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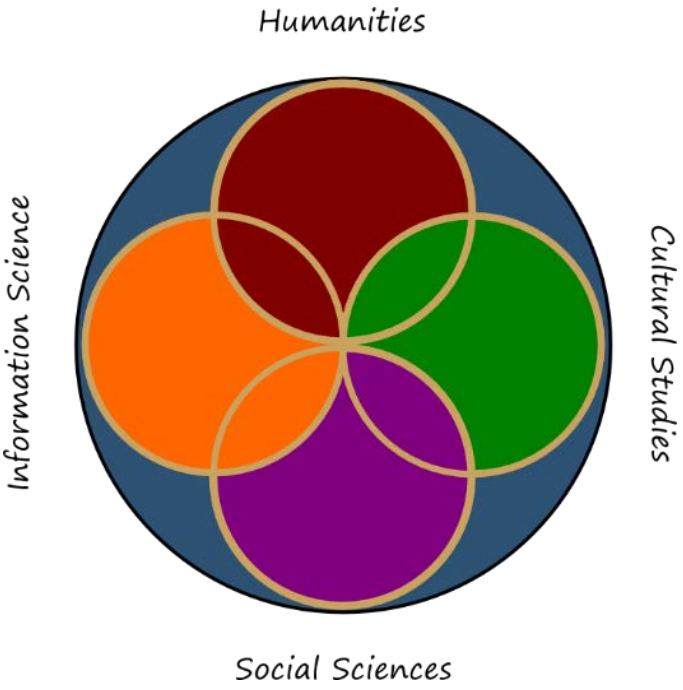

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Women Empowerment through IT

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Abstract

It is a commonly held view that women are less engaged with Information Technologies (ITs) than men. In early 90s the status for women in IT sector were surprisingly poor. Probably, reason for this was the working in shifts during odd hours, and working stress. But women in IT occupations are gaining more importance with growing information age. A silent revolution is taking place with evolution of women empowerment in the knowledge era. Educated women have had significant breakthrough by breaking the traditional household, child rearing, socially oppresses life style, because of access to IT. Women's role in development cannot be underestimated. Her keen observations and her use of empirical data is an inspiration to students, researches and activists who are interested in better and more equal world. They are getting the best access to Information technology (IT) education, employment opportunity and becoming owners of IT companies. Most of the countries are coming forward to increase the number of women in IT sector. Every year, the European Commission, together with several leading companies launches a shadowing exercise, to give young women a taste of what a job in IT sector would be like. BCSWomen is a specialist group of the British Computer Society, with the aim of supporting women working and considering a career in Information Technology.

Keywords: *Information Technology, E-commerce, SEWA, TP, BCSWomen, DISK*

Women Empowerment through IT

Dr. Kiran Arora

Introduction

A nation that wants to progress cannot afford to ignore capacity building and empowerment of women. The potential of Information Technology (IT) to break barriers to knowledge, political participation and economic opportunity is vast. There are numerous possibilities for IT to improve women's economic activities in the field of trade, governance, education, health, crafts, employment in formal as well as informal sector. Examples of IT's promise as a tool for positive change for poor women in developing countries are inspiring. IT brings lot of opportunities to women in the work situation and small business. Teleporting, flexi time and work from home arrangements are some of the gender dimensions of IT usages. Gender sensitivity is a prerequisite that must prevail and be strengthen at all levels. Women's development is now inextricably linked with technology. Thus technological intervention assumes a greater and more vital role, especially when viewed globally. It's potential to sweep across political, geographical, economic and social barriers and women need to build for themselves a new identity and a more honorable place in society.

Position of Women in IT sector

According to all surveys conducted in 1996, 1997 and 1998, by BMRB International [1]:

- The number of women who have used a PC at some time has increased since 1996 but is still below that of men.
- Women are less likely than men to have access to or use a PC either at home or at work.
- It is found that women's use of internet/web still lags behind men.
- Women are also underrepresented on higher education courses relevant to IT sector- both in computer science and electronic engineering.
- As it is defined in IT industry, women are underrepresented in all sectors, accounting for around 30% of employees.

Table 1. Participation of Women among Various IT sectors [2]

IT Sector	F/M Ratio
Software	20:83
Telecom	41:62
BPO	48:51
Airlines	80:20

There are various reasons why women do not prefer the jobs provided by the software industries:

- Night shifts put an additional pressure on all employees in IT sector. For women it's become more challenging.
- Marriages forces women to quit night shift operations.
- Child care and house work remains women's first priority, irrespective of her income.
- IT sector workplace a great burden on married women.
- Odd working hours because of which women gives less attention to family responsibilities.

Empowering Women through IT

IT is emerging as a powerful tool for gender empowerment for in a developing country like India. There has been a rapid growth in the ICT sector since the late 1980s and the use of ICT has dramatically expanded since 1990s. Many organization are trying their best to empower women through IT. Significantly a number of nonprofit organizations have diversified their services to provide support to entrepreneurial women.

BCSWomen is a specialist group of the British Computer Society, with the aim of supporting women working and considering a career in Information Technology. The group was founded in 2001. It has over a thousand members and an active mailing list. Activities include meetings, networking and mentoring. They organize the Undergraduate Lovelace Colloquium for undergraduate women in computing, and other events for women in computing both technical and social, such as day trips to computer related sites like Bletchley Park [3].

One of the most powerful application of IT in the domain of knowledge networking is electronic-commerce (E-commerce). E-commerce refers not only to selling products and services online but to the promotion of new class of IT savvy women entrepreneurs in both rural and urban areas. E-commerce initiatives can link producers and traders directly to markets at national, regional and even global levels, allowing them to restructure their economic activities and bypass middlemen and male dominated and exploitative market structure. India shop, an e-commerce website in Tamil Nadu, has been designed to sell products made by rural women cooperatives and NGOs [4].

The Dhan Foundation and Swayam Krishi Sangam are using ITs, such as handheld devices and smart cards, to improve microfinance projects to empower poor women. The Self Employed Women Association (SEWA) has several IT projects for women, including community learning centers, and a school of science and technology for self employed women and project, which provide mobile phones to women in the informal sector. Self-help groups of rural women in Andhra Pradesh have been so successful in marketing their products at home and abroad that the major MNCs want to use their selling skills.

IT can deliver potentially useful information, such as market prices for women in small and micro enterprises. For example, use of cellular telephones illustrates

how technology can be used to benefit women's lives, by saving travelling time between market and suppliers, by allowing women to call for product prices and by facilitating the constant juggling of paid and unpaid family activities. [3, 4].

PEOPLink is one such organization which has been helping women communities traditionally involved with handicrafts to put their products online in the world market. It is building up a global network of Trading Partners (TPs) that, in turn, will provide services to several community based artisan producer groups. It equips the TPs with digital cameras and trains them to capture images and edit them in a compressed format suitable for transmission via the internet. The images of the crafts are placed on the PEOPLink webpage and efforts are made to promote them to retail and wholesale buyers in the industrialized countries. In Gujarat, India, women producers use the Dairy Information System Kiosk (DISK) which manages a database of all milk cattle and provides information about veterinary services and other practical information about the dairy sector. [4].

Conclusion

In developing countries like India, more than 85% of the women work in the informal sector and also in rural areas. These women engage in economic activities such as handicrafts and sewing or rolling cigarettes, weaving of baskets and fabrics, working and cities as vendor- working without any contracts and benefits. These are the women who need and deserve poverty alleviation programmes more than any other. IT will expose these women to telecommunication services, media and broadcast services that will create markets for their products and services. The challenge will be to reach these women and provide them with IT tools that they feel can make a difference in their income generation potential.

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English Vocabulary Overview: Indian and American

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Abstract

English language rules the world. It is a global lingua franca, a bridge language or a vehicular language. It is spoken as a first language by the majority of populations of many countries in the world including the United Kingdom, the United States, Canada, Australia, Ireland, New Zealand and a number of Caribbean states. Owing to the assimilation of various words from other languages throughout history, modern English contains a very vast vocabulary, with complex and irregular spellings, particularly of vowels. The Oxford English Dictionary lists more than 250,000 distinct words, not including many technical, scientific and slang terms. English has been subject to a large degree of regional dialect variation for many centuries. The present paper aims to focus on some of the vocabulary used in the Indian and American English.

Keywords: *English, Indian, American, Language*

English Vocabulary Overview: Indian and American

Dr. Pradnyashailee Sawai

Introduction

The English language is based on Germanic languages overlaid by French, as a result of various different invasions, which is why there are at least two words for most of the things in English. For ex. *start* and *commence***,** *mutton* and *sheep*. Latin too has an impact on English language. English is also an acquisitive language. As Britain colonized new countries, it adopted new words into its language. India, too was ruled by the British once upon a time. Indian English has words of Indian vernaculars that have established themselves into English language, such as *jungle***,** *tank***,** *bungalow***,** *and verandah*. It has political, sociological and administrative terms of Modern India: *Dharna, hartal, eve-teasing, vote bank, swaraj, swadeshi, scheduled caste, scheduled tribes, NRI* etc. It has words of Anglo-Indian origin such as *tiffin, hill station, gymkhana*, and it even has slang. Some examples unique to or chiefly used in standard written Indian English are as follows;

Academic (Noun), Also Canadian and U.S English

Ex. For 14 years he immersed himself in Academics and was a fine achiever.

Accomplish (Verb, Transitive), Chiefly Indian English- To equip

Ex. His insatiable thirst for knowledge accomplished him with all modern standards of scholarship.

Air dash (Verb, Intransitive), Indian English, to make a quick journey by air, especially in response to an emergency. Ex. Mr. Pandit, who air dashed to Mumbai yesterday, flew back to Aurangabad.

English-knowing (Adjective), originally and chiefly Indian English (of a person or group of people) that uses or speaks English. Ex. The official and service atmosphere set the tone for almost all Indian middle-class life, especially the English-knowing intelligentsia

Free ship, Indian English, A studentship or scholarship which offers full payment of a student's fees. Ex. Two permanent free ships, each tenable for one year and one of which is for the second and the other for the third year class. *Matrimonial*, chiefly Indian English. Advertisements in a newspaper for the purpose of finding a marriageable partner. Ex. When I have a job, I will have to begin a whole new search for my better half. Back to the newspaper matrimonial on Sundays.

Press person, chiefly Indian English, used frequently as one word. A newspaper journalist, a reporter, a member of the press. Ex. The chief minister greeted the press persons with a namaskar and a broad smile.

Redressal (noun), now chiefly Indian English, redress (noun). Ex. There is an urgent need for setting up an independent authority for redressal of telecom consumer complaints.

Upgradation (noun), Indian English, the enhancement or upgrading of status, value or level of something. Ex. Our company lays great stress on technical training and knowledge upgradation. *Avatar*, a graphical representative of a computer player. *Chintz*, a printed, patterned cotton fabric, with glazed finish. *Chutney*, a sauce or relish made with fruits and herbs mixed with spices and other seasonings. *Cot*, a bed for a baby, *curry*, a type of Indian stew. *Dinghy*, a type of boat, *dungarees*, a type of heavy denim trousers. *Juggernaut*, a force regarded as mercilessly destructive and unstoppable. *Pundit*, a learned person or expert, now normally used for football experts or economists, *pajamas*, clothes worn in bed, *thug*, someone who steals from or attacks people, *verandah*, a long porch that wraps around the front and sides of the house.

American English is a set of dialects of the English language used mostly in the United States. Approximately two- thirds of the world's native speakers of English live in the United States. The predominant accent of American English that is most free from regional, ethnic or cultural distinctions is the accent known as General American. The use of English in the United States is a result of British colonization. The first wave of English-speaking settlers arrived in North America during the 17th century, followed by further migrations in the 18th and 19th centuries. Since then, American English has been influenced by the language of West Africa, the Native American population, German, Irish, Spanish and other languages of successive waves of immigrants to the U.S.

