skill which is supposed to be the predestined, assigned role of the women. The readers get to know that she has bribed Oda Black with apple pies as she did Garnett Walker when she sent him a letter containing her thoughts about nature which were of course ideologically opposed to him. Garnett in his counter- letter to Nannie gave vent to essentially anthropocentric ideas declaring that humans hold a more special and privileged authority in the world. It is an idea however which the deep ecologists criticize scathingly. If the deep ecologists believe, as P.K. Nayar observes, that our worldview, thinking, responses and actions are human-centric and therefore in order to ensure a safer planet we need to become eco or bio-centric (246), Nannie reflects the same deep ecological concerns asserting that humankind holds the same special place in the world as is held by a mocking bird or a salamander. She emphasizes the creation of a harmonious living condition for both the humans and the non-humans. Nannie in her response to Garnett's letter echoes the comments made by Ynestra King in the article "The Ecology of Feminism and the Feminism of Ecology": "A healthy, balanced ecosystem, including human and non-human inhabitants, must maintain diversity... Biological simplification, i.e., the wiping out of whole species, corresponds to reducing human diversity into faceless workers or to the homogenization of taste and culture through mass consumer markets" (20).

Greg Garrard observes however that ecofeminism promotes environmental justice to a far greater degree than deep ecology. In this connection he comments in his book *Ecocriticism* that in ecofeminism, “The logic of domination is implicated in discrimination and oppression on grounds of race, sexual orientation and class as well as species and gender” (29). It is here that Barbara Kingsolver’s *Prodigal Summer* leaves its unique signature as a distinct ecofeminist novel. Richard Magee rightly comments in his article “The Aridity of Grace” that in the novel the main female characters clearly represent nature while the men represent (agri)culture (18). He further observes:

*Not only do the women represent nature, they represent different stages of nature. Denna is the primitive, maternal (by the end of the novel she discovers that she is pregnant, and primal earth goddess. Nannie Rawley is the old woman with the lifetime of natural folk wisdom stored up in her head. Lusa is the modern educated woman who uses her intelligence as well as her fierce determination and family attachments to become a more ecologically sensitive farmer than any of the men who farm around her could hope to be. (20)*

The chief women characters in the novel defy the ‘logic of domination’ exercised either to them or to nature. They find the common grounds of interconnection between women and nature in their shared history of oppression perpetrated by the hegemonic patriarchal practices. It is the three women who dominate the narrative from the beginning to the end as they are empowered with knowledge of environmental consciousness, human and non-human rights and the basic logic of ratiocination. These are the forces through which they resist any kind of assault either to the identity of Mother Nature or to their essential identity of femininity. Ynestra King comments, “... we need a decentralized global movement that is founded on common interests yet celebrates diversity and opposes all forms of domination and violence. Potentially ecofeminism is such a movement” (20). In the novel *Prodigal Summer*, the readers come across the instances of the same movement of ecofeminism where the chief female characters promote the harmonious relationship between the world of non-humans and the world of the humans for their common interest and celebrate diversity in both these worlds in much more a positive way ensuring that this diversity is purged of domination on the grounds of superiority- a domination that is evinced in the

practices of patriarchy. In a way the three main female characters of the novel flout the attributes of superiority assigned on patriarchy by incorporating and appropriating those attributes themselves.

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‘এবং মহুয়া’-বিশ্ববিদ্যালয় মঞ্জুরী আয়োগ(UGC-CARE list-I 2021)

অনুমোদিত তালিকার অন্তর্ভুক্ত।

২০২১সালে প্রকাশিত ১৬পৃ. তালিকার (৩১৯টির মধ্যে) ৩ পৃ. ৬০নং উল্লেখিত।

# এবং মহুয়া

(বাংলা ভাষা, সাহিত্য ও গবেষণাধর্মী মাসিক পত্রিকা)