North America has given the English lexicon many thousands of words, meanings and phrases. Several thousand are now used in English as spoken internationally. The process of coining new lexical items started as soon as the colonists began borrowing names for unfamiliar flora, fauna and topography from the Native American languages. Before the 19th century, the majority of immigrants to north-America were English-speakers. The English spoken in America shows a high degree of uniformity. There has been little divergence in British and American English. Many of the linguistic differences are based on individual, social or cultural differences between the two countries. Here are some examples of words used in British English and American English**.** *Biscuits-cookies, bookshop-bookstore, boot-trunk, bowler hat-derby hat, braces-suspenders, car-automobile, caretaker-janitor, bill-check, anti-clockwise-counter clockwise, anywhere-anyplace, autumn-fall, beige-tan, chemist, pharmacy-drugstore, chips-french fries, crisps-chips, dustbin-trash can, ground floor-first floor, hire out-rent out, lift-elevator, luggage-baggage, petrol, gas(oline), post-mail, postcode-zipcode, pram-baby carriage, rubber-eraser, railway line-railroad tracks towards-toward, barrister-attorney, block of flats-apartment building, bonnet(car)-hood, caravan-*

trailer, car park-parking lot, cinema-movie, drink drive-drunk drive, driving license-driver's license, flyover-overpass, gearbox-transmission, girl guide-girl scout, holiday-vacation, maize-corn, nappy-diaper, pavement-sidewalk, the plough-big dipper, pocket money-allowance, pub-bar, public toilet-rest room, taxi-cab, timetable-schedule, torch-flashlight.

People who go to USA from India rarely have difficulty in communicating with Americans, because most of them speak fluent English or have received their education in English. However Indians speak British English, and there are many differences between British English and American English. Despite the assumption that English is readily available in India, some research shows that its usage is actually restricted to an elite class. So now teaching English in India should take a new turn and the British, American and Indian English Vocabulary should be taught to the student's right from the primary level. And that would be teaching and learning of English in India in a real sense.

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Amalgamation of Ironical and Obsessive Qualities Expressed in the Poems of Wislawa Szymborska

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Abstract

Wislwa Szymborska, an outstanding literary figure in the postmodern era prominently uses the literary devices like irony, precision, paradox, contrast and understatement through her poems. While using these devices she deals with the influence of the wars and terrorisms that alarms us about the future. History carries us towards the past and challenges to rectify the mistakes. Likewise, Szymborska through her poems depicts the evils created by the war and terror. Yet, the world is facing the problems of wars and cold war and terrorism that soon will lead the world to uproot the morals and social values with the loss of humanity. The poems of Szemborska, though, are influenced by her experiences; are much relevant across the present time and culture. What she writes ironically is that there should be full-stop to war and terrorism that has demolished the humankind. The present paper intends to highlight on the ironic and obsessive views against the terror to create an ideal world where nobody suffers from the cruelty. (Poems translated in English by Stanislaw Baranczak and Clare Cavanaugh.

Keywords: *amalgamation, ironical, obsessive*

Amalgamation of Ironical and Obsessive Qualities Expressed in the Poems of Wislawa Szymborska

Gajanan Sarang

Modern period under the sun witnessed two devastating, inhumane and wretched milestones with the loss of faith and humanity. First World War and Second World War uprooted the whole world and proved the severe tendency of modern man. These two events not only taught the lesson of loss of humanity but also challenged to be aware of it. However, there was the loss of faith on God and loss of humanity that continued till the present time. Wislawa Szymborska while expressing her views on the effects of war uses contradictory, paradoxical and ironical devices to shape her thoughts. She, through her poetry dealt with war and terrorism a two disgusting aspects in the postmodern world. Furthermore she dealt with the density of terrorism and wars on the world.

The poems of Wislawa Szymborska are shaped by her own experiences which has much relevance across the time and the culture. She has tried to highlight on the truths that exist in ordinary and everyday things. Taking into consideration the views of Samuel Becket and Philip Larkin, she offers a world a change from the ruthlessness to loveliness where one can breathe freely. The present research paper tried to highlight on her obsessive qualities regarding the war and humanity.

'Starvation Camp near Jaslo' not only deals with the effects of war but also strengthens its density with the help of literary devices such as irony, paradox and understatement. The very title of the poem suggests a contradictory statement with the starvation faced by the military soldiers. The opening line of the poem shows the contradiction faced by them as:

> *Write down. Write it. With the ordinary ink on ordinary paper;*
> *They were not given food, they all died of hunger.*
> *All. How many? It's is a large meadow. How much grass per head?*
> *Write down: I don't know.*

Wislawa Szymbroska, from the above stanza shows the injustice did with the army soldiers whose body after their sacrifice was decomposed on the same land. The poet in the ironical words adds that nobody had any affection about these sacrificed souls. She just adds that if somebody comes to console them; should write these names on the ordinary paper so that it should be removed easily. Thus, the poem reflects that it was an unnatural death by the society that remains constant after this massacre. Even the members who scarified themselves for their land were never considered by anybody else. Apart these, there was continuous killing of common people. Poet uses the symbolic word 'meadow' to point out the beautiful land that was totally daubed blood where many soldiers

were starved. Once again the starvation stands for the loss of humanity, love and lack of food. When poet expresses her grief regarding the soldiers killed in the war, in due course of time everyone has forgotten the devotion and the sacrifice of these soldiers. Poet on one hand describes about the death of soldiers but on the second hand she vaguely points that the family of these member faces lifetime problems. Precisely speaking, poet meant that here was no value given by people for the sacrifice of soldiers.

The ironical word 'meadow in this poem is used as evergreen not to indicate evergreen with the natural greenery but with the blood and flesh of soldiers killed in military attack. It looks shining and evergreen. It also signifies that there was continuous death of soldiers having no reason to stop it. Further the poet uses the ironical statement with the use of a bird. Here, the bird flying across the meadow is compared with the man whose body has been burned in the suicidal terror, its wing have been cut down before its fly. Here the bird stands for a common military person whose optimism is abducted from his dreams. Moreover the face of the bird is compared with the effects of the war on the life of a common man that brought starvation among them. The face of the person this poem looks moved towards the sorrow and whatever is he trying to do is unable. The bird here fails with the clattering of the truth.

Above, a bird where shadow flicked its nourishing
wings across their lips.
Jaws dropped, teeth clattered.

The concluding stanza of the poem indicates the emotions and vision of poet about the tragedy occurred by the war. She continues that at the night a sickle glistened in the sky and reaped the icons holding an empty chalice. Finally, the poet says that the person who travelled through this 'meadow', his body voluntarily will sing a song about it that will be as if the dart has been stroked into the heart.

The domestication of death is still continued in '*Torture'*. Torture is the condition of the mind and body where it experiences the improper events. These events are bought either by the external factors or by the internal factors. Szymborska in this poem repeatedly uses the line 'nothing has changed' where she wants to bring the reality before the readers intending the full stop. At the same time she repeatedly uses the above line to carry the readers towards it. She points out that nothing has changed because her body is still getting the continuous pains, bones are on the way of getting broken and joints are getting stretched. She adds that the bodies expected the change from these events but it remains unsolved. Moreover, she adds that in spite of reducing the torments of her body, new offences have sprung newly. The hope and the only cry for which the body is enduring these tortures is 'a cry of innocence'. The poet here once again reminds that all these conditions are created by the terror where every person is wishing to get full stop and offers to have its own breath. While quoting she says-

Nothing has changed; the body is the reservoir of pain
It has to eat and breathe the air, and sleep;

It has thin skin and the blood is just beneath it;

The poet gets passionate with the existing condition needs to offer a change leading to peace and love but says noting has been changed. The change according to the poet has come in the manners, ceremonies and dances only where people spend much money on them but forget their duty to love the others and to shower their feeling on them. The body according the poet is in the writhes, jerks and tugs with pull up of its keens, swelling and bleeding. The words like bruises, swelling and bleeding carry the paradoxical meaning to show the terror in it. The pull of knees refers to the vulnerability of body to face problems in future. 'Bruises' refer to the unfulfilled desires and the mental torture of people whereas 'bleeding' refers to the end of humanity without any passion. While concluding, the poet sums up with remarking that there is change of brutality of Nature but human being remains stable. In the desert of affections the soul of the victims waits for change in the landscapes.

The same tone of the negative side of the life is attained in the poem entitled '*A Funeral'*. Poet in this poem brings the universal truth-death before us. It is said that all human being is subject to decay, when fate summons us; all of us have to obey it. Even the monarch or the poor are not exceptions to it. We live on the earth if we are the puppets in the hands of our destiny. She points out the universal reality with the help of a funeral of a dead person as:

So suddenly who could have seen it coming?
Stress and smoking, I kept telling him
Not bad than and you
These flowers need to be unwrapped his brother's heart gave out;
too, it runs in the family…..

In the above lines the poet first describe the person who is dead but it offers her say to the all humankind whose life is as short as the bubble. The poet double codes the text in a kind of mimicry as used as we are to seeing the death in all its frightening character. She continues saying that we do not think about the obvious fact that as death grips life, life also intervenes in death. Both grip each other with the same intensity. Eveready life can easily be taken over by pathos that in turn just as easily yields' to everyday life. Death is the fact not more frightening than life and paradoxically it is in fact more problematic for living than the dead. It is the living who demands grantees about the existence from some kind of higher power about the meaning of life and the unavoidability of faith.

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Clashing Anxieties in Chitra Divakaruni's "Meeting Mrinal"

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Abstract

The present paper attempts to investigate the clashing anxieties that underlie in the life of the two female characters in the story "Meeting Mrinal". It is last story in the collection that narrates an episode from the life of Asha, the Indian born protagonist, who now lives in California and the meeting with her Indian friend Mrinal. Meeting with Mrinal suggested in the title of the story becomes the turning point in story from where the life of both the women changes.

Keywords: *clashes, anxieties, identity*

Clashing Anxieties in Chitra Divakaruni's "Meeting Mrinal"

Wamankumar Wani

Poet, short story writer, and a novelist, Chitra Banerjee Divakaruni has established herself on the literary scene with the postcolonial diasporic identity. Born and educated in India she has completed her doctoral research in the United States. She has been one of the major literary figures among the South Asian writers writing in English. She has spent more time outside India and has acquired a kind of hybrid identity. Most of her works stem from her own experiences. Her notable novels include *The Mistress of Spices, Sister of My Heart,* and *Queen of Dreams.* Her poems have won various prestigious literary awards. Divakaruni's first collection of short stories *Arranged Marriage* published in 1995 won American Book Award including others. The story collection was well received by the readers and reviewers. Most of the stories of *Arranged Marriage* are about the Indian immigrants to the United States from the author's native region of Bengal. The theme of the eleven stories of *Arranged Marriage* is Indian institution of arranged marriage that is affected by the changing times.

The present paper attempts to investigate the clashing anxieties that underlie in the life of the two female characters in the story "Meeting Mrinal". It is last story in the collection that narrates an episode from the life of Asha, the Indian born protagonist, who now lives in California and the meeting with her Indian friend Mrinal. Meeting with Mrinal suggested in the title of the story becomes the turning point in story from where the life of both the women changes. All the stories from *Arranged Marriage* show women who find themselves caught between two cultures, the restricted but comforting Indian culture of their birth and the freer but ruthless western culture. The protagonist of "Meeting Mrinal", Asha immigrates to the United States to join her Indian husband. In her stay at California she leads the life of a traditional Indian wife making elaborate food for the family until an event occurs that forces her to move beyond her accustomed role. Her husband abandons her for a younger white woman. The story opens at this point, recounting Asha's attempts to come to terms with the feelings of failure and her need to carve out an independent life in an alien culture. The crisis is reached during a meeting with Mrinal, a childhood friend from India who is now successful businesswomen. Divakaruni explores the immigrants search for identity and coherence in the adopted culture, in which the traditional assumptions do not work and the new ways require unexpected and sometimes painful growth resulting into conflicting pressures on the minds of the characters trapped in the situation.

'When two cultures sharing unequal power confront each other, the weaker culture seeks different alternatives to meet the situation' (Guttal, 197). In a broader sense postcolonialism as a critical mode is concerned with complex issues involved in the unequal power relations of the two cultures, literatures, and societies. In "Meeting Mrinal" Asha and Mrinal cherish 'the illusion of perfect life' (Robinson). The story narrates the predicament of Asha, a woman who grew up in India and had an arranged marriage according to Indian tradition and then had to adapt to a new lifestyle and culture as a divorced women. Asha is placed 'at the volatile confluence of two conflicting pressures: the obligation to please traditional husband and family, and the desire to live modern independent life' (*Publishers Weekly*, 53). The first change that takes place in life of Asha comes when she immigrates to the United States, a culture that is full of "failing grades, drugs, street gangs, AIDS". Though she has moved to a different culture she finds herself in comfort zone of traditional Indian way of life living as wife and mother of teenage son Dinesh and she did a part time job also. But the Indian traditional comfort zone is shattered when her husband Mahesh informs her that their marriage is over. In Indian tradition the family is a woman's support system. When the family itself is broken up she loses that support and must take decision on her own – a situation that is much more a norm in the western culture.

Asha, a divorced woman is confronted with the conflicting pressures building in life. On the one hand she moves out of the marital home and trains for a full-time job, she joins a fitness class and gives up cooking elaborate meals for herself and her teenage son, relying instead on takeout's. On the other hand she must come to terms with the failure of her marriage, a role to which she had committed her entire being for years and become an independent woman in her adopted country. The pressures heighten when she finds herself poorly equipped for the role.

Mrinal, Asha's friend, living in India has made the opposite life choices to Asha. Though Mrinal lived in India yet she rejected the traditional Indian wifely role and acquired the trappings of the successful westernized woman. She has powerful and lucrative job, beautiful clothes, and lovely home.

The climax of the story begins when Asha gets a telephone call from Mrinal, her childhood friend from India whom she has not seen nearly twenty years. She is coming to San Francisco for a conference and wants to meet Asha and her family. Asha has always had a competitive relationship with the career-driven and unmarried Mrinal and inwardly feels inferior to her. Asha's joy for meeting a friend soon disappears, for her mind is filled with fear and shame because her husband has left her. Asha feels particularly defensive as Mrinal had counselled her against agreeing to an early arranged marriage advising her to finish college and get a job. Asha talks to Mrinal as if her marriage is still intact but makes up excuses to get out of meeting her, saying that Mahesh is out of town, that she is busy, and that Dinesh too is away from home. Finally, she realizes that she cannot disappoint her friend and sets up a meeting. Asha's setting up a meeting with Mrinal increases the pressure on her mind; this is added when Dinesh shows his anger on her for lying to the friend. Conflicting pressure goes on increasing even

more when, in an incident, Asha slaps Dinesh for voicing the uncomfortable truth that Mahesh, her husband has left her because he was tired of her and joined another white woman. Mother-son relation goes under tension due to her lying to Mrinal about her marriage.

Asha is not at ease about the meeting, she reflects that Mrinal has the perfect life she assumes that Mrinal has "money, freedom, admiration", and "she doesn't have to worry about pleasing anyone". Asha thinks of her life cluttered and ordinary as contrasted to the Mrinal.

When Asha and Mrinal meet at the restaurant they embrace each other. Asha is impressed to find that Mrinal has bought herself a ring. Mrinal asks Asha to tell about her family. Asha does so without revealing that her marriage is over. Mrinal sadly says that Asha is lucky to have such a wonderful husband and son. She reveals that she herself is unhappy and bursts into tears she admits that she had planned to pretend that everything was fine with her life, but when she saw the love for her family shining in Ahsa's face, she could not keep it up. The two friend part without Asha's revealing her own secret. In this meeting Mrinal though living in India but having westernized way of life could not hold up the pressure of the situation and bursts into tears and sheds the pretence that she had.

Returning home, Asha, before closing the car engine in the garage contemplates and weeps for her profound disillusionment. She attempts suicide by suffocating herself in the garage with fumes but soon realizes that it is not the solution to the problem and jumps out of the garage. Readily Dinesh comes to her help and takes her to bathroom where she vomits. Her surrender to him and even Dinesh's readiness to help Asha shows his concern for his mother. Dinesh enquires about the meeting with Mrinal; Asha admits that she "made a mess of things". She will detail him everything over a glass of milk. While she prepares the milk, she plans the letter she will write to Mrinal to tell her the truth. She knows that she and Dinesh will not always agree but they solemnly raise their glasses to their "precious, imperfect life." Though in solitude, Asha also breaks down under the pressure. Both the women have conflicting pressure in their life. On the one hand to pretend the perfect, happy life and on the other hand the awareness about the imperfect and loneliness in life. Pretence of Asha and Mrinal collapse down under the pressure that life builds around them. In this short story Divakaruni dramatizes a basic irony: the Indian woman who remains in India actually develops a more western style life for herself; the Indian woman who comes to the United States attempts to sustain a traditional Indian lifestyle and only departs from it when her marriage fails and she is forced to be on her own.

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Structural and Functional Reforms in Libraries under Globalization

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Abstract

In the ear of globalization, the role and functions of libraries and librarian have become complex, complicated and dynamic today both are facing challenges while responding to the changes. In an age of information explosion, information is produced through variety of ways. Educational and technical institute all over the world are facing the necessity of managing their education resources in a more effective way.

Keywords: *globalization, reforms and libraries.*

Structural and Functional Reforms in Libraries under Globalization

R K Deshmukh

Introduction

Education is the key success for any national and society. Progress of nation is depending upon the educated minds research, invention and innovation. Education is needed for every walk and life of the universe. Since 1992 international consensus has emerged that achieving sustainable development is essentially a process of learning. Sustainable development requires active and knowledgeable citizens and caring and informed decision makers capable of acing the right choice about the complex and interrelated economic, social and environmental issues human society is facing. Linking social, economic, political and environmental concerns is a crucial aspect of sustainable development. Creating such links demands a deeper, more ambitions way of thinking about education. Education not only provide scientific and technical skills but also provides motivation, justification and social support for pursuing and applying them.

The twenty first century creates a new environment for education in general and higher education in particular. The progress of any country is strongly linked with the quality of education. However, with growing of educational institutes in all parts of the country and several types of economic activities dominating the landscape, the issue of quality has now assumed a critical dimension. Libraries play an indispensable role in the dissemination of information of knowledge, they should be in a position to provide effective teaching learning information support to its user's communities.

Library is a prime part of education system and criterion about library functions as best practices. Libraries are becoming more and more serviceable and dissemination of knowledge resource centers.

Current scenario

User today are faced with many difficulties in finding information, because new technology makes information available in different, mainly electronic formats. The most important role of the academic libraries and librarians is to educate the users or students in academic environment for effective use of information either through print texts or electronic text via internet. It is a duty of today's libraries to equip students with the necessary information skills to function effectively and to meet challenges of the information age. Information literacy is basically a library instruction program. It focuses on content, communication, analysis, information searching and evaluation. In view of the contemporary environment

of rapid technological change and proliferating information resources, information literacy in libraries have become increasingly important. It forms the basis for lifelong learning by enabling the learners to master content and extent their investigations, become more self-directed and assume greater control over their own learning. In other word information literacy is a set of skills, which enables the individuals to recognize his or he information need. In addition it also enables to locate, evaluate the use the needed information effectively.

Challenges faced by libraries

1. Explosive growth of information and documents
2. Increased cost of document and information materials.
3. Increase in user's information needs.
4. New role of the librarian and grater responsibilities
5. Latest techniques and concept in handling of information.
6. New electronics information environment.
7. Creation of databases and its security.
8. Marketing of library and information services.

Library automation

There are so many obstacles in doing the library automation such as

1. Lack of funds
2. Lack of IT infrastructure
3. Lack of support from management
4. Lack of computer literacy among library personnel
5. Lack of technical skill and know how among library profession to overcome day to day IT related problems arising in application of IT.
6. Lack of training support

To overcome the problems of LIS professional

Following initiatives is necessary to over the problems of library and information service professional.

1. To train the library staff
2. To identify the basic problems related IT based services
3. To provide effective IT based library services
4. To computerized the libraries
5. To overcome he daily problems related to IT based services
6. To enrich the image of library profession.

Role of library

Libraries are the sources of information and libraries play an important role in dissemination of information and knowledge. This is an era where changes are taking place, very rapidly in all sphere of life. With the advent of technologies the concept of library is also changed, now a day's libraries are acquiring, processing and disseminating information in electronic and digital forms. Library is known as electronic library. Digital library, virtual library, knowledge resources centre etc. information technology has drastically influenced their functions and services.

Function of librarian

In the library, librarian is leader. It is always say that if the leader is not good the workface is unhappy, dissatisfied. Good leadership strives to bring about a set of shared values, a shared vision so that everyone knows what the organization is trying to do. The culture, vision so that everyone knows what the organization is trying to do. The culture, vision, values, beliefs and motivation in an organization arise from leadership. In the library, the librarian has to play the dual role in motivating staff as well as users. In today's world librarian has become technology application leaders. Librarian as a leader should acquire all skills like.

Conclusion

The role and functions of libraries and librarians have changed. It is therefore pertinent to acquire innovative ways for developing and managing the library services.

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ग्रंथालयातील आपत्ती व्यवस्थापन

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सारांश

प्रस्तुत लेखामध्ये ग्रंथालयातील आपत्ती व्यवस्थापन, संभावीत आपत्ती विषयीची माहिती देण्यात आली असून आपत्ती पूर्वीची पूर्व तयारी,आपत्तीनंतरचे व्यवस्थापन या विषयाचे सविस्तर विश्लेषण करण्यात आले आहे. नैसर्गीक अथवा मानवनिर्मित आपत्तीमूळे प्रचंड प्रमाणात नुकसान होते. ग्रंथालयामध्ये वाचनसाहित्य संग्रहाद्वारा ज्ञानाचे एका पिढी कडून दूसऱ्या पिढीकडे ज्ञानाचे हस्तांतरण होत असते. या बहूमूल्य ज्ञानाचे अपत्तीमूळे कमीत कमी नूकसान व्हावे व आपत्तीनंतर वाचनसाहित्याचे संरक्षण करण्यासाठी जर आपत्ती पूर्व नियोजन केले तर आपत्ती पासून होणारे नूकसान कमी प्रमाणत होवू शकते त्यासाठी आपत्तीपूर्व अंदाज घेवून आपत्ती व्यवस्थापनाचे नियोजन करणे गरजेचे असते.

संज्ञा: ग्रंथालय, आपत्ती व्यवस्थापन

ग्रंथालयातील आपत्ती व्यवस्थापन

आर.बी.टेकाळे

प्रस्तावना

आपत्तीमूळे पर्यावरण तसेच मानवी जीवनाची हानी होते. आपत्ती ही कोणत्याही प्रकारची असो, नैसर्गिक असो की, मानव निर्मित, आपत्तीमुळे मानवाचे प्रचंड प्रमाणात नुकसान होते. ग्रंथालयामध्ये ज्ञानाचे संग्रहण केले जाते व या ज्ञानाचे हस्तांतरण एका पिढीकडून दुसऱ्या पिढीकडे केले जाते. ज्ञानाचा वारसा ग्रंथालयामध्ये जतन करुन ठेवला जातो. ज्या राष्ट्राकडे ज्ञानाचा / माहितीचा संग्रह मोठया प्रमाणात उपलब्ध असतो ते राष्ट्र शक्तीशाली राष्ट्र म्हणून मानले जाते. म्हणून अशा ज्ञानाचे संरक्षण करने आवश्यक असते. अचानक येणाऱ्या आपत्तीमूळे ज्ञानाचा ऱ्हास होवू नये व येणाऱ्या आपत्तीस समर्थपणे तोंड देवून ज्ञानाचे जतन करण्यासाठी आपत्तीपूर्व व आपत्तीनंरचे व्यवस्थापन ग्रंथालयामध्ये करणे आवश्यक असते. अशा प्रकारचे व्यवस्थापन आपत्ती व्यवस्थापनाद्वारे केले जाते.

आपत्तीचे प्रकार (Kinds of Disaster)

आपत्तीच्या आधारावर लघू आपत्ती (Minor) व विशाल आपत्ती (Major) किंवा मानवनिर्मित (Human made) व नैसर्गिक आपत्ती (Natural) असे प्रकार पाडता येतात. ग्रंथालयातील आपत्तीचे मुख्य प्रकार/घटक पुढील प्रमाणे आहेत.