২৩তম বর্ষ, ১৩৬ সংখ্যা

জুলাই, ২০২১

সম্পাদক

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ড. ইন্দ্রাণী হাজারা

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যে-কোনো প্রাকৃতিক বিপর্যয় সুশৃঙ্খল মানবজীবনকে কীভাবে এলোমেলো করে দেয়, তার সুনিয়ন্ত্রিত দৈনন্দিন গতিপথকে কতখানি কক্ষচ্যুত করে দেয় তা যুগে যুগে সাহিত্যের মধ্যে প্রতিবিম্বিত হয়েছে। এই প্রাকৃতিক বা মনুষ্য সৃষ্ট দুর্যোগ কীভাবে বাংলা কথাসাহিত্যে নানাভাবে রূপায়িত হয়েছে ও তার থেকে পরিত্রাণের কী উপায় বা সমাধানের দিক সেখানে বাস্তবোচিতভাবে বর্ণিত হয়েছে তাই হল এখানে আমাদের আলোচ্য বিষয়। তবে এ বিষয়ে অজস্র উদাহরণ থাকলেও পরিসরের সীমাবদ্ধতা হেতু তার মধ্যে স্বল্প কয়েকটিকে আমরা আলোচনার জন্য বেছে নিয়েছি। বন্যার মতো প্রাকৃতিক বিপর্যয় মানুষের জীবনে কী ভয়াবহ পরিস্থিতির সৃষ্টি করে তার আলোচনা করা হয়েছে প্রথমদিকে কয়েকটি গল্প-উপন্যাসকে কেন্দ্র করে। যেমন মানিক বন্দ্যোপাধ্যায়ের 'পদ্মানদীর মাঝি', তারাশঙ্কর বন্দ্যোপাধ্যায়ের 'হাঁসুলী বাঁকের উপকথা', অনিল ঘড়াই-এর 'অনন্ত দ্রাঘিমা', সোমেন চন্দ্রের 'বন্যা' ইত্যাদি উপন্যাসে দেখা যায় নদীপাড়ের মানুষের জীবনে বন্যা কেমন অঙ্গসীভাবে জড়িয়ে থাকে, তাদের দারিদ্রপীড়িত জীবনের রোজনাচায় জোয়ার-ভাটার মতো আসে যায় বন্যার জল, তারা প্রকল ক্ষতিগ্রস্ত হয়, তবু জীবনের প্রতি ভরসা হারায় না। তারাশঙ্কর বন্দ্যোপাধ্যায়ের 'তারিণী মাঝি' গল্পে দেখি বন্যার সম্মুখে আত্মরক্ষার তাড়নায় প্রেমের নির্ভরতার বলিদান ইত্যাদি বিচিত্র মাত্রার রূপায়ন। দ্বিতীয় অংশে জলভাগে বা স্থলভাগে ঝড়ের উন্মত্ত তাণ্ডবে বিপর্যস্ত জনজীবনের কাহিনি আলোচিত হয়েছে রবীন্দ্রনাথ ঠাকুরের 'নৌকাডুবি', অদ্বৈত মল্লবর্মনের 'তিতাস একটি নদীর নাম' ইত্যাদি উপন্যাসকে কেন্দ্র করে। এছাড়া দাবানলের হাত থেকে বাঁচার জন্য মানুষ ও বন্যপ্রাণীর অসহায়তা লক্ষিত হয় বিভূতিভূষণ বন্দ্যোপাধ্যায়ের 'আরণ্যক' উপন্যাসে। অমর মিত্রের 'নিসর্গের শোকগাথা' উপন্যাস রচিত হয় মহারাষ্ট্রের লাভুরে ঘটা ভূমিকম্পকে নিয়ে। আর দুর্ভিক্ষ বা মন্বন্তরের মতো মনুষ্যসৃষ্ট বিপর্যয়গুলি কীভাবে সাধারণ মানুষের জীবনকে অভিশাপে জর্জরিত করে তোলে তারও বয়ান নির্মিত হতে দেখা যায় সমান্তরালভাবে বিভূতিভূষণ বন্দ্যোপাধ্যায়ের 'অশনি সংকেত', তারাশঙ্কর বন্দ্যোপাধ্যায়ের 'মন্বন্তর', প্রেমেন্দ্র মিত্রের 'ফ্যান' প্রভৃতি উপন্যাস ও কবিতায়। আবার কখনও দেখা যাচ্ছে এই প্রাকৃতিক বিপর্যয়

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ক্রোড়পত্র ২। আনিসুজ্জাম

সাহিত্য



দি গৌরী কালচারাল এন্ড এডুকেশনাল অ্যাসোসিয়েশন

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## সূপকার রবীন্দ্রনাথ

কল্যাণ মুখার্জী

“সূপকার রবীন্দ্রনাথের নাম টিকতেও পারে, সূপকার রবীন্দ্রনাথকে কেউ জানবে না।” রবীন্দ্রনাথ একটি চিঠিতে হেমন্তবালা দেবীকে একথা লিখেছিলেন। নিছকই মজা? নাকি কিছুটা আক্ষেপও? কবি, প্রাবন্ধিক, গল্পকার রবীন্দ্রনাথের অযুত সৃষ্টির দিক নিয়ে আলোচনার শেষ নেই। কিন্তু রান্না এবং খাবারের দিকটিতেও তাঁর যে রসিক মন, সেই দিকটিকে সেভাবে চুঁয়ে দেখা হয়নি, অন্যান্য দিকের তুলনায়। আশি বছরের সুদীর্ঘ জীবনে এত আঘাত, ঝড়, প্রতিষ্ঠান চালানোর গুরুদায়িত্ব সামলানোর পরেও তিনি কীভাবে সারাজীবন প্রায় নীরোগ ও সুস্থ ছিলেন তা ভাবলে আশ্চর্য হতে হয় বৈকি! আর তখনই মনে হয়, কেমন ছিল তাঁর খাদ্যাভ্যাস!

পিতা দেবেন্দ্রনাথ ছিলেন খাবারের বিষয়ে বেশ খুঁতখুঁতে। নিত্যনতুন রান্না পরিপাটি করে খাওয়া ছিল তাঁর অভ্যাস। দেবেন্দ্রনাথের জ্যেষ্ঠকন্যা সৌদামিনী দেবীর স্মৃতিচারণা থেকে জানা যায় যে, ঘরে থাকলে খাবারের ব্যাপারে মহর্ষির আদেশ অমান্য করার উপায় ছিল না। একই তরকারি পরপর দুদিন নয়, রোজ নিয়ম করে পদ পরিবর্তনের আদেশ থাকত। কখন কী খুঁত বের হয় সেইদিকে সকলে তটস্থ থাকত। ‘জীবনস্মৃতি’তেও রবীন্দ্রনাথ লিখেছেন, পাছে রান্নার কোনো ত্রুটি হয় এইজন্য তাঁর মা নিজে রান্নাঘরে গিয়ে বসে থাকতেন। আসলে কোনোরকম শ্রীহীনতা মহর্ষি পছন্দ করতেন না। পরিপাটি করে কোনো কাজ শেষ না হলে তাঁকে খুশি করা যেত না। মোচার ঘণ্ট মুখে দিয়ে গরম মশলার গন্ধ পেলে বা লুচির গায়ে যদি ঘি লেগে থাকতো, তবেই বাঁধতো হুলস্থূল। বলতেন—

কোথা থেকে কতকগুলো মাথাঘষা বেটে মোচার ঘণ্টে ঢুকিয়েছে। কিছু জানো না কি করে রাঁধতে হয়।... এ কি লুচি, ঘি চপচপ করছে লুচির সারা গায়ে, আমার হাত সুস্থ নষ্ট হলো ঘি লেগে।’

অবশ্য হুলস্থূল বাধানোর এই দিকটি রবীন্দ্রনাথের ছিল না। রান্না মনের মতো না হলে কাউকে যে তিনি কথা শুনিয়েছেন সেই দিকটি কারোর লেখাতেই পাওয়া যায় না। মহর্ষির পছন্দমতো ঠাকুরবাড়ির সব রান্নাই ছিল মিষ্টি; কবিরও সেই স্বভাবটি ছিল। মিষ্টান্ন খেতে ভালোবাসতেন খুবই। প্রমথনাথ বিশীও তাঁর স্মৃতিচারণে এই মিষ্টান্নপ্রীতির উল্লেখ করেছেন। কবিপত্নী মৃণালিনীদেবী নানাধরনের মিষ্টি তৈরি ও রান্না করতেন। চিড়ের পুলি, দইয়ের মালপো, পাকা আমের মিঠাই তৈরিতে তাঁর বিরাম ছিল না। সহধর্মিণীর এই রন্ধনকুশলতা বোধকরি কবির

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# Indigeneity in a Nationalist Context: Exploring Alternative Modernity in Upendrakishore Raychaudhuri's Popular Science Writings

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Sutista Ghosh

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## Abstract:

This paper attempts to explore the traits of alternative modernity in Upendrakishore Raychaudhuri's popular science writings by focusing on how he incorporates indigenous elements in the evidently derivative space of popular science writing for children in the juvenile periodicals of the late nineteenth and early twentieth century colonial Bengal. Upendrakishore's attempts of indigenization can be seen to be in keeping with the burgeoning nationalist spirit, especially that of the nationalist Brahma leaders who aimed, firstly, at identifying with the indigenous culture and then revitalizing it from within with the ideals of western modernity which thereby revealed their ambivalent responses to modernity, situated between the pulls of sameness and difference. Dilip Parameshwar Gaonkar aptly observes that, "Everywhere, at every national or cultural site, the struggle with modernity is old and familiar" (Alternative Modernities 22). Therefore, while Upendrakishore accepted the modern ideals of rationality in reforming the traditional cultural epistemologies and thereby creating a modern scientific temperament among the children through his popular science articles, he at the same time was engaged in incorporating indigenous, culturally informed "functional equivalents" of western modernity from his own tradition,

exhibiting the spirit of "creative adaptation." The 'particular' form of modernity for Upendrakishore, then, constituted in combining the reformed Indian cultural tradition with the apparently western corpus of science and thereby making a 'difference' therein which then came to manifest the essence of alternative or national modernity in him.

**Keywords:** Alternative modernity, nationalist spirit, popular science, indigenous culture, western epistemology, creative adaptation.

The very response to modernity in the late nineteenth and early twentieth century Bengal, had always been ambivalent, dwindling between the pulls of acceptance and rejection, simply because the history of modernity in India had been invariably embedded in the history of colonialism. The ambivalence, that can be theoretically put as that between the "pull of sameness and the forces making for difference" (Alternative Modernities 17), in the response to modernity was an offshoot of the cultural project of nationalism that in its burgeoning state formulated its nationalist ideology in terms of a creative synthesis between the "best of the West and the best of the East" (Nationalist Thought and the Colonial World 77). In the context of modernity, this can be articulated by taking recourse to Charles Taylor's theoretical formulation of "creative adaptation". According to him those who attempt at "creative adaptation" happen to be "drawing on the

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সারসংক্ষেপ

যীশুখ্রিষ্টের বাণী ও তাঁর আত্মত্যাগের আদর্শ গান্ধীর কর্মময় জীবনে সজীব অনুপ্রেরণা যুগিয়েছিল। তাঁর কাছে যীশু ছিলেন শ্রেম, অহিংসা ও মানবতার এক মূর্ত প্রতীক। বাইবেল-এর Sermon on the Mount পড়ে গীতা পাঠের ন্যয় অনুরূপ আনন্দ উপভোগ করতেন গান্ধী। যীশু খ্রিষ্টের আদর্শ তাঁর অহিংসা ও সত্যপ্রহর নীতির বুনয়াদ তৈরী করেছিল। তবে গৌড়া খ্রিষ্টানদের রহস্য ও অযৌক্তিক বিশ্বাসের প্রতি গান্ধী অসন্তোষও প্রকাশ করেছেন। তাঁর মতে ইউরোপের খ্রিষ্টান সম্প্রদায় যীশুর শিক্ষার মূল আদর্শকে গ্রহণ করেনি। শ্রেম, দয়া, ত্যাগের পরিবর্তে তারা পার্শ্বিক শক্তিকে হাতিয়ার করেছে এবং যুদ্ধ নীতিকে সমর্থন করেছে। গান্ধী খ্রিষ্টধর্মের এরূপ বিচ্যুতির কথাও তুলে ধরেছেন। যীশুর ক্রুশবিদ্ধ হওয়ার ঘটনাটি গান্ধীর কাছে একজন যথার্থ সত্যপ্রহরীর জীবন্ত দৃষ্টান্ত বলে মনে হয়েছে। তিনি মনে করতেন আমাদের শুদ্ধিকরণ ও নৈতিক উন্নয়নের জন্য প্রত্যেকের নিজের বিবেকের কাছে প্রতিনিয়ত ক্রুশবিদ্ধ হওয়া উচিত। যীশুর আদর্শ কেবল খ্রিষ্টানদের জন্য নয়। এ হল সর্বজনীন-সকল মানুষের জন্য ও সকল দেশের জন্য। যীশুখ্রিষ্ট ও খ্রিষ্টধর্মের ধর্মের প্রতি গান্ধীর নিজস্ব মতামত, ভাবনা ও তাঁর অনুপ্রেরণার দিকগুলি নিয়ে বিশদ আলোচনাই এই নিবন্ধের প্রয়াস।

মূল শব্দাদি - যীশু, ধর্ম, অহিংসা, খ্রিষ্টান।

\*\*\*

Joseph Doke, Barker, Coates প্রভৃতি খ্রিষ্টান বন্ধুদের সান্নিধ্যে এসে গান্ধী খ্রিষ্টান ধর্ম বিষয়ে অধিক আগ্রহশীল ও কৌতুহলী হন। এরপর তিনি Edward Maitland এর লিখিত The Interpretation of the Bible এবং Anna Kingsford এর লিখিত The Perfect way of the Finding of Christ এই দুটি বই পাঠ করেন। এছাড়া গান্ধী বাইবেল সম্পর্কে অনেকগুলি প্রামাণিক গ্রন্থও পাঠ করেন। এর মধ্যে বাটলারের Analogy উল্লেখযোগ্য। যদিও এই বইটিতে যীশুর অবতারতত্ত্ব এবং ঈশ্বর ও মানুষের মধ্যস্থতার বিষয়ে যেসব যুক্তি ছিল সেগুলি গান্ধীর মনঃপূত হয়নি।