अ. पाणी : मोठया प्रमाणत होणारा पाऊस,बाष्पयुक्त हवा, पुर,इ. मुळे ग्रंथालयातील पुस्तके व मायक्रोफिल्म, किंवा इतर अन्यवाचनसाहित्यावर परिणाम होतो. व वाचनसाहित्यांचे नूकसान होते. अशा नैसर्गिक आपत्ती बरोबरच ग्रंथालय संग्रहाजवळून जाणारी पाईपलाईन फुटने, एअरकंडिशन द्वारे पाणी टपकणे, ग्रंथालय इमारत बांधते वेळी प्लंबिंग मध्ये होणारा निष्काळजीपणा इत्यादी मुळे ग्रंथालयातील वाचनसाहित्यावर विपरीत परीणात होऊ शकतो.

आ. आग : ग्रंथालयातील खराब वायरींग, ज्वलनशील पदार्थाचा उपयोग, विज, भुकंप, इत्यादी मुळे आग लागण्याची शक्यता असते. आग हा सर्वात जास्त नूकसान करणारा घटक आहे. आगीमूळे धूर, हानीकारक वायू, निर्माण होत असल्यामूळे त्याचा परीणाम वाचनसाहित्यावर होतो.

इ. भुकंप : भुकंपा मूळे ग्रंथालय इमारतीचे किंवा साधनसामुग्रीचे नुकसान होते. ग्रंथालयातील साहित्य व ग्रंथालयीन इमारतीला तडेजाणे, इमारत जमिनदोस्त होते. त्यामुळे प्रचंड प्रमाणात नुकसान होते.

ई. रासायनिक प्रभाव : ग्रंथालयातील पुस्तके/ वाचनसाहित्यावर प्रभाव करणारेघटक म्हणजे वातावरणामधील धूळ, धूर,किंवा आम्लधारक पदार्थामूळे ग्रंथालय इमारत व वाचनसाहित्यावर प्रतिकूल परिणाम होतो.

उ. मानव निर्मित आपत्ती (Man-made Disaster) याअंतर्गत आतकंवादी हमले, युध्द, दंगा, इत्यादींमूळे ग्रंथालय इमारत व वाचनसाहित्याचे प्रचंड प्रमाणत नुसान होते. विविध देशातीलयुध्दामूळे मोठमोठाले ग्रंथालये नष्ट करण्यात आल्याची उदाहरणे आहेत.

आपत्तीपूर्वीची सज्जता (Readiness for Disaster)

नैसर्गिक किंवा मानवनिर्मित आपत्तीमूळे ग्रंथालयाचे नूकसान बऱ्याच मोठया प्रमाणत होते. परंतू आपत्ती येण्यापूर्वीच संभावित आपत्ती गृहीत धरुन काही पूर्वतयारी करण्यात आलीतर प्रचंड प्रमाणात होणारे नूकसान कमी केले जाऊ शकते. आपत्ती व्यवस्थापनामध्ये आपत्ती येण्यापूर्वा अथवा आपत्ती आल्यानंतर व्यवस्थापन केले जाते. यामध्ये ग्रंथालयीन कर्मचाऱ्यामध्ये आपत्ती व्यवस्थापना विषयीची कार्यक्रमपत्रिकेचे आयोजन केले जाते.

आपत्ती व्यवस्थापनामध्ये लिखित स्वरुपात मसुदा तयार केला जातो व वेळेवेळी त्यामध्ये संशोधन होवून त्यामधील त्रुटी दूर केल्या जातात. तसेच आपत्ती व्यवस्थापन कार्यक्रमाबद्दल नविन नियुक्त केलेल्या तसेच इतर कर्मचाऱ्यांना अवगत केले जाते. आपत्ती व्यवस्थापन ही एक किचकट प्रक्रिया आहे. याचे नियोजन व व्यवस्थापन उच्च स्तरीय व्यवस्थापकांद्वारे केले जाते. यामध्ये खालील प्रक्रिया समाविष्ट असतात.

०१. **जबाबदारीची निश्चती** (Determining Responsibilities) यामध्ये आपत्ती संबंधी कार्यासाठी एका प्रमुख व्यक्तीवर जबाबदारी सोपवली जाते. ती आपत्ती विषयाच्या कार्यमध्ये कार्याचे संचलन,नियोजन व सुधार प्रक्रियेमध्ये त्याचे उत्तरदायित्व असते. त्याच बरोबर इतर व्यक्ती जसे ग्रंथालयीन कर्मचारी, इंजिनियर, सुरक्षा कर्मचारी/ सुरक्षा तज्ञ इ. सदस्य म्हणून असू शकतात.

०२. **आकडेवारीचे संकलन व प्रारंभिक शोध** (Data collection and initial Research) व्यवस्थपनामध्ये संभावित आपत्तीचे नियोजन नियंत्रण त्याचबरोबर आपत्तीनंतरच्या कार्यवाहीच्या संबंधातील आकडेवारी (माहिती) चे संकलन केले जाते. त्याचबरोबर आपत्ती व्यवस्थापनाची मुख्य योजना तयार करण्यापूर्वीआपत्ती व्यवस्थाप समितीचे सदस्य आपत्ती विषयीच्या कार्यशाळेमध्ये/ चर्चा सत्रामध्ये सहभाग घेवून किंवा त्यातील प्रारंभिक शोध घेवून आपत्ती व्यवस्थापनाची योजना तयार करतात.

०३. **संभावित आपत्तीची (जोखम) निश्चिती** (Assessment of potential Hazard) : आपत्ती व्यवस्थापन समितीद्वारे सर्वेक्षणाच्या माध्यमातून संभावित आपत्तीची निश्चिती केली जाते. या अंतर्गत नैसर्गिक आपत्ती जसे भूकंप, मुसळधार पाऊस, चक्रीवादळ, इ. तसेच मानवनिर्मित आपत्तीची शक्यता तपासून निश्चिती केली जाते व त्यासाठी संरक्षण साधनाची निश्चिती केली जाते. ग्रंथालय इमारतीमध्ये अग्नीरोधक यंत्र, विजपूरवठा खंडित झाल्यास पर्यायी व्यवस्था प्लंबींग संदर्भात उपययोजना अशा बाबीवर विशेष लक्ष दिले जाते. त्याच बरोबर विजपूरवठयाच्या वायरींगची स्थिती कशी आहे. त्याद्वारे विद्युतभार सहन करण्याची क्षमता आहे ही नाही? रात्रीच्या वेळीस विद्युत साधने बंद केली जातात की नाही? पाणी निचरा चांगल्या प्रकार होतो का? पुरेशा प्रमाणत अग्नीरोधक संयत्रे उपलब्ध आहेत का नाही? आपत्तीकालीन घंटा, आपतकालीन मार्ग आहे की नाही? याबाबतचे नियमित अवलोकन केले जाते.

०४. **संसाधनाची माहिती घेणे** आपत्तीच्या वेळी किंवा संकटकाळी उपयोगात येणारी आवश्यक उपकरणे जसे मास्क, बॅटरी, स्पंज,प्लॅस्टिक बकेट इ. उपकरणांच्या वितरकाची नावे व पत्ते लिखीत स्वरुपामध्ये तयार ठेवावी लागतात.

०५. **स्थानिक आपतकालीन एजन्सीजशी संपर्क** (Contact with local Emergency agencies) आपत्ती व्यवस्थापन समितीस स्थानिक पातळीवर कार्यरत असणाऱ्या संकटकालीन कामामध्ये सहाय्यक एजन्सीज,जसे आग नियंत्रण ठेवणारी यंत्रणा अग्नीशामकदल, रुग्नणवाहिका, वीमा कंपनी, पोलीस इत्यादीना ग्रंथालयामध्ये बोलवून आपत्ती व्यवस्थपना संदर्भात त्यांची मते/ सूचना शिफारशी जाणून घेतल्या जाव्यात.

०६. **समितीतील सदस्यांना कार्यनिश्चयन** (Setting of hours and tasks) आपत्तीच्या वेळी समितीतील सदस्यांची प्रत्येकाची काय जबाबदारी असेल त्यांनी कशा प्रकारे निर्णय घ्यावेत याची निश्चिती अगोदरच केली जाते. अशा स्वरुपाची जबाबदारी व कार्यनिश्चती अगोदरच केली जाते. अशा स्वरुपाची जबाबदारी व कार्यनिश्चती लिखित स्वरुपामध्ये सुध्दा असावी लागते व वेळोवेळी त्यामध्ये सुधारणाही केल्या जातात.

०७. **ग्रंथालय संग्रहाचे सर्वेक्षण आणि सुरक्षाबाबत अग्रक्रम ठरविणे** (survey of collection and determine salvage priroties) ग्रंथालयातील संग्रहाचे सतत सर्वेक्षण केले पाहिजे त्याअंतर्गत दैनिक कामकाज, तसेच सुरक्षेसंबंधीचा आढावा घेतला जावा व त्यातील उणिवा शोधून आपतकालीन परिस्थितीमध्ये कोणत्या संग्रहाच्या सुरक्षेसाठी प्रथम अग्रक्रम द्यावा हे अगोदरच निश्चित केले पाहिजे.

I. **प्रथम प्राथमिकता/ अग्रक्रम** (First priorities) जे वाचनसाहित्य अतिमहत्वाचे, संशोधनासाठी खुप उपयोगी असेल व असे साहित्य पुर्नःस्थापीत करणे शक्य नसेल अशा सहित्याच्या संरक्षणास अग्रक्रम दयावा.

II. **द्वितीय प्राथमिकता** (Second priorities) जे साहित्य दूर्मिळ व अमूल्य असेल व तिचे पुर्नःस्थापन करणे शक्य नसेल अशा साहित्याच्या संग्रहणास द्वितीय स्थान/ प्राथमिकता दयावी.

III. **तृतीय प्राथमिकता** (Third priorities) असे वाचनसाहित्य ज्यासाठी काही अर्थिकभार सहन करुन पुर्नःस्थापन करणे शक्य असेल अशा साहित्य संरक्षणासाठी तृतीय प्राथमिकता देण्यात यावी. जसे नविन कलिके, दृक-श्राव्य साहित्य, मायक्रोफार्म व इतर वाचनसाहित्य इ.

०८. **वित्त निर्धारण/ विश्लेषण** (Financial Assessment) आपत्ती व्यवस्थापन समितीने ग्रंथाल्याच्या वित्तीय स्थितीचे विश्लेषण केले पाहिजे, ज्याद्वारे आपत्तीच्या वेळी निधीकशा प्रकारे व कोढून उपलब्ध होईल याचा आढावा घेतला जावा तसेच ग्रंथालयाचा विमा काठला जावा.

०९. **योजनेचे प्रलेखन :-**

आपत्ती व्यवस्थापन समितीने तयार केलेल्या योजनेकरीता अंतिम स्वरुप देण्यासाठी प्रत्येक योजनेचे प्रलेखन (लिखीत स्वरुप) केले पाहिजे. ज्यामध्ये.

अ. प्रस्तावना, अधिकार स्तर, तसेच योजनेअंतर्गत निश्चित करण्यात आलेले कार्यक्रम.

आ. आपत्ती संदर्भात पूर्वकल्पना अल्यास कशा प्रकारचे निर्णय घ्यावेत याची माहिती.

इ. आपत्तीकालीन परिस्थिती मध्ये प्राथमिक अवस्था काय असेल, कोणाशी संपर्क साधावा इ. ची माहिती

ई. आपत्तीच्या वेळी करण्यात येणाऱ्या सर्व प्रक्रियेचे विस्तारीत वर्णन, ग्रंथालयाच्या कोणत्या भागात अग्निरोधक यंत्र आहे. पाण्याच्या पाईपलाईनची स्थिती, वातानूकूल यंत्राची स्थिती, आपत्तीच्या वेळी बाहेर जाण्याचा मार्ग इ. बाबतचा उपयोग कसा करावा याचे वर्णन.

उ. आपत्तीमध्ये झालेले नूकसान भरुन ग्रंथालयाची पुर्न:स्थापना म्हणजेच पूर्वस्थिती मध्ये येण्यासाठी काय कार्यवाही करावी याची माहिती.