গান্ধী অন্যান্য ধর্মের তুলনায় খ্রিষ্টান ধর্মের দ্বারা বিশেষভাবে প্রভাবিত হন। তিনি যখন লন্ডনে ছাত্রাবস্থায় ছিলেন এবং সাউথ আফ্রিকায় যখন ব্যারিস্টার ও সামাজিক সংস্কারক হিসাবে কাজ করতেন তখন খ্রিষ্টান বন্ধু ও খ্রিষ্টান ধর্মাবলম্বী মানুষের সাথে তাঁর ঘনিষ্ঠ যোগাযোগ হয়। এই সময়েই গান্ধী খ্রিষ্টান ধর্মের দ্বারা বিশেষভাবে আকৃষ্ট হন। যীশু খ্রিষ্টের বাণী গান্ধীর মধ্যে যে অনুপ্রেরণা যুগিয়েছিল তা তাঁর জীবনের আধ্যাত্মিক প্রগতি সাধনে বিশেষ সহায়ক হয়েছিল। তাঁর মতে গীতাপাঠ করে তিনি যেরূপ আনন্দ পান, বাইবেল এর Sermon on the Mount পাঠ করে তিনি অনুরূপ আনন্দ উপভোগ করতেন। গান্ধী যখন প্রথম বাইবেল পড়তেন তাঁর মধ্যে বাইবেল-এর একটি পংক্তি তাঁর হৃদয়ের গভীরে প্রবেশ করে এবং সেই বিষয়টি গান্ধীর মননের বিষয় হয়ে ওঠে। এই পংক্তি হল - "seek ye first the kingdom of God and His righteousness and all other things will be added unto you." এই পংক্তিটি পাঠ করে গান্ধী তাঁর প্রতিজ্ঞা স্থানিয়েছেন। তাঁর কথায়, "I tell you that if you will understand, appreciate and act up to the spirit of this passage, then you will not even need to know what place Jesus, or any other teacher, occupies in your heart or my heart".<sup>3</sup>

## STUDY OF AN ECO-EPIDEMIOLOGICAL MODEL WITH PREDATOR SWITCHING

SANTOSH BISWAS<sup>a</sup>, MAHAMMAD YASIN KHAN<sup>b</sup> AND SUDIP SAMANTA<sup>c,0</sup>

*(Received 21 July 2019)*

**Abstract.** In present paper, we consider an eco-epidemiological system with disease in the prey population. The basic aim of this paper to observe the dynamics of such system under influence of a density-dependent switching parameter. We have analyzed the basic mathematical features of the proposed model such as boundedness, persistence, stability analyzing and Hopf bifurcation at the interior equilibrium point of the system. Considering predator switching parameter as the bifurcation parameter, the Hopf bifurcation analysis is carried out around the coexisting equilibrium. Our several numerical simulations establish the applicability of the proposed mathematical model and analytical findings. We have controlled or stabilized the chaotic situation of the eco-epidemic system with disease in the prey specie by increasing the value of switching parameter gradually. We conclude that the switching parameter in the predator population is crucial parameter and it has stabilizing effect.

**1. Introduction.** In eco-epidemiology, researchers are investigating an ecological system in presence of disease that includes either prey or predators or both in the species. In 1982, (Anderson and May, 1982) paved the way of merging ecological as well as epidemiological models and considered a predator-prey model in presence of disease in prey. The interaction among the predators and their prey are a complex phenomenon in biology that is widely mentioned. The main aims of eco-epidemiological models are focus on the role of infection in mortality, the reduction of reproductive rate, characteristics of contamination, population size variation, propagation of epidemic waves, the permanence of the disease and the general behavior of the infected species. In particular, for vector-host epidemics, Capasso and Serio (1978) have introduced an interaction term which may be considered for the saturation condition for large numbers of species. If the infected hosts are clustered, or the available susceptible are limited, then the infection rate might decline for increasing the density of infected hosts. In this case, the infected individuals can interfere with the disease transmission process due to wasted contact. Therefore, the saturation effect of disease transmissions (Cal and Li, 2010 and Capasso and Serio, 1978) would be stability and bifurcation analysis of an eco-epidemiological model more relevant in eco-epidemiological modeling when

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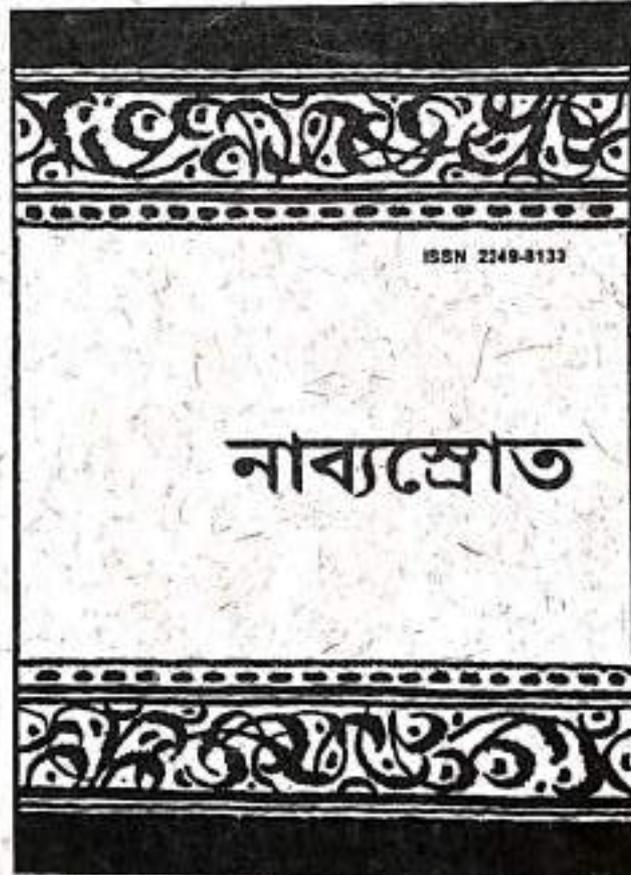


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## Some Indian Philosophical and Metaphysical Exposition on Physics in Ancient India

Dr. Siba Prasad Chaudhury, Assistant Professor of Philosophy

—with all our science, we are not a step closer to understanding the essence than an old Indian sage....K Jaspers.

“I am convinced that theoretical physics is actual philosophy.”—Max Born

A physicist and a philosopher—both observers look at the same phenomenon from mutually orthogonal directions. The philosopher emphasizes the eternal character, while the physicist talks about the possibility, the nature and the features of the phenomena. Indian seers and philosophers made pioneering contributions to astronomy and basic physics. The Philosophical texts and literatures discuss and express a theoretical interpretation of various natural phenomena in terms of laws of physics. There are some interesting aspects of physics describe by various Indian philosophies such as—Oneness as Principles, Oneness as Energy, Vibration, Light, Space And Time, Matter, Atoms, Causality, Evolution, Elasticity, Fluidity, Viscosity, Surface Tension, Sound, Magnetism, Electricity, Motion, Vega etc.

But could the Indian rishis have anticipated physics with its categories of different kinds of particles and forces? Certainly not in the direct sense that physics is described now. That the rishis did anticipate subtle notions of potential and atomic structure is known through the systems of *Samkhya*, *Vaisesika* and others. It is plausible that they had an intuitive idea of more categories, not systematized in the *darsanas*. Can we say if there is an ultimate book of physics then it can also be read by decrypting the nature of our senses?

The commonly held view of science is that careful observations of the regularities in nature led us to the discovery of the universal laws. The process began with the planets, and then it took

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একটি মননশীল পত্রিকা

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## নারীর সামাজিক প্রতিবন্ধকতা : 'প্রাণতরঙ্গ' ও 'শিখর থেকে শিখরে'

ইন্দ্রাণী হাজারা

প্রতিবন্ধী বিষয়ক জাতীয় নীতিমালা অনুযায়ী প্রতিবন্ধী ব্যক্তি বলতে অসুখে, দুর্ঘটনায়, চিকিৎসার ক্রটি বা জন্মগতভাবে যদি কোনও ব্যক্তির শারীরিক বা মানসিক অবস্থা ক্ষতিগ্রস্ত হওয়ার মাধ্যমে কর্মক্ষমতা আংশিক বা সম্পূর্ণভাবে লোপ পায় অথবা তুলনামূলকভাবে কম হয় তাহলে সেই ব্যক্তিকে বোঝায়।

বয়স, লিঙ্গ, জাতি, সংস্কৃতি বা সামাজিক অবস্থান অনুযায়ী আর দশজন যে কাজগুলো করতে পারে সে কাজগুলো প্রাত্যহিক জীবনে করতে না পারার অবস্থাটাই হল প্রতিবন্ধিতা। দেহের কোনও অংশ বা তন্ত্র আংশিক বা সম্পূর্ণভাবে ক্ষয়স্থায়ী বা চিরস্থায়ীভাবে তার স্বাভাবিক কার্যক্ষমতা হারালে মানুষের সেই অবস্থাটিকে প্রতিবন্ধিতা বলা হয়।<sup>১</sup>

তবে প্রতিবন্ধী, পঙ্গু বা বিকলাঙ্গ—এই জাতীয় শব্দগুলির ব্যবহার পরিত্যাগ করে বিকল্প সম্মানজনক শব্দ ব্যবহারের প্রতি গুরুত্ব দেওয়ার দিকটি মানুষের শুভবোধ বিকাশের পরিচায়ক। বিশেষ শারীরিক চাহিদা সম্পন্ন বা বিশেষভাবে সক্ষম কথাগুলি এক্ষেত্রে প্রয়োগ করা হচ্ছে। এই ধরনের মানুষগুলির অন্তর্নিহিত সৃষ্টিশীলতা বা গুণকে কাজে লাগিয়ে তাদের স্বীকৃতি প্রদানের মাধ্যমে বা বিভিন্ন উপায়ে তাদের সমাজের মূল জীবনপ্রোতে ফিরিয়ে আনার তাগিদে সরকারি ও বেসরকারি নানা প্রতিষ্ঠান ও ব্যক্তিকে ইতিবাচক ভূমিকা পালন করতে দেখা যায়। বিশেষভাবে সক্ষম এই মানুষগুলির প্রতি অনেকে সহৃদয় সাহায্যের হাত বাড়িয়ে দিলেও আজও তাদের সম্পর্কে পরিবারের ও সমাজের অধিকাংশ মানুষের আচরণ, তাদের নিয়ে পরিবারের নিকটজনদের দ্বিধা ও নেতিবাচক মনোভাব সম্পূর্ণ অপসারিত হয়নি। বিবাহের পর বহু কাঙ্ক্ষিত সন্তান সুস্থ না হলে সেই সন্তানের প্রতি মায়ের স্নেহ বা দুর্বলতা অথবা তাকে নিজের ক্রটি ভেবে পরিবার ও সমাজের কাছে হেয় হয়ে থাকা, কখনও নারী জীবনের বহু প্রতীক্ষিত পুরুষটির প্রতিবন্ধিতায় তার প্রতি প্রেমিকা বা স্ত্রীর ব্যবহার, তাদের ব্যক্তিগত অনুভূতির টানাপোড়েন ও অসহায়তা মনস্তাত্ত্বিক বিশ্লেষণের বিষয় হয়ে ওঠে। সমাজের এই বৃহৎ সমস্যাটির বিভিন্ন দিক সম্পর্কে স্বাভাবিকভাবেই সাহিত্যিকদের লেখনীও খেমে থাকেনি। বাংলা ভাষায় রচিত বিভিন্ন গ্রন্থে প্রসঙ্গক্রমে বিষয়টি আলোচিত হয়েছে। সুনীল গঙ্গোপাধ্যায় শিখর থেকে শিখরে (১৯৯২) এবং হর্ষ দত্তের প্রাণতরঙ্গ (শারদীয় দেশ ১৪১১) উপন্যাস দুটি অবলম্বনে আমরা বিশেষভাবে সক্ষম দুটি মানুষের প্রতি সমাজ ও দুই নারীর দৃষ্টিভঙ্গি কীভাবে বর্ণিত হয়েছে, তা আলোচনা করব। স্বেচ্ছায় কোনো ব্যক্তি বা প্রতিষ্ঠান বিশেষভাবে সক্ষম এই মানুষগুলির দিকে সাহায্যের হাত বাড়িয়ে দিলে তা পুরুষ বা পুরুষচালিত হলে নির্বিবাদেই হয়তো সমাজের কাছে প্রশংসার যোগ্য বিবেচিত হয়। কিন্তু যখন কোনও একক নারী নিজের ব্যক্তিগত উদ্যোগে এই কাজে ব্রতী হন তখন সমাজ বা পারিপার্শ্বিক থেকে সেই নিরঙ্কুশ প্রশংসার পরিবর্তে