ऊ. परिशिष्ट ज्यामध्ये इमारतीचा प्लॅन, आपत्तीकालीन सेवांची यादी, संकटकालीन व्यवस्थापनामध्ये जबाबदार आपत्ती व्यवस्थापनाच्या समितीची नावे त्यांचे संपर्क ,फोन क्रंमाक, ंचाब्यांची स्थिती, अग्निशामक यंत्रे, बाहय साधनांची यादी, मदत करणाऱ्या कार्यकर्त्यांची यादी, वाचनसाहित्य पूर्न:स्थापन योजना इ. बाबत विस्तारीत वर्णन .

ए.**योजनेस मान्यता -** लिखित स्वरुतामध्ये आपत्ती व्यवस्थापनाची योजना तयार केल्यानंतर त्या योजनेला संस्थेच्या सर्वोच्च व्यवस्थापकांकडे मान्यतेसाठी पाठविली जाते. मान्यता मिळाल्यानंतर लिखित योजनेच्या प्रती समितीच्या प्रत्येक सदस्याकडे वितरीत केल्या जातात.

ऐ**. योजनेचा अद्ययावतपणा -** आपत्तीकालीन योजनेमध्ये वेळोवळी आवश्यक सुधारणा करुन योजना अद्ययावत ठेवली जाते. जसे इमारतीमधील बदल, सदस्यांशी संपर्क पत्यामध्ये बदल झाल्यास विविध आपत्ती व्यवस्थापनाशी निगडीत घटक अद्ययावत ठेवले जातात.

आपत्तीकालीन परिस्थिती मधील प्राथमिक कामे

आपत्तीकालीन परिस्थिती निर्माण झाल्यास प्रथम ग्रंथालय सुरक्षा कार्यालयास सुचना दिल्या पाहिजेत. सुरक्षा कर्मचारी आवश्यकतेनूसार जन सुरक्षा कर्मचाऱ्याना बोलावू शकतात त्याचबरोबर आपत्तीमध्ये एखादा कर्मचारी अथवा उपभोक्ता अडकला आहे का हे तपासले पाहिजे कमी प्रमाणात आग लागली असेल तर ग्रंथालयातील अग्नी शामक उपकरणाद्वारे आगीवर नियंत्रण ठेवले पाहिजे. तसेच पाण्यामुळे नुकसान होत असेल तर पाणी पुरवठा करणारा वॉल बंद केला पाहिजे. आपत्ती परिस्थिती पूर्णपणे नियंत्रणात आल्यानंतरच निस्तारण कार्यास सुरुवात करावी यामध्ये नुकसान कशा स्वरुपाचे आहे. कोणत्या साहित्यांचे नुकसान झाले आहे. हे पाहिले पाहिजे. व त्यानुसार आपत्ती व्यवस्थापन समितीस कोणत्या साहित्याचे निस्तारण करावे. व कोणत्या साहित्याची पुर्न:स्थापना (Replacement) करावे यासंबधीचा निर्णय घ्यावा लागतो.

०१. पुस्तकांचे निस्तारण(नष्टशेष शोधन) : (Salvage of books)

ग्रंथ संग्रहाचे जर पाण्यामूळे नुकसान झाले असेल तर ताबडतोब ग्रंथाचे निस्तारण करणे आवश्यक असते. ग्रंथाला शेवाळ येणे सुरु होते व त्यांचे मुद्रण खराब होण्यास सुरुवात होते व ग्रंथाची बांधणी खराब होण्याची शक्यता असते. ग्रंथाचे निस्तारण खालील प्रमाणे केले पाहिजे.

- सर्वप्रथम पुस्तकांना थंड व कोरडया वातावरणामध्ये आणूण ठेवले पाहिजे.
- मोठया टेबलावर पुस्तके मोकळी ठेवून त्यावर कागद झाकून ठेवले पाहिजेत व पेपर ओला झाल्यास सतत पेपर बदलला पाहिजे.
- ओल्या पुस्तकांच्या पृष्ठांची नेहमी उघडझाप करु नये.
- पुस्तकांना शितलन (Freezing) प्रक्रियेसाठी पाठविले पाहिजे.

- शितलन झाल्यानंतर पुस्तकांना निर्वात कक्षात ठेवले पाहिजे व दोन ते चार आठवडे पुस्तकांचा वापर करु नये.
- आगीमुळे पुस्तकांचे नुकसान झाल्यास पुस्तके धुरामुळे काळे पडतात. अशा वेळी स्पंज व कपडयाने ग्रंथ साफ करावेत व नुकसान झालेले कव्हर बदलवे.

०२. **इलेक्ट्रॉनिक साधनांचे निस्तारण(नष्टशेष शोधन) -** (Salvage of E-Resources)

सध्याच्या काळामध्ये ग्रंथालयामध्ये माहिती संग्रहणासाठी सीडी-रॉम,हार्ड डिस्क, ऑडिओ- व्हीडीओ कॅसेट इ. चा उपयोग केला जात आहे. संगणकाच्या हार्ड डिस्कमध्ये पाणी गेल्यास हार्ड डिस्कच्या उपयोग होवू शकत नाही अशा वेळेस डेटा रिकव्हरी तंज्ञास बोलवून माहिती पूर्न:स्थापीत करावी. ऑप्टीकल डिस्कला माती, खराब पाणी लागल्यास डिस्टील वॉटरने साफ करावे किंवा स्वच्छ ब्रश ने साफ करावे. अशा वेळेस डिस्कच्या पृष्ठ भागावरील डेटा खरचटणार नाही याची काळजी घ्यावी शक्य झाल्यास ऑडीओ, व्हीडीओ, टेप प्लॅपी डिस्क इ. पुर्न:स्थापीत करण्यात यावे.

०३. **मायक्रोफार्मचे निस्तारण(नष्टशेष शोधन)** (Salvage of Microforms)

मायक्रोफार्म/मायक्रोफिशचे नुकसान झाल्यास जर का त्याचे पुर्न:स्थापन होत असेल तर हा सर्वात चांगला पर्याय आहे. जर मायक्रोफार्म ओले झाले असतील तर थंड डिस्टील वॉटरने साफ करावे व ते प्रयोगशाळेमध्ये प्रक्रिया करण्यासाठी पाठवावे. किंवा शितलन प्रक्रिया करावी. त्यामुळे त्यावर शेवाळ येणार नाही.

०४. **फोटोग्राफीक साहित्याचे निस्तारण** (salvage of photographic material)

फोटोग्राफीक साहित्याचे पाण्यामूळे नुकसान झाल्यास त्वरीत फोटोग्राफ व त्यांचे निगेटीव्ह निस्तारणासाठी पाठवावे. जर ४८ तासापर्यंत त्यावर प्रक्रिया शक्य नसल्यास त्यावर शितलनाची प्रक्रिया करुन हवेमध्ये कोरडे करावे. त्याच बरोबर फोटोग्राफच्या निस्तारणासाठी फोटोग्राफ संरक्षकांचे सहाय्य घ्यावे. फोटोग्राफ हाताळताना त्यावर ओरखडे पडणार नाहीत याची विशेष काळजी घ्यावी लागते. त्यामुळे त्याचा पृष्ठभाग खराब होणार नाही.

०५. **वाचनसाहित्य पुर्वस्थितीमध्ये आणवयाच्या पध्दती** (Recovery methods of reding materils)

अ. **हवेद्वारा शुष्कन** (Drying by air)

हवेद्वारा वाचनसाहित्य शुष्क करण्याची सर्वात जूनी व स्वस्त पध्दत आहे. यासाठी काही विशेष उपकरणांची आवश्यकता लागत नाही. यामध्ये मात्र जास्तीची जागा असणे आवश्यक असते व ज्यामध्ये खोलीच्या तापमानामध्ये (आर्द्रता ६० पेक्षा कमी) वाचनसाहित्य कोरडे(शुष्क) केले जाते. यासाठी पंख्यांचा वापर केला जातो.

आ.**शीतलीकरण** (Freezing) जे प्रलेख पाण्यामूळे ओले होतात अशा प्रलेखांवर शीतलीकरण केले जाते. अशा प्रलेखांना $0^{o}c$ तापमाना मध्ये ठेवले जाते. त्यामुळे अशा साहित्याला शेवाळ होत नाही. पुस्तकांची पाने एकमेकांना चिटकत नाहीत. त्याचबरोबर छपाईची शाई पसरत नाही. कातडी बांधणीच्या पुस्तंकांना अशा प्रकारे कोरडे केले जाते. या अंतर्गत प्रलेख काही माहिन्यापर्यत सुरक्षित ठेवले जावू शकतात.

इ. **निर्वात - शीतलीकरण** (Vacuum freeze Drying) जे वाचनसाहित्य अधिक प्रमाणत पाण्याचे भिजले असतील अशा साहित्यासाठी निर्वात शीतलीकरण प्रक्रि या उपयोगी आहे. ही प्रक्रि या दुर्मीळ ग्रंथासाठी लाभदायक आहे. पण कातडी व वेल्वेट बाइंडींग साठी ही प्रक्रिया उपयोगी नाही. या प्रक्रियेमध्ये भिजलेल्या वाचनसाहित्याला अगोदर 0^{o}Cतापमानामध्ये सुकविले जाते. व नंतर त निर्वात कक्षामध्ये (Vaclum chamber) मध्ये ठेवले जाते व ३२^{o}Cतापमानावर साहित्या सुकविले जाते.

ई.**निर्वात औष्णिक प्रक्रि या** (Vaccum Thermal Daying)या प्रक्रि येमध्ये वाचनसाहित्याला (प्रलेख) निर्वात थर्मल कक्षामध्ये 0^{o}Cपेक्षा अधिक तापमानावर सुकविले जाते. यामध्ये उष्ण तापमानाचा सुध्दा उपयोग केला जातो. म्हणून याला व्हॅक्यूम थर्मल सुकविले जाते. म्हणून याला व्हॅक्यूम थर्मल (शुष्कन)सूकविण्याची प्रक्रिया म्हटले जाते. ही प्रक्रिया जास्त संख्येमध्ये असलेल्या प्रलेखांसाठी उपयोगी आहे.

उ **.आर्द्रता निष्कासन प्रक्रिया** (Dehumidification)

या प्रक्रियेमध्ये खोलीचे तापमान व आद्रता काळजीपूर्वक नियंत्रीत केली जाते. यामध्ये २६ ^{o}C-३७^{o}C(७९-९९^{o}F) या प्रमाणात हवा प्रवाहीत केली जाते. त्याचबरोबर पंख्यांचा पण वापर आर्द्रता निष्कासन करण्यासाठी केला जातो. ही प्रक्रिया मोठया व्यावसायिकांकडून पारपाडली जाते. ही प्रक्रिया एक सरळ आणि सोपी प्रक्रिया मानली जाते.

निष्कर्ष

नैसर्गीक अथवा मानवनिर्मित आपत्तीमूळे प्रचंड प्रमाणात नुकसान होते. ग्रंथालयामध्ये वाचनसाहित्य संग्रहाद्वारा ज्ञानाचे एका पिढी कडून दूसऱ्या पिढीकडे ज्ञानाचे हस्तांतरण होत असते. या बहूमूल्य ज्ञानाचे अपत्तीमूळे कमीत कमी नूकसान व्हावे व आपत्तीनंतर वाचनसाहित्याचे संरक्षण करण्यासाठी जर आपत्ती पूर्व नियोजन केले तर आपत्ती पासून होणारे नूकसान कमी प्रमाणत होवू शकते त्यासाठी आपत्तीपूर्व अंदाज घेवून आपत्ती व्यवस्थापनाचे नियोजन करणे गरजेचे असते.

संदर्भ

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गर्ग ,रामगोपाल आणि इतर, ग्रंथालयों मे आपदा प्रबंधन: एक विश्लेषणात्मक अध्ययन ग्रंथालय विज्ञान, खंण्ड ४०,२००९ पृ.१०३-१११

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Magical Realism in Salman Rushdie's Novels

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Abstract

Salman Rushdie is one of the most celebrated contemporary writers, whose work has redefined narrative boundaries by merging history, myth, and fantasy. His oeuvre—most notably *Midnight's Children*, *The Satanic Verses*, and *Haroun and the Sea of Stories*—exemplifies a mode of storytelling that intertwines the real with the surreal. Through magical realism, Rushdie interrogates colonial histories, religious dogmas, and the ever-shifting contours of identity. This paper delves deeply into the narrative techniques, thematic concerns, and cultural critiques embedded in his novels. By exploring how magical realism functions as both an aesthetic strategy and a postcolonial tool, this analysis demonstrates how Rushdie's work challenges conventional historical narratives and offers alternative visions of cultural hybridity and transformation.

Keywords: *Magical realism, Salman Rushdie, postcolonial literature, Midnight's Children, narrative technique, identity, history, hybridity*

Magical Realism in Salman Rushdie's Novels

Dr Hadgekar Varsha Vasantrao

Introduction

Magical realism, as a literary technique, seamlessly integrates the fantastical with the mundane, creating a narrative space where extraordinary events coexist with everyday life. Although the term is often associated with Latin American literature—with Gabriel García Márquez as a paradigmatic figure—it has transcended its origins to become a vital tool in global literary discourse. Salman Rushdie, an Indian-born British author, has employed magical realism not only as a stylistic device but also as a means of reconfiguring historical narratives and interrogating the complexities of identity in a postcolonial world.

In his novels, Rushdie uses the logic of magical realism to blur the boundaries between myth and history, between the symbolic and the literal. This synthesis allows him to challenge the rigid dichotomies imposed by colonial discourse and to articulate a more fluid, multifaceted view of reality. By drawing on elements of folklore, mythology, and fantasy, Rushdie creates worlds that are at once hyperbolic and deeply resonant with historical truths. This essay will examine in detail how magical realism functions in his major works, discussing its narrative structure, its thematic implications, and its role as a potent critique of both colonial and modern socio-political paradigms.

Magical Realism as a Narrative Technique

At its core, magical realism is a method of storytelling that treats extraordinary events as natural occurrences within a realistic setting. Rushdie's narrative technique is characterized by its refusal to draw sharp lines between what is "real" and what is "magical." Instead, his texts present magical events with the same level of detail and realism as everyday occurrences. This strategy creates a narrative space where the miraculous coexists with the mundane, inviting readers to reconsider the nature of reality itself.

One of the key elements in Rushdie's narrative approach is the use of a non-linear, multi-layered structure. His novels often employ shifting perspectives, unreliable narrators, and fragmented timelines. These features not only reflect the complexity of modern identities and histories but also allow for the interweaving of myth with historical fact. For example, in *Midnight's Children*, the protagonist's personal history is intermingled with the history of India itself, blurring the distinction between the individual and the nation. This narrative technique forces readers to question the objectivity of historical accounts and to recognize the role of storytelling in shaping our understanding of the past.

Moreover, Rushdie's use of language is itself a form of magic. His prose is richly evocative and layered with symbolism, allowing for multiple interpretations. The seamless integration of fantastical elements into realistic settings creates a liminal space where contradictions exist side by side. In doing so, Rushdie challenges the binary oppositions that often dominate traditional narratives—such as reality versus fantasy, truth versus fiction, and order versus chaos—and opens up a more nuanced dialogue about the nature of experience and identity.

Magical Realism in *Midnight's Children*

Midnight's Children is arguably Rushdie's most iconic work, and it serves as a quintessential example of magical realism at work. The novel centers on Saleem Sinai, who is born at the stroke of midnight on the day of India's independence. His very existence is interwoven with the fate of the nation, and his life becomes a metaphor for the tumultuous birth of a postcolonial state. Through the lens of magical realism, the personal and the historical are fused into one expansive narrative.

Saleem's telepathic powers and his ability to communicate with other "midnight's children" are portrayed as natural phenomena within the novel's framework. These magical elements are not presented as aberrations but as intrinsic to the fabric of the narrative world. In doing so, Rushdie is able to capture the chaotic, multifaceted nature of postcolonial India. The novel suggests that history itself is a composite of myth, memory, and fact—each element contributing to the overall tapestry of national identity.

The structure of *Midnight's Children*—with its shifting timelines and interlaced narratives—mirrors the fragmented reality of a newly independent nation struggling with its colonial past. The magical elements serve as a counterpoint to the harsh political realities of the time, such as partition, communal violence, and bureaucratic corruption. They provide a symbolic framework through which the reader can understand the deeper emotional and psychological undercurrents of history. Rushdie's innovative use of magical realism thus allows for a reinterpretation of historical events, emphasizing that the truth of history is often as much about myth and memory as it is about documented facts.

Furthermore, *Midnight's Children* employs a richly symbolic use of numerology and cosmic imagery to underscore the connection between the individual and the nation. The repeated references to midnight and the alignment of personal destiny with national history highlight the idea that identity is not static; it is continuously in flux, shaped by forces beyond the individual's control. This dynamic interplay between fate and free will, history and myth, invites readers to engage with the text on multiple levels, questioning the fixed nature of reality and the narratives that underpin it.

The Controversial Magical Realism of *The Satanic Verses*

While *Midnight's Children* presents magical realism in a celebratory mode, *The Satanic Verses* takes a more controversial and confrontational approach. In this novel, Rushdie explores themes of religious belief, cultural hybridity, and identity

through a narrative that is as provocative as it is enigmatic. The novel's dual narrative structure—following the lives of the characters Gibreel Farishta and Saladin Chamcha—serves to highlight the tension between the sacred and the profane, the traditional and the modern.

In *The Satanic Verses*, magical realism is deployed as a tool for subversion. The novel interweaves fantastical episodes—such as the dream sequences and surreal transformations of its characters—with the harsh realities of migration, exile, and cultural conflict. This blending of the magical and the real challenges established religious narratives and critiques the rigid orthodoxies that often accompany them. Rushdie uses fantastical elements to question the nature of revelation and the construction of religious authority. By doing so, he opens up a space for a reimagining of faith, one that is inclusive of multiple perspectives and resistant to simplistic, dogmatic interpretations.

The controversy surrounding *The Satanic Verses* is rooted in its bold reconfiguration of sacred narratives. The novel's portrayal of divine intervention and its reworking of Islamic history through the lens of magical realism have sparked intense debates about the boundaries of religious tolerance and the limits of artistic freedom. However, beyond the controversy lies a deliberate artistic strategy: Rushdie employs magical realism to expose the arbitrariness of religious conventions and to argue for a more pluralistic and dynamic understanding of cultural identity. The surreal episodes in the novel are not merely for shock value; they serve as a potent critique of any system that seeks to impose a single, monolithic truth on a diverse and ever-changing society.

The narrative of *The Satanic Verses* is marked by a restless energy that reflects the inner turmoil of its characters. Their transformations—both literal and metaphorical—underscore the fluid nature of identity. In a world where the boundaries between self and other, sacred and secular, are constantly shifting, Rushdie's magical realism becomes a means of negotiating these complex dynamics. The novel, therefore, stands as a testament to the power of storytelling to disrupt established hierarchies and to offer new ways of seeing the world.

Storytelling and Imagination in *Haroun and the Sea of Stories*

In contrast to the denser and politically charged narratives of his other works, *Haroun and the Sea of Stories* offers a playful, yet no less profound, exploration of magical realism. This novel, often categorized as a children's book, is a vibrant celebration of the power of storytelling itself. Through its imaginative narrative, Rushdie underscores the essential role that stories play in shaping both individual identity and collective cultural memory.

At the heart of *Haroun and the Sea of Stories* is the idea that storytelling is an act of resistance—a way of preserving culture and challenging authoritarian impulses. The novel's fantastical setting, complete with sentient oceans of narratives and magical creatures, serves as a metaphor for the creative energy that lies at the core of human experience. In this world, the very act of telling a

story is transformative; it can heal wounds, bridge divides, and even alter reality itself.

Rushdie's use of magical realism in *Haroun and the Sea of Stories* is characterized by its exuberant and imaginative tone. The boundaries between reality and fantasy blur effortlessly, as characters embark on adventures that defy conventional logic. This narrative fluidity not only makes for an engaging and entertaining read but also reinforces the broader thematic concerns of the novel. In a society where free expression is often under threat, the novel posits that the power of imagination is both a sanctuary and a weapon—a means of preserving cultural diversity and challenging oppressive regimes.

Furthermore, the narrative structure of *Haroun and the Sea of Stories* is emblematic of Rushdie's broader literary ethos. The story unfolds as a series of interrelated episodes, each contributing to a larger tapestry of meaning. By fragmenting the narrative in this way, Rushdie reflects the fragmented nature of modern identities and the multiplicity of voices that constitute a vibrant cultural landscape. The novel thus becomes a celebration of diversity—a reaffirmation that truth is multifaceted and that the interplay of different narratives is what ultimately enriches our understanding of the world.

Magical Realism as a Postcolonial Tool

Beyond its aesthetic qualities, magical realism in Rushdie's work functions as a powerful postcolonial tool. In the aftermath of colonialism, traditional historical narratives often serve to reinforce the legacies of domination and cultural homogenization. Rushdie's subversive use of magical realism disrupts these narratives, creating space for alternative histories that foreground the voices of the marginalized.

By infusing his narratives with elements of myth, folklore, and fantasy, Rushdie is able to reclaim aspects of cultural heritage that were once suppressed or distorted under colonial rule. His works offer a counter-narrative to the linear, rationalist accounts of history that dominated the colonial mindset. Instead, Rushdie presents a vision of history that is cyclical, layered, and open to reinterpretation—one that acknowledges the complexity of cultural identity and the interplay of multiple influences.

In *Midnight's Children*, for instance, the melding of personal destiny with national history challenges the sanitized versions of history promulgated by colonial powers. The novel suggests that history is not a monolithic entity but rather a tapestry woven from the diverse threads of memory, myth, and lived experience. Similarly, in *The Satanic Verses*, the reimagining of sacred narratives through magical realism acts as a corrective to the rigid, exclusionary doctrines that have often been used to justify oppression. Rushdie's work, therefore, is not just an aesthetic exercise—it is a political act, a means of asserting cultural autonomy and fostering a more inclusive understanding of identity.

Magical realism also allows Rushdie to explore the concept of hybridity, a key theme in postcolonial discourse. The intermingling of diverse cultural elements in

his narratives reflects the reality of diasporic life, where identities are constantly negotiated and redefined. This hybridity is not presented as a loss or dilution of identity but as a source of strength and creativity. In a globalized world marked by rapid cultural exchange and transformation, Rushdie's vision of magical realism offers a hopeful counterpoint to narratives of cultural decline and loss. It celebrates the ability of different cultures to coexist, interact, and enrich one another—an ethos that is essential for the creation of a more just and pluralistic society.

Intertextuality, Myth, and History

An integral part of Rushdie's approach to magical realism is his extensive use of intertextuality. His novels are replete with allusions to historical events, religious myths, and literary traditions from around the world. This intertextual network not only enriches the narrative but also underscores the universal nature of the themes he explores. By referencing a multitude of texts and traditions, Rushdie situates his work within a broader cultural dialogue, one that transcends national and temporal boundaries.

For example, the mythic elements in *Midnight's Children* draw from both Indian folklore and global literary traditions. The novel's blending of personal and political myth-making challenges the notion that history is a fixed, objective record. Instead, Rushdie posits that history is, in many ways, a narrative construct—one that can be reshaped and reinterpreted through the power of imagination. This reconceptualization of history is central to the postcolonial project, as it offers a way to counter the dominant narratives imposed by colonial powers.

Similarly, in *The Satanic Verses*, the intermingling of religious myth with personal narrative creates a complex tapestry that resists easy categorization. The novel's fantastical elements force readers to confront the instability of fixed meanings and the fluidity of cultural identity. In doing so, Rushdie not only critiques the rigidity of orthodox religious narratives but also champions the idea that truth is inherently pluralistic.

Conclusion

Salman Rushdie's employment of magical realism transcends mere stylistic experimentation—it is a deliberate and multifaceted strategy that challenges conventional narratives and opens up new avenues for understanding history and identity. Through works such as *Midnight's Children*, *The Satanic Verses*, and *Haroun and the Sea of Stories*, Rushdie has demonstrated that the boundaries between myth and history, the real and the fantastical, are not fixed but perpetually in flux. His narratives reveal that the past is as much a product of memory and imagination as it is of documented events, and that the future is shaped by the stories we tell.