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# ভারত ছাড়ো আন্দোলনে বর্ধমান জেলা এবং মুসলিম সমাজ

সামিম রহমান মোল্লা

অ্যাসিস্ট্যান্ট প্রফেসর, ইতিহাস বিভাগ, কবি জগদ্রাম রায় গভর্নমেন্ট জেনারেল ডিগ্রি কলেজ, মেজিয়া, বাঁকুড়া-  
722143, পশ্চিমবঙ্গ। [samim.jyoti@gmail.com](mailto:samim.jyoti@gmail.com), Mob-9851109446.

*Abstract*

আইন অমান্য আন্দোলনের পরবর্তীতে ভারতের ইতিহাসে অন্যতম বৃহত্তম আন্দোলন হল ১৯৪২-এর আগস্ট আন্দোলন। পশ্চিমবঙ্গের অন্তর্গত বর্ধমান জেলার বাসিন্দারাও এই উত্তাল আন্দোলন সামিল হয়। ৯ই আগস্ট গান্ধীজী আগস্ট আন্দোলনের ডাক দেন আর ১৭ই আগস্ট বর্ধমান জেলার বিভিন্ন প্রান্ত থেকে বিরাট বিক্ষোভ মিছিল কোর্ট প্রাঙ্গণে সমবেত হয়। সর্বত্র পিকেটিং শুরু হয়ে যায়। পুলিশ প্রচণ্ডভাবে মিছিলের ওপর লাঠি চার্জ করে। চারিদিকে ইলেকট্রিক ও টেলিফোনের তার কেটে যোগাযোগ ব্যবস্থা বিচ্ছিন্ন করা হয়। রেললাইন তুলে দেওয়া হয়, থানা, পোস্ট অফিস, রেল স্টেশন পোড়ানো শুরু হয়ে যায়। জামালপুর, খণ্ডঘোষ, সাদিপুর, বেড়ুগ্রামের পোস্ট অফিসে আগুন লাগানো হয়। খানা জংশন থেকে গলসী ও খানা জংশন থেকে ভেদিয়া পর্যন্ত রেললাইন তুলে দিয়ে ট্রেন চলাচল বন্ধ করা হয়, আন্দোলনরত কর্মীরা জামালপুর স্টেশনে কর্তব্যরত এক পুলিশ কর্মীর কাছ থেকে বন্দুক ছিনিয়ে নিয়েছিল। বর্ধমান কোর্ট প্রাঙ্গণে ইংরেজদের জাতীয় পতাকা নামিয়ে আমাদের দেশের জাতীয় পতাকা উত্তোলন করা হয়। ভারত ছাড়ো আন্দোলনে যোগদানকারী কয়েকজন উল্লেখযোগ্য মুসলিম নেতারা হলেন সৈয়দ শাহেদুল্লাহ, সৈয়দ মনসুর হাবিবুল্লাহ, আবুল হাশিম, মুহম্মদ আবদুল্লাহ রসুল, আব্দুস সাত্তার, মোল্লা জাহেদ আলি, মহম্মদ ইয়াসিন, গোলাম মহবুল, আবুল আহাদ, আব্দুল মকির, আব্দুল সামি, কওসর প্রমুখ। মুসলিম লীগের কিছু নেতা অবশ্য উগ্রপন্থী ছিলেন কিন্তু তাঁদের সংখ্যা জেলায় খুবই কম। প্রভাবও বিশেষ ছিল না। কারণ আবুল হাশিমের মত মুসলিম লীগের নেতার কখনই বিচ্ছিন্নতাবাদী রজনীতিকে প্রশয় দেন নি। ইতিপূর্বে ১৯৩৬ সালে পিতা আবুল কাশেম মারা গেলে বর্ধমানের বর্ধমানের সংরক্ষিত আসনে আবুল হাশিম নির্দল প্রার্থী রূপে কংগ্রেস প্রার্থী বর্ধমান জেলার তদানীন্তন কংগ্রেস দলের প্রভাবশালী নেতা মৌলভী মহম্মদ ইয়াসিনকে ব্যাপক ভোটের ব্যবধানে পরাজিত করেন।