By embracing magical realism, Rushdie has created a literary space where the marginalized voices of postcolonial subjects can reclaim their histories and assert their cultural identities. His narratives challenge the hegemonic structures of

power by revealing the multiplicity of truths that lie beneath the surface of official histories. In doing so, he offers a vision of a world in which diversity, hybridity, and the interplay of different cultural narratives are celebrated rather than suppressed.

Moreover, Rushdie's work underscores the transformative power of storytelling. Whether through the grand allegory of *Midnight's Children*, the provocative challenges posed in *The Satanic Verses*, or the playful imaginativeness of *Haroun and the Sea of Stories*, his novels remind us that stories are not static—they evolve, mutate, and, ultimately, empower us to see the world differently. In a time when questions of identity, history, and cultural autonomy remain as pressing as ever, Rushdie's magical realism serves as a potent reminder that the realms of myth and reality are deeply intertwined.

In sum, the magical realism of Salman Rushdie is a dynamic and enduring force in contemporary literature. It acts as a mirror to society, reflecting both its contradictions and its possibilities. By merging the real with the fantastical, Rushdie invites readers to question the boundaries of what is accepted as truth and to embrace a more expansive, inclusive understanding of the world. His work continues to inspire debates about the nature of history, the role of literature in shaping identity, and the potential for narrative to serve as a tool for social and political transformation.

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Maternal Bodies, Contested Choices: Anita Desai's Anticipation of Contemporary Feminist Discourse on Reproductive Autonomy

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Abstract

This study investigates how Anita Desai's 1975 novella, *Where Shall We Go This Summer?* Anticipates present-day feminist discourses on reproductive autonomy and bodily agency as mediated by entrenched Indian family hierarchies. Close reading of protagonist Sita's oscillating maternal anxiety and her frantic pursuit of pregnancy termination reveals a text that foresees ongoing debates about the negotiation of individual rights against collective obligation. Desai's narrative—structured around Sita's yearning for bodily sovereignty against the surveillance of a watchful household—raises questions that now animate feminist scholarship regarding reproductive rights in postcolonial India. The present analysis concludes that Desai's dramatisation of maternal ambivalence and the juridical subtext of reproductive regulation operate as a formative lens for contemporary inquiry into how Indian patriarchy persistently interpellates women's reproductive decision-making.

Keywords: *reproductive autonomy, maternal ambivalence, Indian feminism, bodily agency, patriarchal family structures, postcolonial literature*

Maternal Bodies, Contested Choices: Anita Desai's Anticipation of Contemporary Feminist Discourse on Reproductive Autonomy

Mamta K. Jonipelliwar

Introduction

Anita Desai's 1975 novella, *Where Shall We Go This Summer?* evokes maternal anxiety as its central affect by portraying Sita, a middle-aged woman who takes refuge on the remote isle of Manori in a frantic bid to extinguish the prospects of a fifth pregnancy. Though composed nearly half a century ago, the text's address of reproductive autonomy, maternal ambivalence, and the onerous demands of patriarchal domesticity strikingly presage current feminist critiques of the right to govern one's own body. This essay pursues the argument that Desai's fiction constitutes a literary precursor to contemporary reproductive rights discourses, interrogating a sociocultural order in India where women's bodies endure as the flashpoint of familial, communal, and state surveillance.

This study's importance resides less in drawing thematic parallels between Desai's fiction and present-day feminist theory than in recognising literature's unique capacity to voice women's lived realities long before they are formally named in scholarly discourse. Sita's inward battle becomes imprinted with a question feminist scholars now regard as essential: the imperative of bodily sovereignty—the prerogative to govern reproductive decisions unencumbered by sociopolitical surveillance. The heroine's subsequent retreat to the island of Manori crystallises into a spatial allegory of the temporary sanctuaries in which countless women assemble in response to the unrelenting architectonics of patriarchal obligation. Scholarly attention has in recent decades turned to how reproductive sovereignty interlaces with cultural self-definition, especially in postcolonial zones where ancestral familial imperatives retain considerable currency. Rajeswari Sunder Rajan, for example, contends that the South Asian female physique constitutes a crucible in which time-honoured codes and emergent desires, individual will and collective duty, personal self and social compulsion clash and coexist in labyrinthine, contradictory elaboration (Rajan 142). Desai's novella, composed before the institutional reception of these

debates, arrives instead as a literary harbinger by depicting Sita's gravid form as the very arena where these tensions are enacted.

This contribution resists that *Where Shall We Go This Summer?* Anticipated prominent contemporary feminist debates concerning reproductive autonomy within the framework of traditional Indian family governance. Employing detailed textual examination and dialogue with pertinent feminist theory, the study illustrates how Desai's depiction of maternal unease, reproductive regulation, and familial detention prefigures present-day discussions of bodily agency. The argument is organised around three principal categories: the portrayal of maternal ambivalence as a critique of the sanctified mother ideal; the spatial dimensions of reproductive autonomy; and the interplay of individual desire and filial obligation.

Literature Review

Current feminist literature on reproductive autonomy treats the female body as a contested boundary within enduring patriarchal apparatuses. Rosalind Petchesky's path-breaking account of reproductive rights affirms that genuine reproductive freedom "comprises the capacity to dictate both fertility and the circumstances surrounding gestation" (Petchesky 387). This analytic frame elucidates Sita's anguished struggle to govern her impending pregnancy, situating her trajectory within a larger narrative of reproductive agency. Feminist scholarship has systematically interrogated how reproductive autonomy operates within Indian family hierarchies. Uma Chakravarti illustrates that "women's reproductive capacity becomes central to the maintenance of family honour and social status, creating a situation where individual choice is consistently subordinated to collective family interests" (Chakravarti 218). Her account sharply elucidates the immediate minutiae of Sita's dilemma, where the wish to terminate a pregnancy is overruled by Raman's expectations and the prevailing conviction that maternal obligation must take precedence over personal intent.

Postcolonial feminist theory further foregrounds the dialectic of colonial and indigenous patriarchies, interrogating how their overlapping logics restrain women's autonomy. Chandra Talpade Mohanty maintains that "women's struggles for bodily autonomy must be understood within the specific cultural and historical contexts that shape their experiences" (Mohanty 196). This proposition underscores the way Desai's drama is inscribed within the matrix of Indian domestic life, simultaneously echoing an expansive feminist inquiry into the modalities of reproductive rights across diverse cultures. Maternal ambivalence has recently surfaced as a pivotal strand of feminist scholarship, interrogating the myths of instinctive nurturing and unqualified love. Adrienne Rich's separation of motherhood as lived experience from motherhood as institutional script offers a vital lens through which to interrogate Sita's conflicted engagement with gestation and delivery. Rich contends that "the patriarchal institution of motherhood constrains and distorts the experience of bearing and caring for children" (278). This formulation bears directly on Sita, whose growing dread and

oppositional impulse root themselves not in the private sphere of feeling but in the weighty public code that circumscribes her pregnancy.

Feminist scholarship concerned with reproductive autonomy in Indian letters has begun to map the longue durée of these very anxieties. Jasbir Jain argues that "novels and stories by Indian women writers have consistently explored themes of reproductive control and bodily autonomy, often anticipating theoretical developments in feminist scholarship" (156). Jain's critical mapping thus locates the present analysis of Desai's fiction in a broader, historically deep dialogue by Indian women authors that, well before the emergence of present-day feminist discussions, articulated the tensions between formal reproductive capacity and the socially imposed craft of motherhood. The relationship between lived space and embodied agency continues to occupy feminist scholarship, especially concerning women who pursue both physical and psychological self-determination. Doreen Massey's examinations of gendered geographies propose that "women's connection to space routinely becomes partial and conditional, filtered through patriarchal institutions. Any insistence on the right to occupy space autonomously, therefore, carries the force of defiance" (Massey 234). Employing this analytic lens, Sita's relocation to Manori can be interpreted, not merely as a transitory escape, but as a strategic and embodied assertion of reproductive sovereignty, enacting resistance through the deliberate re-scripting of spatial politics.

Maternal Ambivalence and the Critique of Idealised Motherhood

Desai's rendering of Sita's pregnancy-related dread interrogates the dominant cultural script that frames motherhood as a uniformly rewarding and eagerly desired condition. Recent feminist historiography has positioned maternal ambivalence—so often pathologised—as a socially and politically salient phenomenon that undermines the ideological requirement of maternal instinct. Sita's extreme and furtive wish to sever the pregnancies situates her within a transhistorical cohort of women who, through the very act of vocalising dissent, scandalously repudiate the quietly acquiescent surrogate assigned by the state and the market. In this manner, Sita's desperation becomes not a private pathology but a political act, redefining the conversation around the social contract of motherhood.

The novella's opening sentence immediately foregrounds Sita's ambivalence about her pregnancy: "She had come to this island to be alone, to think, to decide what to do about the child that was growing inside her with the obstinacy of a tree that grows in the wrong place, in a crack in the pavement, and cannot be uprooted" (Desai 3). The botanical figure conveys Sita's conflicted stance: the fetus is neither a hoped-for blessing nor a natural course, but an intrusive vegetative force that imperils her deliberately isolated life. The tree's stubborn propagation in a fissured pavement evokes Sita's sense that the pregnancy violates her chosen habitat and her inner imperative to remain childless, rendering the bodily change a dissonant fact of existence rather than a harmonious step in any witnessed life course. Feminist scholarship concerned

with the discourses surrounding motherhood has long exposed the ideological underpinnings of the alleged maternal instinct, arguing that the notion of an apparent, uniform drive to reproduce is a construct serving to ensure women's reproductive availability. Rothman's work on the sociocultural implications of reproductive technologies argues that the axiomatic view of maternal yearning diverts attention from the economic, cultural, and individual calculations that shape reproductive choices (Rothman 167). Sita's conflicted attitude to the developing child, therefore, becomes a pointed act of resistance against the expectation that she should embrace the pregnancy as an automatic fulfilment of feminine vocation.

The novella charts the evolution of Sita's earlier pregnancies as a steadily escalating anxiety, ultimately shaping her present breakdown. Flashbacks expose a trajectory wherein each ensuing conception deepens her dread and drives her toward psychological collapse, suggesting that the spectacle of anguish now on view is the precipitate of persistent, systemic maternal strain staged long before the narrative present. This structuration of distress under the compulsion of childbearing prefigures current feminist explorations of maternal burnout and the psychological corollaries of obligatory motherhood nested within patriarchal kinship networks. Sita's dynamic with her surviving offspring further complicates the romanticised figure of the selfless mother. Rather than embodying unconditional nurturance, she appears overmatched by the incessant demands of caregiving, habituating a simmering resentment toward the ways her children curtail her autonomy. Menaka's rebuke of Sita's withdrawal to Manori exposes the persistence of patriarchal scripts across generations: her daughter, having absorbed the injunction to mother as self-negation, judges her parents' retreat from the script as a breach of duty, thus reinscribing the very statutes of sacrifice that now undo Sita.

The novella's depiction of Raman's reaction to Sita's pregnancy provides an incisive commentary on the gendered inflexions of reproductive experience. Whereas Sita perceives the pregnancy primarily as an intrusion on her bodily freedom and a source of existential anxiety, Raman registers it as an unproblematic and, indeed, celebrated phase in the sequence of life that merits unreserved acceptance. His failure to recognise the psychic and social insecurities that underlie Sita's unease signals a disconnect that feminist theory has identified as endemic to masculinist interpretations of reproductive phenomena.

Spatial Dynamics and the Geography of Reproductive Autonomy

Sita's voluntary withdrawal to Manori Island marks a decisive negotiation of space in her search for reproductive agency. The island constitutes, on one plane, an actual physical withdrawal from the encumbering expectations of the matrimonial home and, on another, a metaphorical terrain in which she may contemplate divergent narratives of personhood and maternity. Recent scholarship in feminist geography has persuasively argued that the politics of autonomy are inseparable from the politics of place, especially when reproductive

decisions are at stake; domestic and social geographies frequently inscribe prohibitive boundaries that women must contest through strategic relocation.

The island setting invites Desai to foreground the dialectic of isolation and self-determination that animates present discourses on reproductive autonomy. Sita's conviction that she might terminate her pregnancy by the force of will upon the island betrays a more profound yearning to recapture sovereignty over her body and her reproductive destiny. The spatial exile thus becomes a metaphor for the latitude required by women to formulate reproductive choices liberated from intimidation and external imperatives. The juxtaposition of the cramped, expectation-laden domestic sphere in the city that Sita has abandoned and the unpeopled expansiveness of Manori reveals how divergent environments either empower or circumscribe female agency. Within her Bombay household, the lattice of kinship duty and societal prescription renders autonomous decision-making virtually unfeasible. The omnipresence of a scrutinising husband, the relentless demands of child-rearing, and the relentless social gauging of her visibly swelling body subject her reproductive options to ceaseless speculation and censure, leaving her with dwindling avenues for private deliberation. The island of Manori, conversely, furnishes the concealment and sovereign self-governance that current feminist theorists identify as formative of reproductive liberty. Its distance from the surrounding polity grants Sita the latitude to confront her yearnings and dread unburdened by the habitual scrutiny of familiar, normative orders. Such spatial misrelation bears an unacknowledged kinship to present-day feminist postulations concerning the necessity of deliberately circumscribed milieus wherein women might deliberate on reproductive futures immune to the dictates of patriarchal supervision and the imperatives of collective approbation.

The narrative's catalogue of Sita's island-bound labours indexes how territorial release licenses her to renegotiate the experience of her pregnant corpus. Dislodged from the regimes that publicly mark visible gestation, she forges an intimate, inward-bound accounting of the body's incessant transformation. The passage from a socially governed to a privately deciphered pregnancy substantiates longer feminist critiques of the disciplinary gaze upon gestating women and underscores the political necessity of preserved domains wherein corporeal experience may unfold outside socially calibrated indexes of meaning.

However, Desai's account also points up the inadequacy of geography as a remedy for the deeper moral mechanisms of reproductive governance. The move from Ghatkopar to Manori permits Sita to escape the press of daily surveillance but not the abstraction of surveillance itself; the household rules of Bombay travel with her, reformulating themselves as soon as she boards the boat. The fact that she later reenters the Bombay Lane underlines the pitiful truth that leaving is not the same as liberation; the indentured will alight wherever the same indenture is waiting. The island's journey as a refuge—once a hidden mooring for Sita's father as he sought refuge from the formal family he later imposed—multiplies the irony of her flight. His retreat, like hers, promised a breathing space for rethinking the reproductive fold, yet neither sojourn produced the anticipated

rupture. By centring the narrative on the father's negotiation of the same geography, Desai folds Sita's retreat into a larger family chronotope that maps the recurrence of the same flight. Each crossing of the harbour, therefore, re-enacts a hesitant, shadowed attempt to rewire the geography of obligation without displacing its grammar.

The Intersection of Individual Desire and Familial Obligation

The principal tension in Anita Desai's novella, *Where Shall We Go This Summer?,* lies in the imbalance between Sita's wish for reproductive choice and the complex load that she and Raman's extended families and society incur. This imbalance precedes and echoes contemporary feminist theorisation of reproductive choice, in which individual caprices continue to be overshadowed by the communal hierarchies that circumscribe feminine agency, especially in collectivist cultures that privilege lineage over subjectivity.

Raman's disposition incarnates the extended patriarchy that feminist circumscription now recognises as the most intimately banal form of reproductive surveillance. When Sita voices her vertigo, her husband attaches procedural anxieties regarding public decorum and ancestral prestige to her illegitimacy rather than trauma, manifesting the tendency of normative masculinity to ignore female affect in favour of prosopographic metrics. Not once during her agonised exposition of anxiety over the looming child does he reveal curiosity regarding her psyche. The novella's sustained representation of Raman's non-engagement demonstrates the structural privileging of male legacy over female corporeal autonomy. His logistical presumptions—that Sita is genetically programmed to absorb an unplanned foetus and manifest labour, as he does with Akhila and Hita, the daughters he idealises—confirm what legal scholars and sociologists now classify as reproductive coercion, the calibration of familial and communal strictures to annul feminine intentions.

Sita's children's reactions to her withdrawal further elucidate how patriarchal norms regarding maternal obligation are transmitted across generations. Their predominant concern is not for her mental or emotional health, but for the stigma that her unpublished maternal decisions are thought to invite. This preoccupation signals that the patriarchal family system depends not only on adult adherence but on the endorsement, however tacit, of younger members, who by their corrective gaze contribute to the policing of maternal agency. The cultural milieu surrounding Sita's prospective pregnancy clarifies how communal norms amplify familial pressure regarding reproductive timing. The expected social fête celebrating the conception, together with the presumption of Sita's domestic tranquillity, constrains her capacity to articulate or enact hesitation. This communal dimension of reproductive governance prefigures, and thus validates, recent feminist critiques that chart how kin and neighbourhood alike condition the limits of women's reproductive autonomy. Through its focalization of Sita's innermost thoughts, Desai's narrative strategy renders palpable the psychological strain of balancing personal agency against the weight of familial obligation. The steady cadence of her internal monologue charts the

buildup of exhaustion and muted rebellion that arises when her yearnings are repeatedly subordinated. This portrait of internal conflict closely prefigures recent feminist scholarship that interrogates the mental health fallout of reproductive coercion and affirms the necessity of safeguarding women's independent reproductive choices.

The novella's depiction of Sita's bond with her mother further underscores how reproductive governance is transmitted across generations within Indian kinship networks. Sita's recollections of her mother's fraught pregnancies and diffident mothering indicate that maternal ambivalence and anxiety over childbearing are not psychological anomalies but predictable by-products of patriarchal systems that place male desires and familial respectability ahead of women's bodily autonomy and emotional health.

Literary Technique and Feminist Anticipation

Desai's deployment of stream-of-consciousness and resonant symbols articulates the ambivalence and anxiety that feminist inquiry would later theorise as intrinsic to the maternal experience. Such techniques prefigure feminist calls to centre women's subjective accounts of reproduction, especially those accounts that unsettle dominant ideologies linking maternity to unqualified fulfilment and sacrifice. The persistent motifs of water and drowning permeating the novella resonate as a cogent symbol of Sita's experience of being submerged by reproductive imperatives. Her terror of succumbing to yet another pregnancy underscores feminist critiques of how enforced motherhood displaces the woman's sense of self and curtails her autonomy. Such water imagery thus foreshadows later feminist discourses that interrogate reproduction as a site of risk to feminine identity and agency. Desai's evocation of Sita's apprehension toward her corporeality underscores the estrangement wrought by reproductive compulsion and societal surveillance. Far from encountering her gravid body as a site of vitality or generative promise, Sita discerns it as treachery—flesh that initiates pregnancies in opposition to her conscious longing. This sense of somatic estrangement gestures toward feminist scholarship that associates patriarchal governance of reproduction with a disavowal of the woman's experiential ownership of her body.

The novella's temporal architecture, shifting between recollected and current experience via Sita's memories and meditations, resonates with the psychological contours of maternal ambivalence identified by recent feminist theory. Sita's rupture of the linear chronology that typically governs accounts of reproduction dramatises the contradictory and non-totalizable character of women's engagement with gestation and maternity. Such a non-sequential presentation presages feminist claims that meaningful analysis of reproduction must explicitly acknowledge its knot of competing feelings and unfinished storylines.

Contemporary Relevance and Theoretical Connections

The narrative arc of *Where Shall We Go This Summer?* retains striking relevance for present-day discussions surrounding reproductive autonomy in India and globally. Recent scholarship on reproductive rights in India persuasively illustrates how familial and societal imperatives continue to circumscribe women's reproductive choices, reaffirming the tensions Desai delineated in 1975 as ongoing rather than historical. Vrinda Nabar's most recent inquiry into Indian women's reproductive trajectories records the phenomenon that "even in the presence of statutory reform and nominal social evolution, women remain under indelible pressure to align their reproductive lives with entrenched cultural scripts" (Nabar 203). The durability of such controls bolsters Desai's observation that the encroachments women endure are institutional rather than accidental and that remedial strategies must therefore be institutional as well, rather than residing in women's determination. The text's representation of geographical retreat as a means of negotiating reproductive autonomy speaks directly to contemporary calls for expanded access to healthcare and the cultivation of environments where reproductive choices can unfold free of coercion. Sita's journey to Manori functions, within the novella, as a prefigurative act of what later feminist emboldenment would term "reproductive justice"—the imperative not simply to permit choice but to construct the entire social ecology that renders such choice viable.

Recent feminist theorist Radhika Coomaraswamy has claimed that reproductive autonomy demands not merely legal entitlements but also robust social support structures that empower women to exercise real agency concerning pregnancy and childbearing (Coomaraswamy, 234). Sita's solitary confinement on Manori Island dramatises the absence of such infrastructural protections in her milieu. It foreshadows contemporary feminist calls for comprehensive civic and institutional reforms that make genuine reproductive choice possible. The novella reframes maternal ambivalence not as a moral failing but as a rational, even expected, reaction to systemic reproductive coercion. This viewpoint anticipates recent psychiatric investigations of maternal mental health. Cross-cultural analyses now affirm that mixed emotions about pregnancy and motherhood are nearly universal, thereby corroborating Desai's earlier fictional investigations into the disquiet and ambivalence stewing beneath the surface of official maternal virtues.

Conclusion

Anita Desai's *Where Shall We Go This Summer?* constitutes an intermittent yet incisive incursion into current feminist discussions of reproductive autonomy, corporeal agency, and the constricting logics of patriarchal family arrangements. Sita's agonised, partial bid to sabotage her pregnancy crystallises Desai's preoccupation with reproductive regulation, maternal ambivalence, and the antagonism between personal aspiration and familial duty—topics that would later monopolise feminist theoretical inquiry. The novella's treatment of these tensions illustrates literature's unique ability to signal social crises before scholars translate them into theoretical discourse. Sita's desperate pursuit of reproductive self-determination amid the imperatives of the

Indian joint family implicitly foretells the present-day feminist interrogation of how entrenched patriarchal formations circumscribe women's control over their bodies and reproductive destinies.

The sustained salience of Desai's concerns in present-day reproductive-rights dialogues indicates that the clash she dramatised between personal sovereignty and patriarchal assertion has not yet been fully alleviated in numerous cultural settings. This endurance underlines the necessity of reading texts such as *Where Shall We Go This Summer?* not as relics of a bygone era but as continually generative interventions within feminist discourse on reproductive justice and the politics of bodily autonomy. The spatial choreography that governs Sita's retreat to Manori subtly anticipates feminist commemorations of the necessity of conducive settings for reproductive decision-making. Her effort to carve out both material and mental terrain for self-directed reproductive choice prefigures contemporary arguments that reproductive justice must cover not only normative legal entitlements but also the wider social and environmental conditions that render authentic choice possible.

Through its deft rendering of maternal ambivalence, Desai's novella raises critical questions about the prevailing romanticisation of motherhood that shapes, and often limits, reproductive decisions in our own time. Sita's acute anxiety regarding her pregnancy is recast not as personal failing but as a rational response to pervasive reproductive pressuring, thereby anticipating later feminist calls to acknowledge and affirm the entire spectrum of reproductive choices women must navigate. Sita's predicament, a simultaneous wish for autonomy and a sense of irremediable obligation, embodies the persistent tension within feminist thought between the valorisation of personal agency and the recognition of social interdependence. Desai's careful articulation of this tension forswears facile resolutions and, in so doing, renders visible the large-scale social mechanisms that, together, inhibit women's complete control over their reproductive lives.

The novella, *Where Shall We Go This Summer?* Illustrates literature's ability to prefigure and illuminate social problems that later crystallise in academic feminist theory. Desai's nuanced depiction of maternal dread, mechanisms of reproductive management, and the restrictive weight of inherited domestic orders constitutes an incisive precursor to present-day feminist interrogations of bodily sovereignty and reproductive justice. The narrative's sustained pertinence to current dialogues on reproductive autonomy affirms its importance not merely as an aesthetic work but as an enduring resource for feminist scholarship concerned with the intricacies of women's reproductive realities under patriarchal hegemony.

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