সূচক শব্দঃ বর্ধমান, মুসলিম, কংগ্রেস, মুসলিম লীগ এবং ভারত ছাড়ো আন্দোলন ইত্যাদি।

আইন অমান্য আন্দোলনের পরবর্তীতে ভারতের ইতিহাসে অন্যতম বৃহত্তম আন্দোলন হল ১৯৪২-এর আগস্ট আন্দোলন। ১৯৩৯ এর সেপ্টেম্বর মাসে দ্বিতীয় বিশ্বযুদ্ধ শুরু হয়। এই যুদ্ধে ব্রিটিশ সরকার ভারতের সহযোগিতা চায়। কংগ্রেস শর্ত হিসেবে যুদ্ধচলাকালীন একটি অস্থায়ী সরকার ও যুদ্ধ শেষে পূর্ণ স্বাধীনতার দাবী করে। ভারত সরকার এই প্রস্তাবে সম্মত না হওয়ায় কংগ্রেসের মধ্যে এক সংকট দেখা দেয়।<sup>1</sup> কিন্তু 'আগস্ট প্রস্তাব' ঘোষণার দ্বারা সরকার জানায় যুদ্ধের এই সঙ্কটজনক পরিস্থিতিতে শাসনতান্ত্রিক কোন গুরুত্বপূর্ণ সিদ্ধান্ত গ্রহণ সম্ভব নয়, যুদ্ধ শেষে এক প্রতিনিধিসভার ওপর সংবিধান রচনার দায়িত্ব দেওয়া হবে। কিন্তু ১৯৪১ সালে দক্ষিণ-পূর্ব এশিয়ায়

# The Characteristics and Significance of Solar Modulation on the Terrestrial Atmosphere

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## **Abstract**

The solar wind modulates the flux of galactic cosmic rays impinging on Earth inversely with solar activity. Cosmic ray ionisation is the major source of air's electrical conductivity over the oceans and well above the continents. Differential solar modulation of the cosmic ray energy spectrum modifies the cosmic ray ionisation at different latitudes, varying the total atmospheric columnar conductance. This redistributes current flow in the global atmospheric electrical circuit, including the local vertical current density and the related surface potential gradient. Surface vertical current density and potential gradient measurements made independently at Lerwick Observatory, Shetland, from 1978 to 1985 are compared with modelled changes in cosmic ray ionisation arising from solar activity changes. Both the lower troposphere atmospheric electricity quantities are significantly increased at cosmic ray maximum (solar minimum), with a proportional change greater than that of the cosmic ray change.

## **Introduction**

The study of cosmic rays originated approximately in 1900, as a result of the observation of the ionisation in gases contained in closed vessels. To elucidate the role of the Earth balloon flights were undertaken. They led to the definite discovery of cosmic rays by V. Hess in 1912. By 1950 the main features of the composition of primary cosmic rays were known. But the very detailed information available on the composition and the energy spectrum of the cosmic rays on Earth says little about their sources and especially about the location of these sources. So one of the central questions of the astrophysics of cosmic rays is the problem of their origin. The details of the specific physical mechanism, where a decisive role is played by the galactic magnetic field, that regulates the motion of cosmic rays are yet not known. Because of the absence of a definite theory that explains the nature of the propagation of cosmic rays based on a rigorous picture of the interaction of charged relativistic particles with

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# Conceptualising the Linkages between Financial Development, Human Development, and Income Inequality: Cross-Country Evidences

Avisek Sen\*, Arindam Laha\*\*

## Abstract

In the present era of finance capitalism, it is a great challenge for any country to strengthen its financial sector so as to realise the vision of financial inclusive society. Beside this major challenge, the government has to ensure the well-being of the society. Well-being of the society is not only indicated by the income level of an individual, but also by the noneconomic factors like health and education level of the people. But now-a-days, more and more emphasis is given on the concept of well-being of the population in the context of limiting role of GDP in ensuring equitable distribution of wealth. Formulation of a policy in achieving both the policy objectives (i.e., development of financial sector and ensuring well-being of the population) essentially calls for an understanding on the linkages between financial development and well-being of the population. In this context, this paper attempts to develop a conceptual framework on the linkages between the financial development and the human well-being in the context of inclusive development paradigm. In addition, this paper also tries to conceptualise the theoretical framework on the implications of financial development and/or human well-being on the level of income inequality or the other way round. The empirical analysis in this paper shows that there is positive and significant bidirectional relationship between the financial development and human development across selected countries of the world. Government intervention in the development in the financial sector (or achieving a higher level of well-being of the population) can also reduce the extent of inequality in the distribution of income.

**Keywords:** Financial Development, Human Development, Income Inequality, Well-Being

**JEL Classification:** G20, I31, O15

## Introduction

In the process of financial development, it is a great challenge for any country to tap the huge unexplored section of the population under the formal financial system<sup>1</sup> (popularly known as Financial Inclusion<sup>2</sup>). Besides this major challenge, the government has to promote the well-being of the society. Well-being of the society is not only indicated by the income level of the individuals, but also by the noneconomic factors like health and education level of the people. Following the capabilities approach of Amartya Sen, the human well-being does not depend on the possession of the resources, but on the conversion of those resources into functioning which is determined by the personal, social, and environmental factors (Sen, 1985). The concept of Human Development Index (HDI) emerges as a result of that new approach (UNDP, 1990).

Financial development often correlates with the well-being of the population. In the existing literature, the relationship can be explained by the supply-leading and demand-following hypothesis in practice (Patrick, 1966). As financial development provides supply of fund in the

<sup>1</sup> As per census 2011 in India, only 58.7% of households are availing banking services in the country. However, as compared to previous census 2001 (35.5%), availing of banking services increased significantly largely on account of increase in banking services.

<sup>2</sup> Following the Committee on Financial Inclusion can be defined as "the process of ensuring access to financial services and timely and adequate credit where needed by vulnerable groups such as weaker sections and low income groups at an affordable cost" (NABARD, 2008).

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সভ্যতার আদিলম্বে কখনও নারীতান্ত্রিক সমাজের অস্তিত্বের কথা জানা গেলেও সভ্যতার অগ্রগতির সঙ্গে সঙ্গে নারীর সেই ভূমিকা অস্বীকৃত হয়েছে, আর ক্ষমতার শীর্ষস্থান অধিকার করে নিয়েছে পুরুষ। তারপর আবহমান কাল ধরে সেই একই ধারা নিরঙ্কুশভাবে প্রবাহিত হয়ে চলেছে কাল ও সভ্যতার ইতিহাসে। আর কালের অমোঘ নিয়মে শাসিতের প্রতি শাসকের আচরণ ও অবদমন নীতি প্রযোজ্য হয়েছে যুগে যুগে পুরুষ শাসকের দ্বারা শাসিত নারীদের প্রতি। আর শতাব্দীর পর শতাব্দী ধরে পুরুষ শাসকের সেই শাসন মেনে নিতে নিতে তা একসময় নারীর সংস্কার ও মজ্জায় অভ্যাসে পরিণত হয়েছে। তাই সমালোচক বলেন —

দীর্ঘদিন ধরে গুনতে গুনতে, ভাবতে ভাবতে, অনুশীলন করতে করতে সমাজের দৃষ্টিটাই অভ্যাস হয়ে যায় মানুষের। দীর্ঘদিন ধরে এই সমাজের দৃষ্টি, পুরুষেরই দৃষ্টি। বহুদিনের অনুশাসনে মেয়েদেরও অভ্যাসে মিশেছে এই দৃষ্টিভঙ্গি, নিজেরদেরই অনেক সময় দেখে পুরুষের দৃষ্টি দিয়ে, বহুদিনের পরাজিত জাতি যেমন নিজের সংস্কৃতি ভুলে আত্মস্থ করে শাসকের সভ্যতাকে।<sup>১</sup>

তাই অসহায়ভাবে অন্দরমহলের সীমায় আবদ্ধ অধিকাংশ নারী তার বাহিরে যাওয়ার স্পর্ধা দেখাতে পারেনি। কিন্তু বেঁচে থাকার মধ্যে প্রতি পদে এই অসাম্যকে মেনে নিতে না পেরে পূর্ণ মনুষ্যত্বের দাবিতে উদ্বেল হয়ে ওঠা অন্দরমহলের দু-একজন নারীর কণ্ঠে কখনও ধ্বনিত হয়েছে অভিযোগ অনুযোগ ও প্রতিবাদের সুর। আর তার জন্য তাকে সম্মুখীন হতে হয়েছে আরও গুরুতর বাধার। স্বাভাবিক জীবনযাপনের চাহিদায় উন্মুখ সেই নারীর বিরোধিতা করেছে তার ঘর ও বাহির। তাকে আঘাতে জর্জরিত করেছে পুরুষতান্ত্রিকতায় আবদ্ধ তার পরিবার ও সমাজ। তবু অন্যায়ের বিরুদ্ধে তার প্রতিবাদ থেমে থাকেনি। ঘর-বাহির পারিপার্শ্বিকের সঙ্গে তার সেই সংগ্রাম বয়ে চলেছে অবিরাম ধারায়। আর তা যুগে যুগে প্রাণপ্রবাহ সঞ্চারিত করেছে ভিন্ন প্রজন্মের বুকে। তাকে এই সংগ্রামে করেছে অনুপ্রাণিত। এইভাবে প্রজন্মের পর প্রজন্ম ধরে অব্যাহত থেকেছে পিতৃতান্ত্রিক সভ্যতার অবহেলার বিরুদ্ধে প্রতিবাদী নারীর সোচ্চার বিদ্রোহ। নিজস্ব ধরনে নিজের অবস্থান থেকে আপন অধিকারের দাবিতে তাদের সেই লড়াই প্রবাহিত থেকেছে। আর নারী পুরুষ নির্বিশেষে সাহিত্য রচয়িতাগণ তাঁদের লেখায় নারীর প্রতি সমাজের এই অন্যায় ও নারীর প্রতিবাদকে নানাভাবে ভাষারূপ দান করেছেন। পুরুষ শাসিত সমাজে নারীর লাঞ্ছনা অপমান এবং বিদ্রোহের কাহিনি অসংখ্য গল্প-উপন্যাসের বিষয় হিসাবে নির্বাচিত হয়েছে। প্রখ্যাত লেখিকা বাণী বসুর কলমে নারীর জীবনের এই ভাঙা-গড়ার ইতিহাস বারবার রূপায়িত হয়েছে। একজন নারীর দৃষ্টিভঙ্গিতে নারীর জীবনকথা ভিন্ন মাত্রা ও ভিন্ন অনুভবে ধরা পড়েছে সেখানে। তাই আমরা বাণী বসু রচিত খনামিহিরের টিপি (২০০৭) উপন্যাসে কয়েক প্রজন্মের নারীর সেই যত্নশীল ও সংগ্রামের

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# JUSTIFIED VIOLATIONS INSIGHTS FROM MEDIA ETHICS

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We are social animal and communication is a central feature of humanity. There are only two ways in which human beings can communicate- by writing or by talking to each other and by using gestures. In three modes in which people can communicate are- intrapersonal, interpersonal and mass communication. Each communication system involves a number of people in a specific way. However the most important, kind of communication among people is mass communication. It is a kind of communication from one person or from a group of persons through a transmitting device (a medium) to a large audience. Medium is the means by which a message reaches an audience. The plural of the word 'medium' is media. When we discuss about more than one medium, we refer to as 'media'.

An old proverb says, 'pen is mightier than sword'. Now-a-days with the advancement of media, the proverb takes a new look, as 'media is mightier than sword'. If we think deeply, then surely this is so. 24x7 news and entertainment channels have made the citizens

of our country more enlightened and confident about the current and contemporary scenario. By the help of sensible media we feel more equipped and always ready to fight against every odd because media facilitates us to become more aware of our rights and privileges and itself acts as the catalyst to our combats against oppression when those rights and privileges are denied to us. Thus, the people of this largest democracy have found a means or mode to raise their voice against atrocities on them or their fellow mates. The era of communication, along with all its success, no doubt invites co-lateral hazards too. The power of media is like electricity. With the help of electric supply we can turn our dwelling unit to a very comfortable place to live in- by using fans, lights, micro-ovens, washing machines, heaters and so on- so long we use them correctly and systematically. All electric appliances invite tremendous hazards and accidents if they are used incorrectly or casually. Media is like electricity. It helps the individual and the society with its powerful energy in every walk of life; but on the other